

Distribution catalogue

#2

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New
Perspectives
for Action

This catalogue provides an overview of art works that have been commissioned by the Re-Imagine Europe consortium from the beginning of 2023 until mid of 2025 as part of the *New Perspectives for Action* project. With this publication we aim to increase the international dissemination of these works, ranging from new electronic compositions and sound works to performances, interventions and installations. If you prefer, you can also view the artworks online here:

↳ re-imagine-europe.eu/artworks.

Re-Imagine Europe: New Perspectives for Action (2023–2027) is a four-year transnational co-creation and circulation project in which artists and audiences develop new narratives and imaginaries in response to societal transformation and climate change. The project addresses the needs of artists and arts organisations, and aims to equip, inspire and empower audiences through artistic practices and experimental approaches.

Throughout the lifespan of *New Perspectives for Action*, the partner organisations develop, produce and present new digital and experimental artworks by talented young makers, mid-career artists, and internationally renowned artists, often in collaboration with other arts organisations. The works that were realised between 2023 and 2025 address themes such as ecology, technology, socio-ecological justice, human

rights, inclusion, collectivity, queerness, empowerment and societal transformation.

Each of the productions received tailored conceptual, technical and financial support, and has been successfully presented at festivals, exhibitions, and other public manifestations. Subsequently, many of the works have been shown across Europe as well. We aim to further increase touring opportunities for artists and creative professionals, and want to offer opportunities for local audiences to experience and engage with these inspiring works.

If you are interested in showcasing any of the works, please contact the respective commissioning organisation. For any other questions about the project, please contact the Coordination Office:

↳ re-imagine-europe@paradiso.nl

Re-Imagine Europe:

Paradiso^(NL), Sonic Acts^(NL), Elevate Festival^(AT), INA grm^(FR), A4^(SK), Borealis^(NO), KONTEJNER^(HR), BEK^(NO), RUPERT^(LT), Disruption Network Lab^(DE), Semibreve^(PT), Parco Arte Vivente^(IT), Kontrapunkt^(MK) & Radio Web MACBA^(ES)

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WORK

My Fathers Left

ARTIST

Amber Ablett

YEAR: 2024

TYPE: Mixed media installation

COMMISSIONERS: Borealis & BEK

My Fathers Left is a sound installation by Amber Ablett that tackles the idea, misconceptions, and stigma of Black fatherhood in a cross-cultural European context.



Photo: Thor Brødreskift / Borealis

In the sound and video installation *My Fathers Left* Amber Ablett, a Black artist of Irish, Trinidadian and British heritage living in Norway, explores fatherhood from the perspective of children from the African diaspora. The work begins with the artist's own exploration into how the narratives that British, Norwegian and Western societies have taught us about Black fatherhood shaped and warped the way she saw her relationship with her own father, and the ways in which colourism and internalized racism seep in.

The collaborative research project takes the form of a sound and video installation that draws on a breadth and variety of experiences, and comprises a 5-channel poetic sonic essay, a video, and a mixtape played through a boombox. It weaves together tracks from Trinidadian and Caribbean calypso, soca and reggae, a British police show from the 1990s, storytelling and writings from W. E. B. Du Bois, Marcus Garvey and others. The work is installed in a wooden listening structure based on wooden stands used to hold up boats when they are brought onto dry land, thus connecting the personal stories to the stories of fathers that have travelled across seas. The project has included a series of workshops for BIPOC about the fears and vulnerability of storytelling (2023), as well as about poetic tactics for repeating, implanting and reclaiming our own stories (2024 with Touki, a Bergen-based Black arts collective). A prologue to the sound installation, which was co-written during the 2023 workshops, was presented at the opening Borealis in 2023.

Amber Ablett (IR/NO) is an artist and writer based in Bergen, Norway. Using performance, text, sound and re-enactment, her work looks at the importance of belonging. She focuses on how to be together, and how our society shapes, reflects, controls and limits our multifaceted identities. Ablett uses her own position as a Black mixed race woman living in Norway, as a starting point to create a space for questioning, communality and critical thinking. She is interested in how we learn about ourselves through learning about other people, and the conflict between our internal and perceived sense of home. Stepping away from spectacle, she often uses workshops and gatherings as an alternative to normative exhibition frameworks.

PREMIERE: Borealis 2024 ^(NO)

MORE INFO: <https://www.borealisfestival.no/en/events2024/utstilling-amber-ablett-my-fathers-left>

Part of Re-Imagine Europe: New Perspectives for Action. Co-funded by the European Union.

This work is available for touring.

For further enquiries contact: post@borealisfestival.no

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WORK

Change Ringing

ARTISTS

Alyssa Aska, Martin Ritter
& Annesley Black

YEAR: 2025

TYPE: Performative sonic intervention

COMMISSIONER: Elevate Festival

Change Ringing is a sound work by Alyssa Aska, Martin Ritter & Annesley Black that reinterprets historic bell ringing, manifesting the present-day potential of using these monuments for public art.



Photo: Clara Wildberger / Elevate

Change Ringing is a sonic and performative intervention that reinterprets the historic practice of bell ringing through a contemporary, collaborative lens. By transforming this traditional, collaborative communication method into a form of participatory artistic expression, composer Annesley Black and supporting musicians Alyssa Aska and Martin Ritter explore themes of resistance, collectivity, and the rhythm of societal transformation.

Developed through an exchange between local and international artists, this sound work strengthens transnational creative networks and fosters new forms of presentation that challenge conventional institutional formats. *Change Ringing* exemplifies the transformative power of experimental sonic practice and embodies a decentralised musical practice. Together, the artists reinterpret historical methods and sites, like the Mariahilferkirche in Graz, Austria, through contemporary technologies and social engagement, enabling a renewed creative use of sound in public spaces.

Alyssa Aska (US) is a musician fascinated with the architecture of music, both spatially and temporally. She composes works that explore extremes in time and space, using rigid proportions to generate forms in acoustic works and exploring the unpredictable duration and lack of control in gamified works.

Martin Ritter (AT) is a composer who works in the acoustic and digital realms of music creation. He likes to use extremes to affect the perception of the audience as well as performers, and his approaches range from rigid to conceptual systems.

Annesley Black (CA/AT) is a Canadian composer, improviser and sounddirector based in Germany and Austria. Her works span from instrumental music, electronics, and video performances to orchestra, chamber music, theatre, solos, and installations.

PREMIERE: Elevate Festival 2025 ^(AT)

MORE INFO: <https://elevate.at/en/arts/programme/e25changeringing>

Part of New Perspectives for Action. A project by Re-Imagine Europe, co funded by the European Union. Produced in cooperation with Universalmuseum Joanneum – Institut für Kunst im öffentlichen Raum Steiermark and Holding Graz.

This work is available for touring.
For further enquiries contact: arts@elevate.at

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WORK

Wirwarp

ARTIST

Görkem Arikan

YEAR: 2024

TYPE: Electronic instrument

COMMISSIONER: Sonic Acts

Wirwarp by Görkem Arikan is a musical instrument featuring conductive rubber cord stretch sensors on a wooden frame, allowing sonic exploration through tension manipulation.



Photo: Courtesy of Sonic Acts

Görkem Arikan's *Wirwarp* is an instrument incorporating conductive rubber cord stretch sensors. These sensors create a dynamic mesh on a wooden frame, providing a touch canvas for sonic exploration through the manipulation of tension dynamics. Playing the instrument involves warping and tangling the mesh – pulling the cords, pushing the nodes, and adjusting the frame's angle with movable hinges.

Arikan was inspired to develop *Wirwarp* by the distinctive tactile approach to sonic interactions and musical expression of Dutch composer, performer and inventor of experimental electronic musical instruments Michel Waisvisz (1949–2008). The design of *Wirwarp* is based on Waisvisz' *Belly Web*, an invention constructed from a small web, and played using intuitive finger movements. Suited for controlling timbral sound structures and live manipulation of computer-generated images, *Belly Web* was created in 1996 by Waisvisz in collaboration with Jorgen Brinkman from STEIM.

Görkem Arikan (TR/NL) is an interdisciplinary sound artist and performer. He is engaged in new forms of musical expression, interactive installations and DIY instruments. As a research associate at the Institute of Sonology he wanders around the uniting properties of the listening act as both cognitive and physical phenomenon.

PREMIERE: Sonic Acts Biennial 2024 ^(NL)

MORE INFO: <https://sonicacts.com/archive/wirwarp>

Part of Re-Imagine Europe: New Perspectives for Action. Co-funded by the European Union.

This work is available for touring.

For further enquiries, contact: info@sonicacts.com

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WORK

The Drift Between

ARTIST

Alexandre Babel

YEAR: 2023

TYPE: Multichannel sound composition

COMMISSIONER: INA grm

The Drift Between is a spatial sound composition by Alexandre Babel for drums and pre-recorded drum sounds.



Photo: Didier Allard © INA

Alexandre Babel's *The Drift Between* is a work for drums and pre-recorded drum sounds, exclusively musical, with no visual elements. It is nourished by the experience of observation. What happens to a sound between its initial state and its movement from one place to another? Does our perception allow us to isolate an object from its context, or to become aware of the overall landscape?

Alexandre Babel (CH/DE) is a percussionist, composer and curator based in Berlin. He is involved in various fields including modern classical music, free improvisation, noise and performance art. His work explores purely acoustic sound, and blurs the boundaries between contemporary music and electronic aesthetics through virtuoso instrumental technique. His innovative projects break through the borders of musical convention, confounding listener expectations in the conquest of new contexts.

PREMIERE: Akousma 2023 ^(FR)

MORE INFO: <https://re-imagine-europe.eu/artworks/alexandre-babel-new-multichannel-composition>

Part of Re-Imagine Europe: New Perspectives for Action. Co-funded by the European Union.

This work is available for touring.
For further enquiries, contact: grm@ina.fr

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Curtain Music

ARTIST

Samuel Barbier-Ficat

YEAR: 2024

TYPE: Site-specific multimedia installation

COMMISSIONER: Rupert

Curtain Music is a multimedia digital sound installation by Samuel Barbier-Ficat blurring presence and absence to expose the illusions of performance.



Photo: Andrej Vasilenko / Rupert

Samuel Barbier-Ficat's *Curtain Music* was first created for the modernist landmark Composers' House in Vilnius. The multimedia installation works as a simulacrum of a conductor's live performance. Surrounding the audience is the familiar and ritualistic setting of a traditional classical concert.

Centre-stage, a grand piano is wrapped in a transparent shroud under bright, focused spotlights. The artist guides the funeral vessel he has built in an emotional ritual: 'conducting' an ephemeral orchestra despite the music being entirely digital. The installation blurs the boundary between presence and absence, emphasising the illusions inherent to all types of creative performance.

Samuel Barbier-Ficat (FR) is a multimedia artist and musician who knows the conceptual freedom of hybrid disciplines. His practice often intertwines relief, tension, and disruption. With the wrapped grand piano, he performs the role of a conductor interpreting the classical format as a spectacle. Confounding audience expectations and prescribed notions of performance, he confronts the inevitable twin pressures of personal fate and societal tradition, placing himself on the brink of disaster yet striding confidently and purposefully toward the unknown.

PREMIERE: Rupert, 2024 ^(LT)

MORE INFO: <https://re-imagine-europe.eu/artworks/samuel-barbier-ficat-curtain-music/>

Part of Re-Imagine Europe – New Perspectives for Action. Co-funded by the European Union.

This work is available for touring.

For further enquiries contact: info@rupert.lt

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WORK

Spatial design for Sonic Acts 2024 Biennial

ARTIST

Theresa Baumgartner

YEAR: 2024

TYPE: Spatial design

COMMISSIONER: Sonic Acts

Together with workshop participants, Theresa Baumgartner created a spatial design for three club nights of the Sonic Acts Biennial of 2024 using stage scenography and light design to enhance the overall experience of the audience.



Photo: Pierre Zylstra

What is a nightclub without lights and stage design? How can light complement sound and make the experience of the audience stronger and more immersive? In the run-up to the Sonic Acts Biennial visual artist Theresa Baumgartner led a workshop focusing on the development of artistic and technical skills for stage scenography suited to live performances and DJ sets. She joined forces with workshop participants to conceptualize a spatial design for the three club nights during the Sonic Acts Biennial.

In the workshop, Theresa Baumgartner explored how spatial and light design can enhance the overall experience of the events and the dynamics of space in the context of nightlife culture. The course was designed for young makers: visual artists, light designers, and spatial designers looking to expand their skills and explore the intersection of art and nightlife. The final session was facilitated by Ben Kreukniet as co-creative director of the show design. The workshop resulted in a collaborative spatial design for the club nights with all workshop participants and workshop leaders.

Theresa Baumgartner (DE) is a visual artist based in Berlin. With her work, she is blurring the lines between AV performance and installation art using experimental filming techniques for her visuals and an approach to stage design that is rooted in fine art and sculpture. She explores how spatial and light design can enhance the overall experience of the events and the dynamics of space in the context of nightlife culture.

PREMIERE: Sonic Acts Biennial 2024 ^(NL)

MORE INFO: <https://2024.sonicacts.com/programme/warping-spatial-narratives>

Part of Re-Imagine Europe: New Perspectives for Action. Co-funded by the European Union.

This work is available for touring.

For further enquiries, contact: info@sonicacts.com

WORK

Plankturutaña

ARTISTS

Merche Blasco, Marina
Cyrino & Ute Wassermann

YEAR: 2024

TYPE: Electroacoustic performance

COMMISSIONER: A4

Plankturutaña is a live performance by Merche Blasco, Marina Cyrino and Ute Wassermann building an immersive sonic landscape evocative of ecological change.



Photo: Simon Luptak / A4

Plankturutana by the trio of composer-performers Ute Wassermann, Marina Cyrino, and Merche Blasco is an innovative musical experience that invites open-minded thinking and preparedness for change to come. The piece explores interactions between invented and expanded instruments that incorporate organic and elemental materials, as well as DIY electronics, field recordings, and voice, creating a speculative sonic environment that interweaves human and non-human sounds.

Together the artists create an evolving and immersive landscape using a variety of experimental techniques: thimble microphones combined with household appliances, hydrophones and contact mics, transformed flutes made of disassembled objects, a rotating wheel called 'Urutau', combined with a human voice that expands into bird song.

Merche Blasco (ES) is a multimedia artist and composer based in New York and Berlin. Her practice involves designing and building imprecise technological assemblages – devices – that catalyse embodied forms of live electroacoustic composition and new modes of listening.

Marina Cyrino (BR/DE) is a Brazilian flutist, sound artist, and researcher currently based in Berlin. Her work spans the fields of improvisation, composition, instrument building, and performative audio-visual installations.

Ute Wassermann (DE) is a voice artist, composer, and improviser. She is known for her unique, many-voiced and extreme sound-language, which she has brought into experimental and contemporary music in diverse ways. Her work engages with the fields of improvisation, composition, and performance art.

PREMIERE: NEXT Festival 2024 ^(SK)

MORE INFO: <https://nextfestival.sk/2024/events/merche-blasco-marina-cyrino-ute-wassermann-plankturutana/>

Part of Re-Imagine Europe – New Perspectives for Action. Co-funded by the European Union and supported by public funding of the Slovak Arts Council and Bratislava City Foundation, and the International Visegrad Fund.

This work is available for touring.

For further enquiries contact: projects@a4.sk

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Live performance

ARTISTS

Elvin Brandhi & Ziúr

YEAR: 2023

TYPE: Live performance

COMMISSIONER: Borealis

A live performance that fuses free-spirited vocal acrobatics of Elvin Brandhi with punk electronics by Ziúr from the dimly-lit heart of Berlin.



Photo: Thor Brødreskift / Borealis

A live performance of opposing musical ideas by Elvin Brandhi and Ziúr that screams embodiment of their lived experiences, and questions the shape and future of electronic music. Coming from wildly different musical backgrounds – Elvin Brandhi from a resolutely DIY, low fi improvised electronics background, and Ziúr from hi tech contemporary EDM – they find each other in a punk aesthetic.

Their collaboration is about teaching the other, and bringing skills across the low fi / hi tech divide. They bring the freedom of noise and improv into a club setting, and queer the rigidity of the club format. From the notion of embodied performance (and whose bodies are accepted and how) to the notion of danceability is key here. And how far can the envelope be corrupted away from the normativity of commercial music?

Elvin Brandhi (UK) is an improvising lyricist, producer and sound artist from Bridgend, Wales, who builds aberrant beats from field recordings, tape, vinyl, instrument and voice. Using sound and voice as an expansive language transgressing intrinsic systemics and inherited syntactical etiquettes, her live shows are unyielding bursts of erupting animation where her caustic stream of consciousness cavorts with restless, glitched out heaviness. Her creative momentum comprises a range of collaborations and an endless nomadism.

Ziúr (DE) is one of the most exciting producers to come out of the fringes of Berlin club music, breaking out of the techno mould and creating in a spirit of freedom and experimentation, taking seemingly incompatible influences and balancing them into a new and exciting sound. Ziúr is the founder and resident DJ of Boo-Hoo, a night championing diverse lineups.

PREMIERE: Borealis, 2023 ^(NO)

FURTHER PRESENTATIONS: Gibanja 2023 ^(HR)

MORE INFO: <https://www.borealisfestival.no/en/events2023/borealis-x-bergen-kunsthall-laura-ortman-ziur-elvin-brandhi-djs>

Part of Re-Imagine Europe: New Perspectives for Action. Co-funded by the European Union.

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The Whisperer

ARTIST

Gabrielė Černiavskaja

YEAR: 2024

TYPE: Performative sculpture

COMMISSIONER: Rupert

The Whisperer is a performative sculpture by Gabrielė Černiavskaja addressing topics of space and spatial abuse in relation to addiction.



Photo: Andrej Vasilenko / Rupert

Gabrielė Černiavskaja's *The Whisperer* is a performative sculpture with a custom-built vocal instrument that plays a continuous soundtrack. The artist and participants periodically activate it, overlaying speech, song, and readings on soundtrack to address topics of space and spatial abuse in relation to addiction.

Grounded in architectural practice, Černiavskaja probes the spatial consequences of addiction and dependence on personal and societal levels. She interprets spaces as bodies, having nervous systems affected by habits and substances, with our psychological and physiological responses to them reinforcing how social dynamics collectively form.

Gabrielė Černiavskaja (LT) is an architect whose practice is focused on the boundaries within architecture, interweaving spatial insight with other media to create spatial variety. Holding a Master of Arts in Building Architecture, she gained experience in curatorial and exhibition architecture through practical engagement, consistently testing unusual approaches to designing cultural spaces. Often merging architecture with psychophysics or examining it through the lens of spatial politics, she uses objects to evoke emotions and thoughts, building in ways that surpass conventional forms.

PREMIERE: Rupert, 2024 ^(LT)

MORE INFO: <https://re-imagine-europe.eu/artworks/gabriele-cerniavskaja-the-whisperer/>

Part of Re-Imagine Europe – New Perspectives for Action. Co-funded by the European Union.

This work is available for touring.

For further enquiries contact: info@rupert.lt

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Music for Elevators

ARTIST

Suzanne Ciani

YEAR: 2025

TYPE: Site-specific sound installation

COMMISSIONER: Elevate Festival

A sound installation by Suzanne Ciani transforming the Schlossberg lift in Graz into a mobile auditory experience as part of *Music for Elevators*.



Photo: Kranzelbinder / Elevate

Modular synth alchemist Suzanne Ciani activates the popular Schlossberg lift in Graz, Austria, with a sound installation composed specifically for the elevator. For a year the futuristic, alluring cabin is changed into an associative and aurally imaginative chamber of wonders as a contribution to Elevate Festival's permanent *Music for Elevators* project in Schlossberg Park. Ciani's ethereal sci-fi elevator sounds transform the outside world into a cinematically evocative backdrop.

As a pioneering figure in electronic music and modular synthesis, Ciani bridges technological innovation with emotional and spatial experience. Her legacy has a natural affinity with *Music for Elevators*, a long-term installation launched in 2020 by Elevate Festival and Finnish artist Jimi Tenor to infuse the everyday space with experimental sound practices. Integrating modular synthesiser compositions into the elevator journey fosters a dialogue between contemporary sound art and public space, opening the genre to a universal audience. The passengers taking the lift experience their transitional environment through a new auditory lens, challenging preconceived notions of where and how art can be encountered.

Suzanne Ciani (US) is an esteemed musician, sound designer, composer, and record label executive who found early success in the 1970s. Her electronic music and sound effects have been used in films, games, and television commercials; she provided the voice and sounds for Bally's groundbreaking 'Xenon' pinball machine, created Coca-Cola's pop-and-pour sound, and designed logos for Fortune 500 companies. A celebrated composer, Ciani carved out a creatively successful niche performing with the modular Buchla and releasing over twenty solo albums. Her career has resulted in several nominations and awards over the years.

PREMIERE: Elevate Festival 2025 ^(AT)

MORE INFO: <https://elevate.at/en/arts/programme/e25musicforelevators/>

Part of New Perspectives for Action. A project by Re-Imagine Europe, co funded by the European Union. Produced in cooperation with Universalmuseum Joanneum – Institut für Kunst im öffentlichen Raum Steiermark and Holding Graz.

This work is available for touring.

For further enquiries contact: arts@elevate.at

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Atlas

ARTIST

Alexandra Cihanská
Machová

YEAR: 2024

TYPE: Electroacoustic performance

COMMISSIONER: A4

Atlas is a multilayered composition and performance Alexandra Cihanská Machová that addresses humankind's relationship to digital innovation and environmental crisis.



Photo: Simon Luptak / A4

Alexandra Cihanská Machová's composition blends field recordings, warped quotations, drone surfaces, live and synthetic voices, along with fragments of poetry influenced by trap, pop, and hip-hop music genres. Dealing with a personal sense of having a split relationship to the world, as humankind is redefined and repositioned within new or potential ecosystems, the artist proposes 'rigorous listening' as a fundamental way to create understanding and connection.

Atlas takes us on a bittersweet trip to a lost utopian land, spilling over from a resigned and sarcastic position, flowing into a place of acceptance and rest, where love and compassion are the only functional strategies in a crumbling world. In both form and content, the piece explores emotion and innovation in a post-digital environment, incorporating sonic and political ecologies, as well as non-technocentric methods.

Alexandra Cihanská Machová (SK) is a composer, electronic musician, and sound artist currently living and working in Prague. Sound is Cihanská Machová's main medium of expression, in various forms such as acoustic instruments, field recordings, and live coding among others, often combined with other types of media. She has worked in large formats such as live multimedia concerts, however is currently more interested in the relationship between sound and space in sound installations and virtual environments. She also works with moving images or broadcast, composing music for film, theatre, and radio.

PREMIERE: NEXT Festival 2024 ^(SK)

MORE INFO: <https://nextfestival.sk/2024/events/alexandra-cihanska-machova-atlas>

Part of Re-Imagine Europe – New Perspectives for Action. Co-funded by the European Union and supported by public funding of the Slovak Arts Council and Bratislava City Foundation, and the International Visegrad Fund.

This work is available for touring.

For further enquiries contact: projects@a4.sk

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Music for Elevators

ARTIST

Dorian Concept

YEAR: 2023

TYPE: Site-specific sound installation

COMMISSIONER: Elevate Festival

Music for Elevators is a sound installation by Dorian Concept that transforms the ride on the Schlossberg lift in Graz into a sound journey.



Photo: Courtesy of Elevate Festival

For the Elevate Festival in 2020, Finnish artist Jimi Tenor created a sound installation for the ride on the Schlossberg lift in Graz. Using a special interpretation of the genre of ‘elevator music’ it transformed the ride in the lift into a sound journey. The sound installation *Music for Elevators* has become a tradition at Elevate, with also Brian Eno and Caterina Barbieri having made compositions for this project. In 2024 the Viennese musician and long-time companion of the festival Dorian Concept created the fourth installation.

Dorian Concept (AT) is a self-taught sound producer who plays a variety of instruments such as keyboard, electric bass, and saxophone, and combines instrumental improvisation with electronic music production. He is part of Austrian funk band Jacob’s Salty and Bamboozling Ladder. He has toured with Flying Lotus, and has performed with the Cinematic Orchestra.

PREMIERE: Elevate Festival 2024 ^(AT)

MORE INFO: <https://elevate.at/en/arts/music-for-elevators>

Part of Re-Imagine Europe: New Perspectives for Action. Co-funded by the European Union.

This work is available for touring.

For further enquiries, contact: arts@elevate.at

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WORK

Diptych

ARTIST

Sarah Davachi

YEAR: 2024

TYPE: Composition

Duration: 45'

COMMISSIONER: Sonic Acts

Diptych is a composition by Sarah Davachi for viola (Victor Guaita Igual) and telescope aulos (Lukas De Clerck) that delves into the intricate nuances of duality.



Photo: Pierre Zylstra

Sarah Davachi composed *Diptych* for viola (Victor Guaita Igual) and the telescope aulos of Lukas De Clerck. The telescopic aulos is a collapsible, metal double-pipe, self-designed by De Clerck, based on the double-reeded instrument of ancient Greek origin. *Diptych* explores the intricate nuances of duality. This duality is expressed through the interaction of the two musicians and Sarah Davachi, and in the distinct functions of the aulos' two independent pipes, serving as both a chanter and drone.

In addition to accentuating inherent dualities within the performance environment, Davachi focuses on the role of the viola which provides a foundational structure characterised by shifting dyads throughout the composition. Davachi incorporated a broad application of microtonality in the composition given the challenges of precise tuning in the aulos' frequency spectrum. This approach enables the two performers to dynamically navigate moments of perceived consonance and dissonance in real time, challenging conventional interpretations of these terms in the context of harmonic relationships.

Sarah Davachi (CA) is a composer and performer. Her work is concerned with the close intricacies of timbral and temporal space, utilizing extended durations and considered harmonic structures that emphasize gradual variations in texture, overtone complexity, psychoacoustic phenomena, and tuning and intonation. Her compositions span solo, chamber ensemble, and acousmatic formats, incorporating a wide range of acoustic and electronic instrumentation. Informed by minimalist and longform tenets, early music concepts of form and harmony, as well as experimental production practices of the studio environment, there is an intimate and patient experience in her sound that lessens perceptions of the familiar and the distant.

PREMIERE: Sonic Acts Biennial 2024 ^(NL)

MORE INFO: <https://2024.sonicacts.com/programme/diptych>

Part of Re-Imagine Europe: New Perspectives for Action. Co-funded by the European Union.

Co-produced by De Bijloke and STUK with the support of Flanders State of the Art (2024)

This work is available for touring.
For further enquiries, contact: info@sonicacts.com

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WORK

Everybody Lives Here

ARTISTS

Stijn Demeulenaere & the Third Guy

YEAR: 2024

TYPE: Performance

COMMISSIONER: KONTEJNER

Everybody Lives Here is a project of Stijn Demeulenaere and The Third Guy in which site-specific recordings and instrumental music interact with the natural sonic environment of a specific space.



Photo: Sanja Bisticic Srica

For each iteration of *Everybody Lives Here* sound artist Stijn Demeulenaere and the duo of percussionist Ruben Orio and guitarist Primož Sukič (The Third Guy) immerse themselves in the sound of a specific space. For each performance they create a new score, based on a series of approaches they developed together, tailor-made to the performance space.

Among the techniques they are using are a re-recording of the space, live miking of the inside and outside of the performance space, manipulating the space by playing with doors and windows, by moving things around, and their own music making. *Everybody Lives Here* is an exercise in listening, to each other, to the space, and how performers and audience alike embody the space, or how the space embodies them.

Stijn Demeulenaere (BE) is a sound artist, a radio maker and searching musician. He holds degrees in sociology, cultural studies. Stijn was the curator and producer of the free form radio show *Radio Eliot* on Radio Scorpio. He was a founding member of the improvisation collective Karen Eliot.

The Third Guy is a duo consisting of Primož Sukič (SI) on guitar and Ruben Orio (ES) on percussion. Their musical, and artistic research is based on exploring musical territories that blur boundaries between improvisation, programmed computer algorithms, and composition.

PREMIERE: Gibanja 2024 ^(HR)

MORE INFO: <https://www.kontejner.org/en/projekti/gibanja-2/gibanja-2024/svi-zive-ovdje>

This iteration is part of Re-Imagine Europe: New Perspectives for Action. Co-funded by the European Union.

Production: Kunstenwerkplaats

Co-production: C-Takt, Musica, KONTEJNER, Wilde Westen, in collaboration with De Grote Post, SMOG, Zavod Sploh, GMEA.

Supported by: The Flemish Community, The Flemish Community Commission of the Brussels Capital Region.

This work is available for touring.

For further enquiries contact: info@kontejner.org

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WORK

Nobel Prize Lecture in Physiology or Medicine

ARTIST

Donna Marcus Duke

YEAR: 2024

TYPE: Theatrical performance lecture

COMMISSIONER: Rupert

The faux Nobel lecture by Donna Marcus Duke explores topics such as fringe evolution, genius, and alternative ways of knowing.



Photo: Andrej Vasilenko / Rupert

In a satirical performance, Donna Marcus Duke delivers their Nobel Prize speech for proving mid-20th century imposter Charlotte Bach's fringe theory of evolution. With a mercurial personality, the radical thinker, is revived as a challenging political contradiction.

Opening with an interactive reception for the audience, guests are served imitations of champagne and canapés (dyed sparkling water and rye bread) on arrival as the artist makes a spectacular late entrance. Theatrically merging Duke and Bach's lives, the forty-minute lecture covers the theory, the paradox of how genius is embodied, and ruminates on the role of delusion, desire, and the impact of alternative epistemologies in both artist and theoretical research.

Donna Marcus Duke is an award-winning writer, performer, and curator based in London. They are a Visiting Scholar in Life Writing at the University of Oxford and work as a Curatorial Research Assistant at Del Vaz Projects in Los Angeles. Duke founded the performance collective Haute Mess, which showcases and promotes work by queer and trans nightlife organisers. They also founded TISSUE in 2022 with fellow writer Sam Moore, a trans* literary initiative that seeks to facilitate, publish, and showcase writing by trans people.

PREMIERE: Rupert, 2024 ^(LT)

MORE INFO: <https://re-imagine-europe.eu/artworks/donna-marcus-duke-nobel-prize-lecture-in-physiology-or-medicine-2024/>

Part of Re-Imagine Europe – New Perspectives for Action. Co-funded by the European Union.

This work is available for touring.

For further enquiries contact: info@rupert.it

Re—
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WORK

ALT

ARTIST

Signe Emmeluth

YEAR: 2024

TYPE: Sound performance

COMMISSIONER: Borealis

In *ALT* Signe Emmeluth translates her unique solo soundworld of the alto saxophone to a gathering of nine alto saxophone players.



Photo: Thor Brødreskift / Borealis

When small becomes big: *ALT* translates the unique solo soundworld of the explosively creative improvising saxophonist and composer Signe Emmeluth to a gathering of nine alto saxophone players. *ALT* explores how the gathering of nine unique voices can create a unison. In collaboration with some of the brightest stars across generations of Scandinavian creative music – Mette Rasmussen, Amalie Dahl, Lotte Anker, Isak Hedtjärn, Klaus Holm, Kjetil Møster, Heidi Kvelvane and Aksel Røed – Emmeluth choreographs the differences in timbre, expression and phrasing to create one giant alto saxophone, full of different cells.

Signe Emmeluth (DK) is a Danish saxophone player, composer and improviser based in Oslo. In recent years, Emmeluth has become a growing voice in improvised music through her playing and composing for her own band Emmeluth's Amoeba as well as when playing solo. She has collaborated with among others Mats Gustafsson, Kresten Osgood and Paal Nilssen-Love, and is part of Gard Nilssen's Supersonic Orchestra and different versions of the Trondheim Jazz Orchestra. With a sharp and unique tone her playing is easily recognizable. Her vocabulary is characterized by the use of rapid octaves and shifts between the naive and playful to brutal primal screams.

PREMIERE: Borealis 2024 ^(NO)

MORE INFO: <https://www.borealisfestival.no/en/events2024/signe-emmeluth-alt>

Part of Re-Imagine Europe: New Perspectives for Action. Co-funded by the European Union. Supported by Arts and Culture Norway, City of Bergen, TONO, Norsk Jazzforum & Nordic Culture Point.

This work is available for touring.

For further enquiries contact: post@borealisfestival.no

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WORK

So that the Shipwreck Does Not Occur

ARTIST

Marcelo Expósito

YEAR: 2023

TYPE: Installation

COMMISSIONER: Parco Arte Vivente

So that the Shipwreck Does Not Occur is a series of works by Marcelo Expósito that reconstruct a global genealogy of critical thinking and struggles for emancipation.



Photo: Courtesy of Parco Arte Vivente

So that the Shipwreck Does Not Occur is a series of works by Marcelo Expósito arranged as diptychs, triptychs and polyptychs to form an installation. Realized on the occasion of *Dissent Machines*, it was inspired by the last books of Felix Guattari that address the global systemic crisis through the ‘three ecologies’ and call for an ecosophical revolution. The works of Expósito draw for instance on the notion of ecofeminism originally proposed by Françoise d’Eaubonne, the ecology of mind as studied by Gregory Bateson, the relationship between nature and communal organization embodied by activists such as Berta Cáceres, and reference the recent lessons of feminist, anti-colonial and climate justice movement. The thoughts of Gramsci and other key figures of twentieth century political history sustain the body of the works that make up *So that the Shipwreck Does Not Occur*.

Dissent Machines was a double solo exhibition by Marcelo Expósito and Oliver Ressler, curated by Marco Scotini, that investigated and highlighted the relations between the current systemic crisis and the emergence of new political subjectivities. Starting from testimonies from movements that brought to light the oppressive nature of globalization, *Dissent Machines* showed how Expósito and Ressler’s work developed from anti-globalization battles to forms of mobilisation that defend both the earth and social justice.

Marcelo Expósito (ES) is an artist and cultural critic. His works investigate the development of the post-Fordist city during the long cycle of neoliberal globalization, highlighting the relationships between the current systemic crisis and the emergence of new political subjectivities. This investigation focuses on the unsustainable nature of the models that configure the existence of the metropolises and the authoritarian evolution of neoliberalism in a time of global crisis. Expósito’s investigation makes use of a dialogue with the feminist and anti-racism movements, with sexual dissidencies, and the climate justice movements, illustrating their prompt capacity for critical thought and action, in line with the lessons learnt from Gramsci for whom ‘There is no human activity from which every form of intellectual participation can be excluded: homo faber cannot be separated from homo sapiens.’

PREMIERE: Parco Arte Vivente, 2023 ^(IT)

MORE INFO: <https://parcoartevivente.it/macchine-del-dissenso>

Part of Re-Imagine Europe: New Perspectives for Action. Co-funded by the European Union.

The presentation was realized with the support of the Compagnia di San Paolo, the Fondazione CRT, the Regione Piemonte, and the City of Turin.

This work is available for touring.

For further enquiries contact: info@parcoartevivente.it

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WORK

Herbarium of the Italian Difference

ARTIST

Marcelo Expósito

YEAR: 2023

TYPE: Installation

COMMISSIONER: Parco Arte Vivente

Herbarium of the Italian Difference is a herbarium by Marcelo Expósito that, instead of botanical indicators, contains handwritten diagrammatic annotations, derived from historical and political documents.



Photo: Courtesy of Parco Arte Vivente

Realized in relation to the space and history of Parco Arte Vivente in Turin, Marcelo Expósito's *Herbarium of the Italian Difference* is a herbarium that, instead of botanical indicators, contains handwritten diagrammatic annotations, derived from historical and political documents. Created using plants from the PAV park, the work is inspired by the herbaria that Rosa Luxemburg made while she was incarcerated, at the same time when she wrote her political essays, militant agitprop texts, and personal correspondences.

In these we can clearly catch Rosa Luxemburg's interest in the relationship between social revolution, subjective states of mind, and the environment as a space of human coexistence with other forms of life. The title of the first herbarium by Expósito refers to Toni Negri's text *La differenza italiana*. The plant tables were made in collaboration with the AEF/PAV Educational and Training Activities, in relation to the permanent installation *PAV_Herbarium* by Andrea Caretto and Raffaella Spagna.

Marcelo Expósito (ES) is an artist and cultural critic. His works investigate the development of the post-Fordist city during the long cycle of neoliberal globalization, highlighting the relationships between the current systemic crisis and the emergence of new political subjectivities. This investigation focuses on the unsustainable nature of the models that configure the existence of the metropolises and the authoritarian evolution of neoliberalism in a time of global crisis. Expósito's investigation makes use of a dialogue with the feminist and anti-racism movements, with sexual dissidencies, and the climate justice movements, illustrating their prompt capacity for critical thought and action, in line with the lessons learnt from Gramsci for whom 'There is no human activity from which every form of intellectual participation can be excluded: homo faber cannot be separated from homo sapiens.'

PREMIERE: Parco Arte Vivente, 2023 ^(IT)

MORE INFO: <https://parcoartevivente.it/macchine-del-dissenso>

Part of Re-Imagine Europe: New Perspectives for Action. Co-funded by the European Union.

The presentation was realized with the support of the Compagnia di San Paolo, the Fondazione CRT, the Regione Piemonte, and the City of Turin.

This work is available for touring.

For further enquiries, contact: info@parcoartevivente.it

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WORK

Embedded / Embodied

ARTISTS

Farzané & Arash Akbari

YEAR: 2024

TYPE: Multichannel sound installation

COMMISSIONERS: Sonic Acts & Het HEM

Embedded / Embodied is an octophonic interactive sound installation by Farzané & Arash Akbari that explores 'acoustemology' through the lens of a situated AI system.



Photo: Bora Sekerci

The octophonic interactive sound installation *Embedded / Embodied* explores ‘acoustemology’ (the practice of knowing and learning through sound) through the lens of a situated AI system. It studies how an artificial improviser gains embodied knowledge through sonic interactions with its environment. The AI agent captures and processes sounds from its surroundings, generating responses that shape its understanding and consequently the sonic environment.

These interactions result in emergent musical behaviours, offering new possibilities for multidimensional auditory engagement and ‘acoustemological’ exploration.

Embedded / Embodied uses several microphones that during the Sonic Acts Biennial were placed in the Amstelpark. The sounds picked up by these microphones are processed and engaged with by the AI agent. The audience can interact with the installation through an iPad.

Farzané (IR/NL) is an artist who is interested in experimental approaches to sound, science, and technology, and explores various disciplines such as electroacoustic music composition, computer science, and linguistics. She uses creative coding, field recording, live electronics, as well as acoustic and programmable instruments. Farzané’s most recent compositions investigate complex systems, natural algorithms, and human-machine interaction, which she transposes to live performance, as well as interactive installations, films, VR and multi-sensory experiences.

Arash Akbari (IR) is a trans-disciplinary artist and composer based in Tehran. He is interested in dynamic art systems, human perception, and nonlinear narratives. With a critical mindset toward the dominant paradigm of technology, he examines counter-narratives regarding computational processes, interactive cybernetic systems, and their emergent behaviours, questioning their social and emotional impact.

PREMIERE: Sonic Acts Biennial 2024 ^(NL)

MORE INFO: <https://2024.sonicacts.com/programme/embedded-embodied>

Part of Re-Imagine Europe: New Perspectives for Action. Co-funded by the European Union.

This work is available for touring.
For further enquiries, contact: info@sonicacts.com

Re—
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WORK

A Durational Performance

ARTISTS

Mark Fell & Rian Treanor

YEAR: 2024

TYPE: Live improvisation

COMMISSIONER: BEK, Ekko & the unfinished
institution

A Durational Performance is a live, workshop-based improvisation by Mark Fell & Rian Treanor questioning group dynamics and other factors that shape the art of performing spontaneously with multiple participants.



Photo: Sasha Azanova / BEK

Mark Fell and Rian Treanor invite workshop participants – artists from various disciplines, not just electronic music – to explore group dynamics through radical procedural systems.

Together the group interrogates different modes of performance by using voice, movement, projection, acoustic sound, and objects. Blending practical, hands-on exercises and activities with theory and discussion, *A Durational Performance* questions how diverse factors affect performance, from physical spaces and performer relationships, to timeframes and instrumentation.

Mark Fell (UK) is a multidisciplinary artist. Recognised as being one of the most compelling and influential electronic artists in the world, his practice draws on electronic music subcultures, experimental film, contemporary philosophy, and radical politics. Over the past thirty years, Fell's output has grown into a significant body of work – from early electronic sound works and recorded pieces, to installation, critical texts, curatorial projects, educational systems, and choreographic performances.

Rian Treanor (UK) re-imagines club culture, experimental art, and computer music, presenting a compelling musical world composed of fractured and interlocking components. His debut album ATAXIA established him as both a disruptive and essential new voice in British underground club music. Using the programming language Max/MSP he also develops bespoke software and instruments to explore rhythmic techniques and algorithmic processes.

PREMIERE: Ekko x BEK x Sense of Place, 2024 ^(NO)

MORE INFO: <https://bek.no/en/durational-performance-fell-treanor/>

Part of Re-Imagine Europe: New Perspectives for Action. Co-funded by the European Union. Supported by Arts Council Norway, City of Bergen and Vestland City Council.

This work is available for touring.

For further enquiries contact: bek@bek.no

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WORK

Theory of Care

ARTIST

Ieva Gražytė

YEAR: 2024

TYPE: Text-based performance

COMMISSIONER: Rupert

Theory of Care by Ieva Gražytė blends personal and historical archives to evoke memories of scarcity in 1990s Lithuania.



Photo: Andrej Vasilenko / Rupert

Ieva Gražytė transforms a treasured family heirloom into a stage for sharing her text *Theory of Care*. These writings are the result of her extended research into symbolic and exchange value, personal stories of market relations, and political histories of the Lithuanian region merged with her parents' stories of significant historical moments.

All of this is embodied in the intricacies of one sentimental piece of family property – a carpet Gražytė's mother won at a casino while pregnant with her. This written work, further contextualised by its reading on the borrowed rug, is reminiscent of a dystopian scarcity felt in 1990s Lithuania, when the country was experimenting with the value of goods, property, and laws.

Ieva Gražytė (LT) is a Lithuanian writer, researcher, and art critic who received the Lithuanian Art Critique Award in 2024. Her work delves into the aesthetic and spiritual values of digital finance, seeking to understand and critique how art's intrinsic value is commodified. Through a blend of poetic research and practical engagement in the global Art Tech sector, Gražytė examines the impact of market dynamics on human relationships and cultural expressions.

PREMIERE: Rupert, 2024 ^(LT)

MORE INFO: <https://re-imagine-europe.eu/artworks/ieva-grazyte-theory-of-care/>

Part of Re-Imagine Europe – New Perspectives for Action. Co-funded by the European Union.

This work is available for touring.

For further enquiries contact: info@rupert.lt

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WORK

Desire Paths

ARTIST

Judith Hamann

YEAR: 2023

TYPE: Sound performance

Duration: 23'

COMMISSIONER: INA grm

Desire Paths is a composition for cello and electronics by cellist Judith Hamann that explores tending and care practices, and reiterates unspoken actions to forge a sonic in-between space, a care worn track of repeated footsteps.



Photo: Courtesy of INA grm

Desire Paths expands different forms of processing of cello, synthesizers, and specific just intonation septimal limit frequency relationships in order to stretch out a kind of topos of the in-between, a question of what occurs between points of frequency relation, how we might move, what kind of desire is expressed via this movement, and how we might reorient without markers necessarily, but rather through a kind of expansion of movement, as a very slow kind of trembling.

Hamann's work *Desire Paths* for cello and electronics reflects upon various senses of a 'desire path': via navigating frequency and pitch material that in some sense form 'desire lines' drawn from the composer's tendencies. This takes the form of following of specific melodic and harmonic movements, stacked ratios of just intonation spellings of what might otherwise be held within the loose category of a major second. It is also played out via a form of treading down of auditory memory as a means of tracing/tracking, and by exploring a specific form of in-betweenness of points of orientation, both in the work's diffusion and in its compositional frame. Through trace, retracing, and slow shifts in diffusion, *Desire Paths* maps a kind of interior pathway, it is an exploration of what we might mean by tending to something, both in its ministrative or caretaking sense, but also in its sense of desire: to 'tend' is to 'reach toward.' This, in a sense, also enacts a claim of desire on behalf of the frequencies themselves.

Judith Hamann (AU/DE) is a composer and performer based in Berlin. Described as an 'extraordinary Australian cellist' (The Guardian), and as a composer who 'destroys the fiction of the musician who lives and works outside conventional parameters and puts in its place a series of compositions that are fundamentally humane' (The Wire), their work encompasses performance, electro-acoustic composition, site specific generative work, and micro-tonal systems in a process based creative practice. In recent research, Hamann examines the acts of shaking and humming as formal and intimate encounters; interrogates 'collapse' as a generative imaginary surface; and considers the 'de-mastering' of bodies, both human and non-human, in settler-colonial heritage instrumental practice and pedagogy.

PREMIERE: Akousma 2023 ^(FR)

FURTHER PRESENTATIONS: Gibanja 2024 ^(HR),
Borealis 2024 ^(NO), Sanatorium of Sound 2024 ^(PL)

MORE INFO: <https://www.maisondelaradioetdelamusique.fr/evenement/ina-grm-akousma-3-0?s=6582>

Part of Re-Imagine Europe: New Perspectives for Action. Co-funded by the European Union.

This work is available for touring.

For further enquiries, contact: grm@ina.fr

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WORK

Passage

ARTIST

Hanna Hartman

YEAR: 2024

TYPE: Multichannel sound composition

Duration: 13' - 15'

COMMISSIONER: INA grm

Passage is a multichannel sound composition by Hanna Hartman inspired by Tomas Tranströmer's poem 'Vermeer', which is about the ability to cope with the noise of the world.



Photo: Courtesy of INA grm

Hanna Hartman creates compositions that are exclusively made up from authentic sounds which she has recorded around the world. These sounds are taken out of their original context and thus perceived in their purity. From the new constellations between these sounds she creates extraordinary soundworlds in which she seeks to reveal hidden correspondences between the most diverse auditive impressions.

(...)

The ears experience a buzz, perhaps it's depth or perhaps height.
It's the pressure from the other side of the wall,
the pressure that makes each fact float
and makes the brushstroke firm.

Passing through walls hurts human beings, they get sick from it,
but we have no choice.
It's all one world. Now to the walls.
The walls are a part of you.
One either knows that, or one doesn't; but it's the same for everyone
except for small children. There aren't any walls for them.

The airy sky has taken its place leaning against the wall.
It is like a prayer to what is empty.
And what is empty turns its face to us
and whispers:
"I am not empty, I am open."

Tomas Tranströmer: *Vermeer*. Translation by Robert Bly, from *The Half-Finished Heaven: The Best Poems of Tomas Tranströmer*

Hanna Hartman (SE/DE) is a composer, sound artist and performer based in Berlin. She has composed works for radio, electroacoustic music, ensembles, sound installations and given numerous performances all over the world. Hanna Hartman is a member of the German Academy of the Arts.

PREMIERE: Akousma 2024 ^(FR)

MORE INFO: <https://www.maisondelaradioetdelamusique.fr/evenement/ina-grm-akousma-3-0?s=6582>

Part of Re-Imagine Europe: New Perspectives for Action. Co-funded by the European Union.

This work is available for touring.
For further enquiries, contact: grm@ina.fr

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WORK

CADÁVER EXQUISITO #4

ARTISTS

Russell Haswell & Hugo
Esquinca

YEAR: 2024

TYPE: Kinetic sound environment

Duration: 45'

COMMISSIONER: Sonic Acts

CADÁVER EXQUISITO #4 is a site-specific
multisensory kinetic environment by Hugo
Esquinca and Russell Haswell.



Photo: Pierre Zylstra

CADÁVER EXQUISITO #4 by Hugo Esquinca and Russell Haswell was first staged in a rarely-used performance location – the loading dock of the Muziekgebouw in Amsterdam. The audience was invited to venture into this indoor parking lot to experience a visceral and confrontational site-specific multisensory kinetic environment, using electronic sound, smoke and balloons. *CADÁVER EXQUISITO #4* expands on the methods that the artists developed in previous collaborations where they have produced pieces for different contexts; ranging from radio, installation, live performance and recorded media.

Hugo Esquinca (MX/DE), also known as DEKJ, is a sound researcher and founding member of oqko collective. His work explores spatio-temporal relationships of technology's interactions with the sonorous, both within and beyond audibility.

Russell Haswell (UK) is a multidisciplinary artist. He has exhibited conceptual and wall-based visual works, video art, public sculpture, as well as audio presentations in both art gallery and concert hall contexts. One specialized area of his activity is 'Extreme Computer Music'. In an ongoing collaboration (2003 +) with Florian Hecker he works with Iannis Xenakis' graphic-input 'UPIC Music Composing System'; the recorded results have been presented in the form of multichannel electroacoustic diffusion sessions.

PREMIERE: Sonic Acts Biennial 2024 ^(NL)
FURTHER PRESENTATIONS: Festival Cultura UNAM 2024 ^(MX)

MORE INFO: <https://2024.sonicacts.com/programme/cadaver-exquisito-4>

Part of Re-Imagine Europe: New Perspectives for Action. Co-funded by the European Union.

This work is available for touring.
For further enquiries, contact: info@sonicacts.com

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WORK

Portals

ARTIST

Jana Irmert

YEAR: 2024

TYPE: Composition and sound performance

Duration: 16'

COMMISSIONER: INA grm

Portals is a sound composition by Jana Irmert entirely made from sounds recorded in the Amazon rainforest.



Photo: Courtesy of INA grm

Jana Irmert created her composition *Portals* entirely from sounds she recorded in the Amazon rainforest on recent travels to Brazil and Colombia. Looking for sounds that are normally hidden from human perception, she used microphones that capture part of the ultrasonic frequency spectrum that insects, amphibians and bats use to communicate, and hydrophones to record river dolphins and fish that use sound to navigate and hunt. Sometimes she left the recorder running unattended for several hours, to capture the transition of the soundscape from day to night.

Listening back to these recordings, it was as if she stepped through a portal every time she put on the headphones, and she started to imagine how the forest sounded if she could hear like a bat, like a frog or an insect, or, diving in the brown waters, like a river dolphin. Irmert transposed the ultrasound recordings to make them audible, carving out sonic elements from the dense ambiences of the rainforest and transforming them into melodic formations, harmonic clouds and rhythmic patterns. These echo her sensation that time in the forest is stacked and layered, moving in ever-expanding circles, like the rings of a tree. With this composition, Irmert tries to mirror her experience of encountering the immensity of a forest that can swallow you up easily and yet has become so fragile.

Jana Irmert (DE) is a Berlin-based sound artist and composer who works across spatial composition, film soundtracks and live performance, often exploring the borderline between musical sound and noise through extensive experimentation with field recordings. Examining temporality and impermanence in times of ecological crisis, she creates 'atmospheric audiovisual and sonic spaces that work with dis/harmony in such a way as to mirror our imperfect world at the moment' (TJ Norris).

PREMIERE: Focus 2024 ^(FR)

MORE INFO: <https://www.104.fr/fiche-evenement/focus-2024.html>

Part of Re-Imagine Europe: New Perspectives for Action. Co-funded by the European Union.

This work is available for touring.

For further enquiries, contact: grm@ina.fr

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WORK

Nara

ARTIST

Tze Yeung Ho

YEAR: 2025

TYPE: Chamber opera

COMMISSIONER: Borealis

Nara by Tze Yeung Ho is a chamber opera that incorporates blending Western and Chinese classical traditions to tell the story of a controversial Empress in the late Qing dynasty.



Photo: Miriam Levi / Borealis

Chamber opera *Nara* explores power and ambiguity through the complex story of the Dowager Empress Cixi, who was hailed as both a moderniser and tyrant. Created by renowned Norwegian Finnish composer Tze Yeung Ho, the opera dives deep into a fascinating moment of Chinese history when centuries of Imperial rule were coming to an end. Drawing inspiration from his own Hong Konger heritage, Tze Yeung Ho creates an operatic world that blends both Chinese and Western classical elements, featuring musicians from Hong Kong alongside a cast of Nordic singers, including acclaimed mezzo Hege Høisæter and the multifaceted drag performer and composer Josh Spear.

Empress Dowager Cixi's life is steeped in contradictions. Despite often being depicted as a cruel tyrant, she also nudged China towards reform. The opera tells the story of a moment at the very end of Cixi's life and the 19th Century, when she attempted to ban the centuries-old practice of foot binding – a brutal, crippling custom that altered the shape of women's feet to symbolise elevated status and beauty. Today, historians are divided on both Cixi's reputation and her motivations for this reform. Tze Yeung Ho's opera explores this space of contradiction in the legends about the Qing dynasty's last influential ruler.

Tze Yeung Ho (NO/FI) is a Norwegian-Finnish composer and artistic researcher who grew up between Oslo and Toronto and is now based in Helsinki. His music is created at a crossroads of understanding that reflects his multilingual upbringing. His works explore the territories of speech, translation in language, dramaturgy, and poetics. Working with Scandinavian, Finno-Ugric and Chinese poetry and prose, his music treads on the fragile landscapes of (mis)communication through (un)spoken words. Close collaborations with writers, storytellers, and word-based artists are integral to his practice. His creations usually result in a form of music theatre.

PREMIERE: Borealis 2025 ^(NO)

MORE INFO: <https://www.borealisfestival.no/en/events2025/apningskveld-tze-yeung-ho-nara/>

Part of Re-Imagine Europe: New Perspectives for Action. Co-funded by the European Union.

Supported by Arts and Culture Norway, Nordic Culture Point, Nordic Culture Fund, The Audio and Visual Fund, The Writers Guild, The Finnish-Norwegian Cultural Institute, and Hong Kong Arts Development Council (HKADC).

This work is available for touring.

For further enquiries contact: post@borealisfestival.no

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WORK

Serene Din

ARTISTS

Hilde Marie Holsen & Mariam Gviniashvili

YEAR: 2025

TYPE: Electroacoustic performance

COMMISSIONER: INA grm

Serene Din by Hilde Marie Holsen & Mariam Gviniashvili is a live electroacoustic performance that entangles calm trumpet and dense electronic noise.



Photo: Julien Bourgeois / INA grm

Serene Din is a 25-minute collaborative live electroacoustic performance by trumpeter-composer Hilde Marie Holsen and composer Mariam Gviniashvili. The work develops as an exploration of contrasts and convergences, where the organic warmth of the live trumpet meets dense noises. The title *Serene Din* conveys the paradox of a performance that is at once noisy and complex, but with an underlying sense of calm and clarity.

Hilde Marie Holsen (NO) has carved out a very particular niche in music. Processing her trumpet in the electronic realm, she blends the mournful tone of the brass instrument with the explorative field of electronic music to create music that lies somewhere between jazz, contemporary, and drone. Holsen's music has unpicked the frayed boundaries of traditions, calling in a new generation of artists that abandoned stale and repetitive conventions in favour of establishing something unique in the realms of contemporary music.

Mariam Gviniashvili (GE/NO) works as a sound artist and composer, combining electronics, electroacoustics, and 3D sound with visuals, dance, and live performance to penetrate deep into the physical and emotional essence of sound and space. Festivals, major venues, and radio programmes around the world have showcased Gviniashvili's music.

PREMIERE: Akousma 2025 ^(FR)

MORE INFO: <https://re-imagine-europe.eu/artworks/mariam-gvinashvili-hilde-marie-holsen-serene-din>

Part of New Perspectives for Action. A project by Re-Imagine Europe, co funded by the European Union.

This work is available for touring.

For further enquiries contact: jnegrier@ina.fr

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WORK

All Solids Melt Into Aether

ARTIST

Maria W Horn

YEAR: 2025

TYPE: Multichannel tape work

COMMISSIONER: INA grm

All Solids Melt Into Aether is a multichannel tape work by Maria W Horn using unique organ recordings and audio synthesis to convey harmonic stability and collapse.



Photo: Jean-Baptiste Garcia / INA grm

All Solids Melt Into Aether by Maria W Horn draws on a series of explorations into harmonic (in)stability due to fluctuating air pressure, using recordings of the tuneable Liardon/Felsberg choir organ located in the church of La Tour-de-Peilz, Switzerland. The small organ, tuned in 1/4 comma meantone temperament, pumps air into the bellows mechanically using a foot pedal. Horn recorded the pipes individually by singular pedal strokes, with the changing air pressure giving the end of each note a slow downward glissando in combination with a subtle diminuendo.

As a parallel sound source, Horn used the audio synthesis and algorithmic composition system SuperCollider to produce extremely stable or unstable pitches with careful precision. This piece is an exploration of the intrinsic beauty in both harmonic balance and its collapse – an analogue to the human struggle to manifest and maintain stability and systematisation amid the perceived entropy of existence.

Maria W Horn (SE) is a composer whose work takes up the spectral properties of sound, combining acoustic and synthetic instruments to expand timbre and texture. She often draws on site-specific acoustics, using the resonances of buildings, objects, or landscapes to shape intricate harmonic structures. Her live performances are at once monumental and deeply intimate. She is also a co-founder of the record label XKatedral.

PREMIERE: Akousma 2025 ^(FR)

MORE INFO: <https://re-imagine-europe.eu/artworks/maria-w-horn-all-solids-melt-into-aether>

Part of New Perspectives for Action. A project by Re-Imagine Europe, co funded by the European Union.

This work is available for touring.

For further enquiries contact: grm@ina.fr

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WORK

Shifted in Dreams - Redreamed

ARTISTS

Kassel Jaeger & Eléonore
Huisse

YEAR: 2023

TYPE: Audiovisual performance

COMMISSIONERS: Semibreve & Sonic Acts

Shifted in Dreams - Redreamed is an audiovisual performance by Kassel Jaeger and Eléonore Huisse.

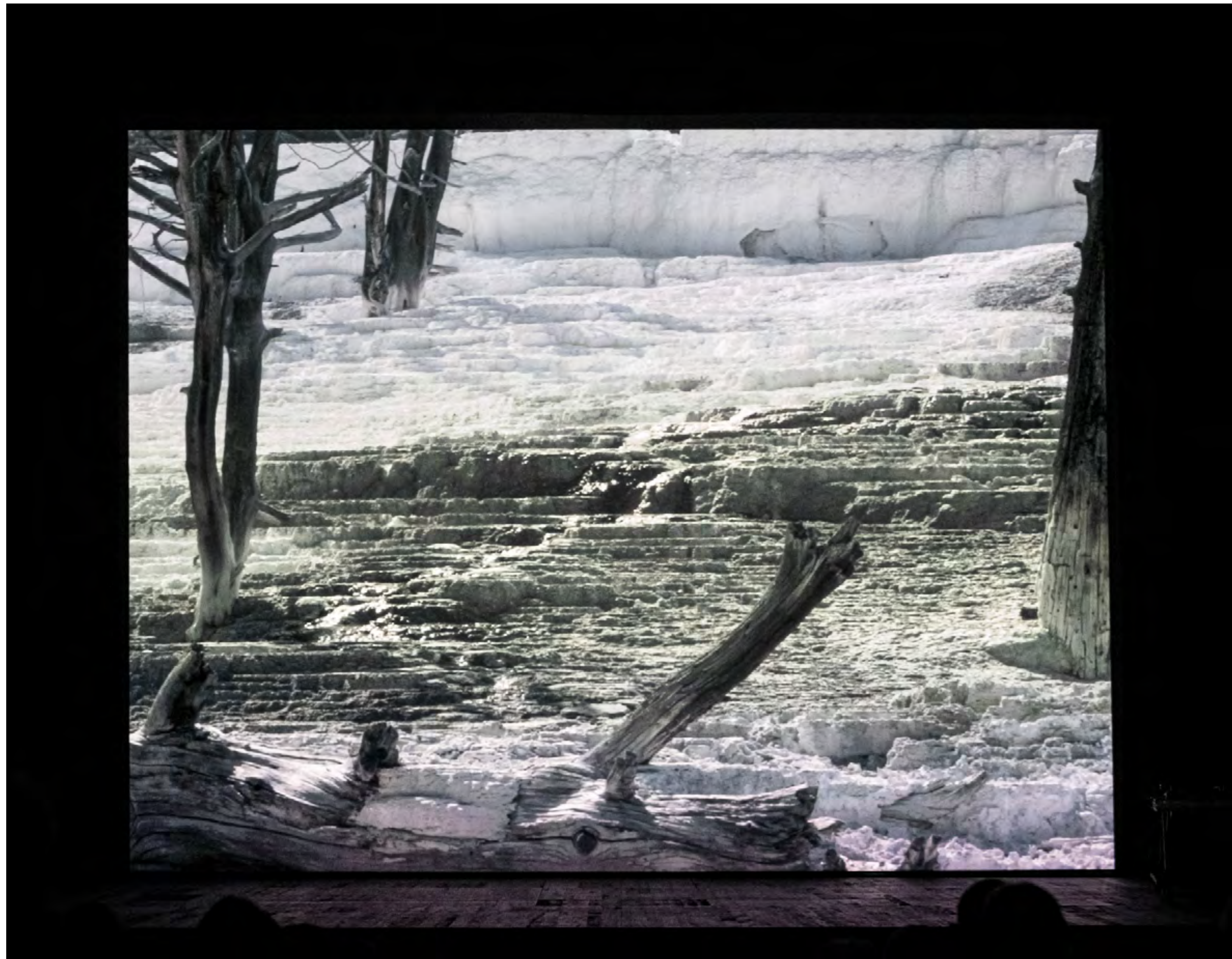


Photo: Courtesy of Semibreve

The audiovisual performance *Shifted In Dreams - Redreamed* takes up the composition of the same name by the French composer Kassel Jaeger – François J. Bonnet – and combines it with the images of French cinematographer Éléonore Huisse. The collaboration between Kassel Jaeger and Éléonore Huisse resulted in an expanded audio-visual version.

The performance recombines the original sound materials from *Shifted In Dreams* and metamorphoses them into a new form, like a recurring dream, returning night after night, but in a divergent way each time. While the film is constructed in response to the recomposed soundtrack, Kassel Jaeger's live performance is established as a somnambulant walk through the filmmaker's images, wandering on the fringes of contemplation and sleep.

François J. Bonnet aka Kassel Jaeger (CH/FR) is a Franco-Swiss composer and electroacoustic musician based in Paris. In addition to being the Director of INA grm, François J. Bonnet is also a writer and theoretician. His books *The Order of Sounds: A Sonorous Archipelago*, *The Infra-World*, and *After Death* are published in English by Urbanomic. He is also the author of the manifesto *The Music to Come* and the co-editor of the SPECTRES series of publications.

Éléonore Huisse (FR) is a cinematographer and photographer residing in Paris. She studied at the renowned film school Ecole Nationale Supérieure Louis-Lumière. Her work, which contemplates and captures auratic moments, has been screened in places such as Whitney Museum of American Art, MaerzMusik/Berliner Festspiele, Semibreve, Public Access in NYC or Institut Français d'Athènes.

PREMIERE: Semibreve 2023 ^(PT)

FURTHER PRESENTATIONS: Sonic Acts Biennial 2024 ^(NL), Gibanja 2024 ^(HR)

MORE INFO: <https://re-imagine-europe.eu/artworks/kassel-jaeger-eleonore-huisse-av-show-shiftedindreams-redreamed>

Part of Re-Imagine Europe: New Perspectives for Action. Co-funded by the European Union.

This work is available for touring.

For further enquiries contact: info@festivalsemibreve.com

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WORK

Unlucky Star

ARTIST

Steph Joyce

YEAR: 2023

TYPE: Site-specific installation

COMMISSIONER: Rupert

Unlucky Star is a site-specific installation by Steph Joyce about being stuck in the rising action.



Photo: Andrej Vasilenko

For *Dismantling Dreams, Disrupted Seams*, the final show of Rupert's Alternative Education Programme, Steph Joyce developed a site-specific installation using an audio loop, found objects, linen textiles, light, water, heat, and residues to create a site-responsive narrative about desire, stalling, and being stuck in the rising action.

Steph Joyce (DE) is an artist and poetic practitioner. They trouble the aesthetics and affects of relational flourishings through gatherings and site-responsive installations with material and temporal elements like performances, malleable objects, non-linear videos, or fragments of audio. As part of their practice, they co-host Catwings, an initiative for relational, performative and situational art and research, with Theresa Zwerschke.

PREMIERE: Rupert, 2023 ^(LT)

MORE INFO: <https://rupert.it/aep-final-exhibition-dismantling-dreams-disrupted-seams>

Part of Re-Imagine Europe: New Perspectives for Action. Co-funded by the European Union.

This work is available for touring.

For further enquiries, contact: info@rupert.it

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WORK

Karvagraffiti Siellä Kelopuun Keskiruumiin Paikkeilla

ARTIST

Atte Elias Kantonen

YEAR: 2024

TYPE: Spatial sound composition

COMMISSIONER: Sonic Acts

A sonic speculation and spatial sound composition by Atte Elias Kantonen that tries to capture the act of tree-hugging.



Photo: Courtesy of the artist

Karvagraffiti Siellä Kelopuun Keskiruumiin Paikkeilla, which translates to English as ‘a hair graffiti there on the thorax of the dead wood’ is a spatial sound composition by Atte Elias Kantonen. It is a sonic speculation that tries to capture the tactile act of tree-hugging. In Finnish, the term ‘kelo’ refers to a pine snag, a dead tree that remains standing still and upright for centuries, providing a habitat for various invertebrates and organisms. The composition was commissioned by Sonic Acts for the Spatial Sound Platform, and was presented during The Listening Room at Zone2Source in 2024.

Atte Elias Kantonen (FI) is a Helsinki-based sound designer and composer who works in the fields of experimental music and performing arts. Within his practice, Kantonen explores the potential of elastic synthesis and extremely processed sound as vessels for abstract, phantasmagorical storytelling. Building emotionally sonorous dioramas, he creates compositions where the serene and the discordant constantly fold in on each other. He has released work on labels such as SODA GONG, mappa, and SUPERPANG.

PREMIERE: Sonic Acts Biennial 2024 ^(NL)

MORE INFO: <https://sonicacts.com/archive/atte-elias-kantonen-karvagraffiti>

Part of Re-Imagine Europe: New Perspectives for Action. Co-funded by the European Union.

This work is available for touring.

For further enquiries, contact: info@sonicacts.com

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WORK

KOLO

ARTIST

Anna Khvyl

YEAR: 2024

TYPE: Spatial sound composition

COMMISSIONER: Sonic Acts

KOLO is a composition by Anna Khvyl for multichannel sound that invites the listener to enter an auditory playground, tracing the paths of sounds.



Photo: Courtesy of the artist

In the Ukrainian language, the word kolo carries a dual meaning: ‘circle’ and ‘next to’. Anna Khvyl’s composition is created for multichannel sound, where musical gestures flow in a circle, reminiscent of a child’s game, intertwining and colliding with one another. The composition invites the listener to enter an auditory playground, tracing the paths of sounds. *KOLO* was commissioned by Sonic Acts in the context of the Spatial Sound Platform, and was presented during The Listening Room at Zone2Source in 2024.

Anna Khvyl (UA/NL) is a sound artist, composer, DJ, educator, and researcher with a background in cultural studies and anthropology. Originally from Kyiv, she is now based in The Hague. Her work includes releases, sound installations, audiovisual compositions, multichannel live performances, audio walks, and radio shows in which she explores the relation between sound and commemoration, focusing on how music creates spaces for social bonding and personal self-discovery.

PREMIERE: Sonic Acts Biennial 2024 ^(NL)

MORE INFO: <https://sonicacts.com/archive/anna-khvyl-kolo>

Part of Re-Imagine Europe: New Perspectives for Action. Co-funded by the European Union.

This work is available for touring.
For further enquiries, contact: info@sonicacts.com

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WORK

holy wells and trees & other faith-healing sites page

ARTIST

Kamilė Krasauskaitė

YEAR: 2023

TYPE: Installation

COMMISSIONER: Rupert

holy wells and trees & other faith-healing sites is an installation by Kamilė Krasauskaitė that explores places of power, and healing and ritualised transactions.



Photo: Andrej Vasilenko

In liminal times – epidemics, wars, natural disasters – human imperfections and limitations are felt most acutely, as well as the need for the omnipotence of the infinite. *Holy wells and trees & other faith-healing sites* by Kamilė Krasauskaitė is a spatial choreography of ritualised transactions where seekers of miracles and benevolent saints engage.

The installation explores places of power and healing, and human as well as non-human journeys. Specific conditions are hidden in the landscape of faith, a cosmic barter where the saints, like mystic merchants, negotiate the price of miracles with those who earnestly turn to them. The work was conceived for *Dismantling Dreams, Disrupted Seams*, the final show of the 11th edition of Rupert's Alternative Education Programme.

Kamilė Krasauskaitė (LT) is a multidisciplinary artist and curator based in Vilnius. Her practice involves different formats, from installations and sculptures to graphic art, publications and social events. She is interested in preserving ancient crafts as a deep code to unlock connections with various levels of our everyday life, including indigenous cultures' beliefs and practices. She is interested in place and space, exploring how certain spaces can supposedly bring physical, mystical and moral transformations to individuals, both human and non-human.

PREMIERE: Rupert, 2023 ^(LT)

MORE INFO: <https://rupert.lt/aep-final-exhibition-dismantling-dreams-disrupted-seams>

Part of Re-Imagine Europe: New Perspectives for Action. Co-funded by the European Union.

This work is available for touring.

For further enquiries, contact: info@rupert.lt

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WORK

Untitled

ARTIST

Will Krauland

YEAR: 2023

TYPE: Site-specific installation

COMMISSIONER: Rupert

A site-specific installation by Will Krauland that reflects on the passage of time.



Photo: Andrej Vasilenko

For *Dismantling Dreams, Disrupted Seams*, the final show of Rupert's Alternative Education Programme Will Krauland conceived a site-specific installation combining two of his videos (Lens B.C.12 and Untitled3456), with two of his photos, a calendar for the next year, a calendar that was found in the building where the exhibition took place, two beating metronomes, and two speakers. The work reflects on the passing of time.

Will Krauland (US) is an interdisciplinary artist working on a strictly need-to-know basis. Utilizing intuitive processes employing traditional and digital production methods, he generates speculative architectures that model divergent forms for engaging with temporal, spatial and psychological structures.

PREMIERE: Rupert, 2023 ^(LT)

MORE INFO: <https://rupert.it/aep-final-exhibition-dismantling-dreams-disrupted-seams>

Part of Re-Imagine Europe: New Perspectives for Action. Co-funded by the European Union.

This work is available for touring.

For further enquiries, contact: info@rupert.it

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WORK

Guard (Please Do Not)

ARTIST

Églantine Laprie-
Sentenac

YEAR: 2023

TYPE: Installation

COMMISSIONER: Rupert

Guard (Please Do Not) is an installation by Églantine Laprie-Sentenac about the forms and materials of distancing.



Photo: Andrej Vasilenko

For *Guard (Please Do Not)* Églantine Laprie-Sentenac uses wire, tree protection, mesh fabric, cardboard, found objects, and laser to create an installation of variable dimensions about the forms and materials of distancing, about what is reachable, and what is unreachable, what is in and what is out. The work was conceived for *Dismantling Dreams, Disrupted Seams*, the final show of the 11th edition of Rupert's Alternative Education Programme.

Églantine Laprie-Sentenac (FR) is an artist who works with diverse mediums and techniques drawing on the forms and spatial conditions that define the ways of inhabiting and seeing. Exploring themes such as carriers of goods, products of consumerism, traces of movement and traversed territories, she elaborates on a trajectory between intimate and shared environments. She builds sculptures that engage a psychology of space and object by using selected discarded materials and pointing out material margins. Sometimes, using humour, her installations question the power conferred on spaces (such as streets) and slide on the meanings to be given to objects.

PREMIERE: Rupert, 2023 ^(LT)

MORE INFO: <https://rupert.it/aep-final-exhibition-dismantling-dreams-disrupted-seams>

Part of Re-Imagine Europe: New Perspectives for Action. Co-funded by the European Union.

This work is available for touring.

For further enquiries, contact: info@rupert.it

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WORK

A(mA)nja: From island to island

ARTISTS

Anja Lauvdal & Manja Ristić

YEAR: 2023

TYPE: Live performance

COMMISSIONERS: A4, KONTEJNER & INA grm

A(mA)nja: From island to island is an electro-acoustic collaborative performance by Anja Lauvdal and Manja Ristić that combines underwater field recordings with free improvisation.



Photo: Simon Luptak

In *A(mA)nja: From island to island* two innovative musicians bridge two distinct avant-garde music practices: ecologically-informed sonic soundscapes with the freeform elements of improvised music. Underwater field recordings captured in the waters of the Adriatic sea form the basis of a fixed media composition by Manja Ristić, on top of which Anja Lauvdal improvises in a live concert setting.

Anja Lauvdal (NO) is a musician who plays piano, synthesizers, and electronics and explores the limits of sound and music in many forms, including noise and jazz. She toured with Jenny Hval and played on her records.

Manja Ristić (RS/HR) is a violinist, sound artist, curator and researcher mostly active in the field of electro-acoustics, instrumental improvised music and experimental sound. She is a founder of the Association of Multimedia Artists Auropolis and editor of the ArtSync online radio station, dedicated to experimental sound related arts.

PREMIERE: NEXT Advanced Music Festival 2023 ^(SK)

MORE INFO: <https://nextfestival.sk/2023/events/anja-lauvdal-manja-ristic>

Part of Re-Imagine Europe: New Perspectives for Action. Co-funded by the European Union.

This work is available for touring.

For further enquiries, contact: projects@a4.sk

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WORK

DAZZLE

ARTISTS

Lauri Love & Michelle
Tylicki

YEAR: 2023

TYPE: Interactive installation

COMMISSIONER: Disruption Network Lab

DAZZLE is an interactive tool by Lauri Love and Michelle Tylicki designed to break machine-learning facial recognition models.

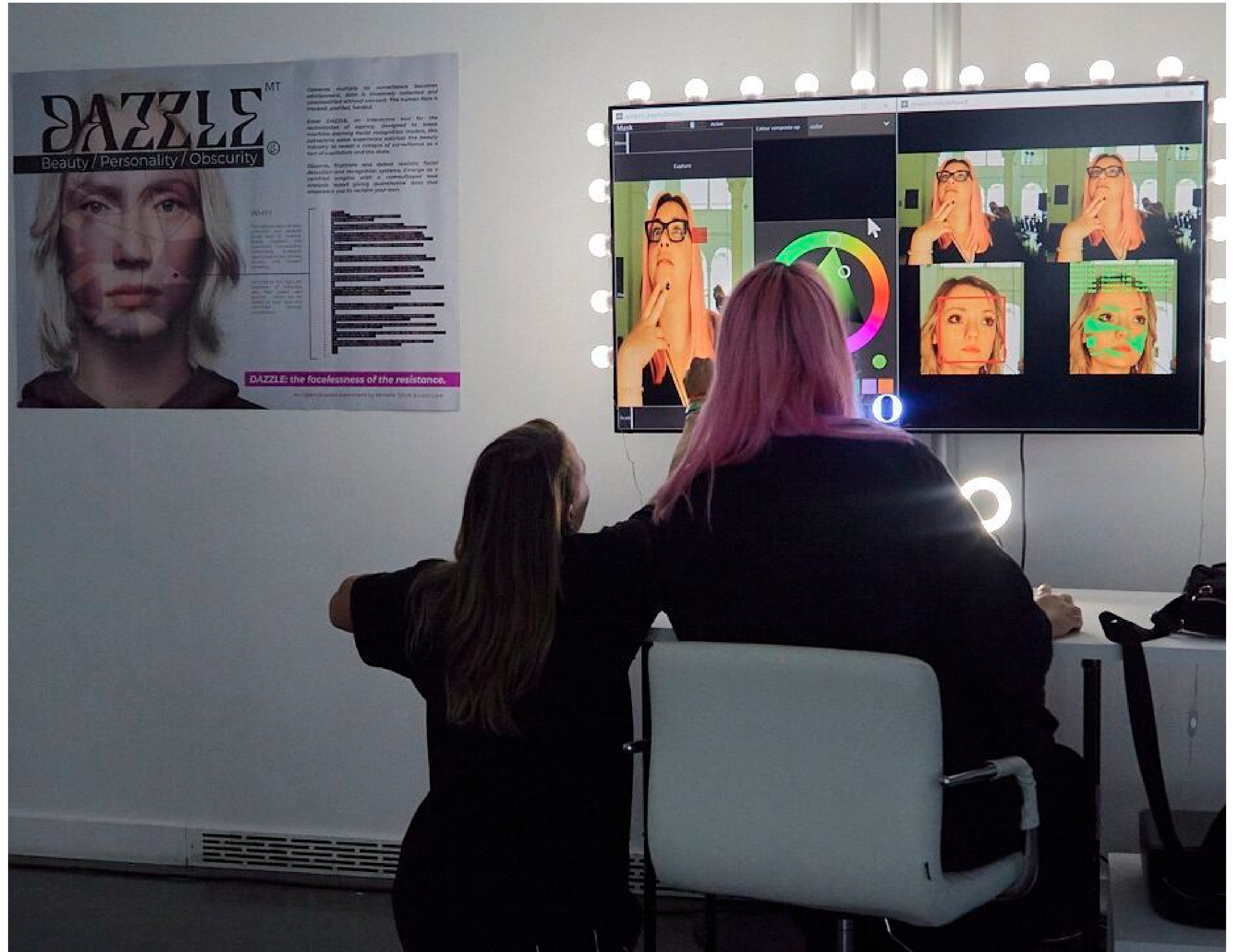


Photo: Courtesy of Disruption Network Lab

In a world where cameras proliferate as surveillance becomes ubiquitous, and where data is invasively collected and commodified without consent, Lauri Love and Michelle Tylicki present *D A Z Z L E* as an interactive tool for the reclamation of agency. Through a boutique salon experience, visitors have their facial features detected and displayed. They learn how the facial detection technology works, then follow tips on effective methods to defeat it as they customize their camouflage style. They emerge rewarded with a tailored look and an analysis report to certify their fabulous mystique against eight of the most commonly used models for facial detection.

D A Z Z L E is a subversive experience that is designed to break machine-learning facial recognition models, while satirising the beauty industry to reveal a critique of surveillance as a tool of capitalism and the state.

Lauri Love (UK) is an activist and security engineer involved with online activist group Anonymous. He played a prominent role in the student and Occupy movements in Glasgow during 2011-12. Love is being recognised as an expert on hacking, surveillance and privacy issues and has made a principled stand against the UK's forced decryption laws.

Michelle Tylicki (US/UK/PT) is an artist and activist based in the UK and Portugal. Her work promotes climate justice, animal rights, anticapitalism, sex workers' rights, ending blasphemy laws, and reshaping the world as an anarchist utopia. In her art, Tylicki creates subversive graphic design to critique advertising (subvertising), utopian illustration for grassroots collectives, and short films.

PREMIERE: ARTIVISM Conference, 2023 ^(DE)

MORE INFO: <https://re-imagine-europe.eu/artworks/dazzle>

Part of Re-Imagine Europe: New Perspectives for Action. Co-funded by the European Union.

This work is available for touring.

For further enquiries contact: info@disruptionlab.org

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WORK

Searching for reflections in the toxic field of plenty

ARTIST

Lukas Marxt

YEAR: 2024

TYPE: Audiovisual installation

COMMISSIONER: Sonic Acts

Searching for reflections in the toxic field of plenty is a series of works that speak to Lukas Marxt's continued fascination for the Salton Sea, a shallow, landlocked, highly saline body of water on the southern edge of California.



Photo: Pieter Kers

Blighted by catastrophe, the Salton Sea, a shallow, landlocked, highly saline body of water on the southern edge of California, has been in a constant state of rapid natural transformation due to colonisation, nuclear and atomic weapon testing, recreational development, tornadoes, flooding, agriculture, and toxic dust storms. Currently, the area is being scouted for lithium mining and is projected to become a dust bowl within the next twenty years.

Searching for reflections in the toxic field of plenty is a series of ten works by filmmaker Lukas Marxt that speak to his continued fascination for the Salton Sea. The series consists of six video installations, with a duration between 8 and 20 minutes, two sculptural installations (replica's of atomic bombs), a light box, and an upscaled 18-piece assembly kit of the atomic bomb dropped on Hiroshima. The video's for instance zoom in on the history and effects of nuclear testing, and examine the landscape, the precarious residence status of the farm workers in the Imperial Valley, and the ongoing environmental and ethical derogation.

Lukas Marxt (AT/DE) is an Austrian artist mainly working with film. He studied Geography in Graz, and attended art courses in Linz, Lisbon, Leipzig and Cologne. His films have been shown at many film festivals, including Berlinale, Curtas Vila do Conde, and the Gijón International Film Festival, where he received the Principado de Asturias prize for best short film. Since 2017, Marxt has spent a great deal of time in Southern California researching the ecological and sociopolitical structures surrounding the Salton Sea.

PREMIERE: Sonic Acts Biennial 2024 ^(NL)

MORE INFO: <https://2024.sonicacts.com/programme/searching-for-reflections>

Part of Re-Imagine Europe: New Perspectives for Action. Co-funded by the European Union.

Produced with thanks to Kunststiftung NRW, who provided funding for the works *Little Boy*, *Marine Target* and *Fat Man is more efficient than Little Boy*. Lukas Marxt's artistic practice is further supported by Galerie Khoshbakht.

This work is available for touring.

For further enquiries, contact: info@sonicacts.com

Re—
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WORK

The User and The Beast

ARTIST

Joana Moll

YEAR: 2024

TYPE: Lecture performance

COMMISSIONER: Disruption Network Lab

The User and The Beast is a performative lecture by Joana Moll critically and poetically examining the commodification of personal user data by the Ad Tech industry.



Photo: Maria Silvano / Disruption Network Lab

Joana Moll's lecture performance *The User and The Beast* examines how the commodification of personal data creates an increasingly asymmetric exchange between users' bodies and host servers. Enabled by sustained online interactions and the mechanisation of gestures, Internet users' bodies become subtly yet incisively compressed, while their presence in the virtual realm expands.

Since the first online ad in 1994 and the invention of HTTP cookies, the Ad Tech industry has enabled mass surveillance by tracking, storing, and capitalizing on nearly every user action, forming the core business model of corporations like Google and Facebook. Moll's research, part of a broader project, seeks to expose and reframe these dynamics through an extended map of Ad Tech embodied in performance, addressing not only its techno-economic structures but also its affective, political, and material dimensions, with the aim of fostering more democratic and sustainable ways of inhabiting digital systems.

The performance was realised in the context of Joana's Fellowship at the Disruption Network Institute.

Joana Moll (ES) is an artist and researcher living halfway between Berlin and Barcelona. Through a combination of artistic research, detective work, and an almost forensic approach to our personal data trails, Moll's work exposes some of the most pressing issues of our data-driven, data-centric existence. Her research projects, talks, workshops, and art pieces slip through the cracks of corporate behemoths to make sense of their polymorphic nature and reveal some of the hidden layers that shape and sustain the hyper capitalist fractal.

PREMIERE: Investigating the Kill Cloud, 2024 ^(DE)

MORE INFO: <https://re-imagine-europe.eu/artworks/joana-moll-the-user-and-the-beast>

<https://www.disruptionlab.org/investigating-the-kill-cloud#the-user>

Part of Re-Imagine Europe: New Perspectives for Action. Co-funded by the European Union.

This work is available for touring.

For further enquiries contact: info@disruptionlab.org

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WORK

Admiror, or Revolutionary Sentiments

ARTISTS

Bahar Noorizadeh &
Klara Kofen, with
Cameron Graham &
Rudá Babau

YEAR: 2023

TYPE: Audiovisual performance

COMMISSIONER: BEK

Admiror, or Revolutionary Sentiments is a collaborative audiovisual performance by Bahar Noorizadeh and Klara Kofen on the sentimental logic of capitalism and their revolutionary dialectical doubles.



Photo: Petronelle Halvorsen, courtesy of BEK

Admiror, or Revolutionary Sentiments is a collaborative audiovisual performance by artists Bahar Noorizadeh and Klara Kofen, with Cameron Graham and Rudá Babau. The work stages five episodic dialogues on the sentimental logic of capitalism and their revolutionary dialectical doubles. *Admiror* departs from the imaginative, emotional role-play underpinning modern market relations, and evolves into LARPing ideas around the revolutionary subject and theories of contingency and change.

The performance tracks the transformation of the mechanics of imagination from the body to the market, exploring the dialectics of structure according to models derived from European enlightenment and of the speculative that artificial intelligence is today aspiring to. In doing this, the work attempts to understand the affective underbelly of these structures, their inherent mysticism, and desirous qualities. By mapping the process of ‘rehearsing new models’ onto the ever-shortening window afforded us by climate change, *Admiror* tries to articulate new ways for thinking through the subject of revolution.

Bahar Noorizadeh (IR/CA/UK) is an artist, writer and filmmaker who looks at the relationship between art and capitalism. In her practice, she examines the conflictual and contradictory notions of imagination and speculation as they suffuse one another. Her research investigates the histories of economics, cybernetic socialism, and activist strategies against the financialization of life and living space, asking what redistributive historical justice might look like in the present. Noorizadeh is the founder of Weird Economies.

Klara Kofen (GR/PL/UK) is an opera maker, writer, researcher and artist. She is the co-artistic director of Waste Paper Opera, an interdisciplinary collective that creates new works of sound-based multimedia live art, facilitates workshops and curates performance series. Her practice encompasses sound, text, costume design, light, performance and film.

PREMIERE: BEK symposium The Only Lasting Truth Is Change, 2023 ^(NO)

FURTHER PRESENTATIONS: Medialab Matadero, 2024 ^(ES), Solomon R. Guggenheim Museum, 2024 ^(US)

MORE INFO: <https://bek.no/en/bahar-noorizadeh-klara-kofen-admiror-or-revolutionary-sentiments>

Part of Re-Imagine Europe: New Perspectives for Action. Co-funded by the European Union.

This work is available for touring.

For further enquiries, contact: bek@bek.no

Re—
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WORK

Music for Objecthood #9

ARTIST

Alsa Ojala

YEAR: 2024

TYPE: Composition

COMMISSIONERS: Radio Web MACBA

Alsa Ojala's collection of unconventional hypnotic percussive tracks features as the soundtrack of Radio Web MACBA's podcast Objecthood #9.



Photo: courtesy of the artist

Alsa Ojala's collection of meditative and unconventional percussive tracks serve as background music and interludes for *OBJECTHOOD #9* on Radio Web MACBA, featuring interviews with Kyveli Mavrokordopoulou and Nishat Awan. Fragmented euphoric trance build-ups and strangely familiar hypnotic atmospheres, reminiscent of popular dance music, yet utterly introspective and deliberately awkward.

Alsa Ojala (FI) is a Helsinki-based artist working with sound and text. She has performed in nightclubs, churches, libraries, cinemas, bars, art galleries and in front of a sauna. Her work often combines speech, storytelling, recycled online music libraries, and EDM aesthetics with an acute sense of humour.

PREMIERE: Radio Web MACBA, 2024 ^(ES)

MORE INFO: <https://rwm.macba.cat/en/podcasts/objecthood-9>

Part of Re-Imagine Europe: New Perspectives for Action. Co-funded by the European Union.

This work is available for touring.

For further enquiries contact: rwm@macba.cat

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WORK

... to dear incomprehension, or the pieces of the personal waiting

ARTIST

Hrvoje Pelicarić

YEAR: 2024

TYPE: Spatial sound performance

COMMISSIONER: KONTEJNER

A composition and live multi-channel performance by Hrvoje Pelicarić using his own collection of experimental audio recordings to convey the physicality of sound.



Photo: Luka Pešun / KONTEJNER

The multichannel, spatialised musical piece *...to dear incomprehension, or the pieces of the personal waiting* composed by Hrvoje Pelicarić continues his exploration of the relationship between perceptions of sound and space, drawing from a database of sounds collected from previous experiments and research.

The live performance of the work starts from a pre-fixed sonic content and includes live mixing and manipulation, processing, and spatialisation. The real-time manipulation of sound takes place using objects as filters for processing, emphasising the physical aspect of the sonic medium and its distribution in space.

Hrvoje Pelicarić (HR) is a sound designer, musician, and multimedia artist rooted in the independent, alternative, and experimental scene. Namely, he is a founding member of the then-progressive, now cult band Zidar Betonsky. He also made a significant contribution to the work of the contemporary theatre and activist group Fraktal Falus Teatar. Pelicarić's spatial sound works explore the various relationships between sound, space, and the body. He is interested in the nature of the human perceptual apparatus and all its specificities and illogicalities.

PREMIERE: Gibanja 2025 ^(HR)

MORE INFO: <https://www.kontejner.org/projekti/gibanja-2/gibanja-4/dragom-nerazumijevanju-ili-dijelovi-osobnog-cekanja/>

Part of Re-Imagine Europe – New Perspectives for Action. Co-funded by the European Union.

This work is available for touring.

For further enquiries contact: info@kontejner.org

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WORK

Ambisonic Live Performance

ARTIST

Zoë Mc Pherson

YEAR: 2024

TYPE: Ambisonic live performance

COMMISSIONER: Elevate Festival

A live performance by Zoë Mc Pherson developed for the ambisonic sound system of Dom im Berg. The performance moves between breakbeat rave and sci-fi space.



Photo: Philippe Gerlach

Zoë Mc Pherson's artistic practice combines innovative music production, performance, sound design and DJing. Her spatial sound live performance, developed for the ambisonic sound system of Dom im Berg, Graz, moves between breakbeat rave and sci-fi space.

Zoë Mc Pherson (FR/IR) is a French/Northern-Irish artist, performer, sound designer, spatial sound shaper, DJ, curator, and founder of the SFX label and AV platform. Their third album and AV show *Pitch Blender* was released in 2023, and is a tight set of cybernetic dancefloor experiments that flicker between the rave and the art space. 3OK is a frenetic project that matches Mc Pherson's sci-fi sonics with singeli pioneer Jay Mitta's breakneck beats and Malian veteran DJ Diaki's soundsystem energy.

PREMIERE: Elevate Festival 2024 ^(AT)

MORE INFO: <https://re-imagine-europe.eu/artworks/zoe-mc-pherson-ambisonic-live-performance>

Part of Re-Imagine Europe: New Perspectives for Action. Co-funded by the European Union.

This work is available for touring.

For further enquiries, contact: arts@elevate.at

Re—
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WORK

The New Pulsar Generator (nuPG) Recordings Volume 2

ARTIST

Marcin Pietruszewski

YEAR: 2023

TYPE: Multichannel composition

COMMISSIONER: A4

The New Pulsar Generator (nuPG) Recordings Volume 2 is a multichannel composition by Marcin Pietruszewski based on the principle of pulsar synthesis.



Photo: Simon Luptak

The New Pulsar Generator (nuPG) Recordings Volume 2 is a composition by Marcin Pietruszewski created for a multichannel sound system. It is based on the principle of pulsar synthesis, and the music is generated with *The New Pulsar Generator (nuPg)*, an interactive program for sound synthesis written by Pietruszewski. The composition encompasses a broad scale of sound from singular impulses, sequences, continuous tones, time-varying phrases, to rhythmic textures and temporally alternating phrases. Pietruszewski's creative approach offers a unique vision of how contemporary computer music could sound like.

Marcin Pietruszewski (PL/DE) is a composer and researcher specializing in sound synthesis and computer-based composition. His work spans electroacoustic music, contemporary sound art, auditory design, computational linguistics, and psychoacoustics, encompassing performance, multimedia installations, and radio productions. He has collaborated with musicians and composers such as Marcus Schmickler, Tristan Clutterbuck, Jules Rawlinson, and Lauren Sarah Hayes. Recent projects include work with Florian Hecker, design company NORM, philosopher Chris Schambaugh, choreographer Agnes Cebere, and the Laboria Cubonics Collective.

PREMIERE: NEXT Advanced Music Festival 2023 ^(SK)

MORE INFO: <https://nextfestival.sk/2023/artist/marcin-pietruszewski>

Part of Re-Imagine Europe: New Perspectives for Action. Co-funded by the European Union.

This work is available for touring.

For further enquiries, contact: projects@a4.sk

Re—
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WORK

Distortion Product Lattice (Fokker QDTS Wavepackets)

ARTIST

Marcin Pietruszewski

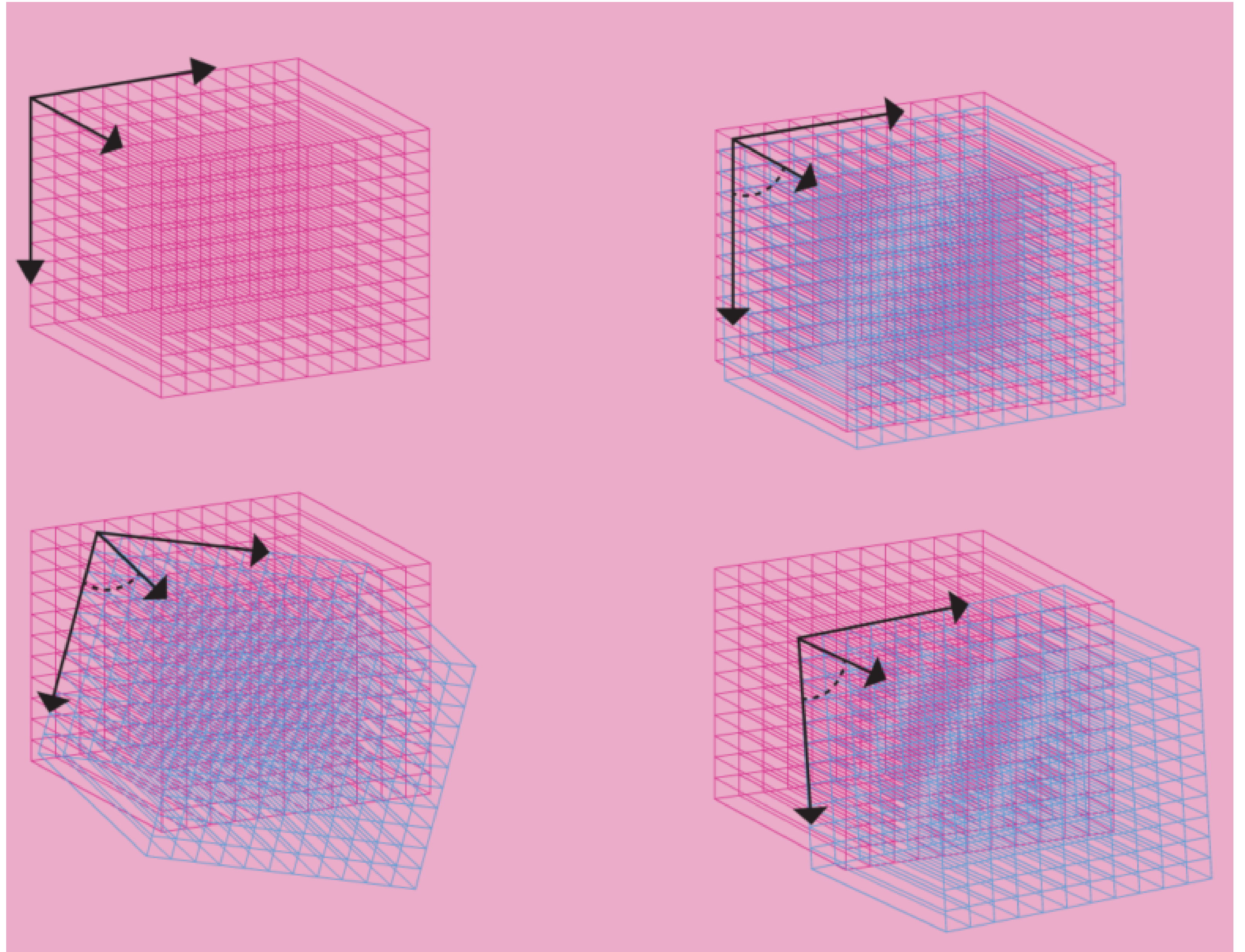
YEAR: 2024

TYPE: Generative sound installation

Duration: 30'

COMMISSIONER: Sonic Acts

Distortion Product Lattice (Fokker QDTS Wavepackets) is a generative sound installation composed by Marcin Pietruszewski for the 31-tone Fokker organ in the Muziekgebouw, Amsterdam.



Courtesy of the artist

In his generative sound installation *Distortion Product Lattice (Fokker QDTS Wavepackets)* Marcin Pietruszewski combines the computer-controlled microtonal Fokker organ in the Muziekgebouw, Amsterdam with digital sound synthesis, pluriphonic sound, and light choreography to stage formal and auditory modulations. Designed and built between 1945 and 1950 by Adrian Fokker and Bernard J. A. Pels, the expansive organ has a 31-tone per octave and can be controlled via a MIDI protocol. The installation subjects the output of the instrument to digital signal analysis and re-synthesis, inducing distortion of tones, patterns, and textures.

The QDTS (Quadatric Difference Tone Spectra) algorithm that Pietruszewski utilizes produces particular kinds of ‘auditory distortion products’ (ADP), creating a new experimental approach to generating complex spectra. ADPs are low-level sounds emitted from the inner ear’s cochlea in response to two closely spaced stimulating tones. The distortion also functions as an alternative spatial frame as the tones resonate in the head of the listener. Within *Distortion Product Lattice (Fokker QDTS Wavepackets)*, this ‘in-head’ spatiality forms a dynamic counterpart to an extensive setup of the organ, intensifying, amplifying, and modulating the auditory, epistemic, and spatial contexts of this unique instrument.

Marcin Pietruszewski (PL/DE) is a composer and researcher specializing in sound synthesis and computer-based composition. His work spans electroacoustic music, contemporary sound art, auditory design, computational linguistics, and psychoacoustics, encompassing performance, multimedia installations, and radio productions. He has collaborated with musicians and composers such as Marcus Schmickler, Tristan Clutterbuck, Jules Rawlinson, and Lauren Sarah Hayes. Recent projects include work with Florian Hecker, design company NORM, philosopher Chris Schambaugh, choreographer Agnes Cebere, and the Laboria Cuboniks Collective.

PREMIERE: Sonic Acts Biennial 2024 ^(NL)

MORE INFO: 2024.sonicacts.com/programme/lattice

Part of Re-Imagine Europe: New Perspectives for Action. Co-funded by the European Union.

Produced in cooperation with the Huygens-Fokker Foundation.

This work is available for touring.

For further enquiries, contact: info@sonicacts.com

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WORK

Shit Out Here Purple

ARTIST

Roy Claire Potter

YEAR: 2024

TYPE: Live performance

COMMISSIONER: BEK

Shit Out Here Purple is a live performance and audio collage by Roy Claire Potter that responds to the linguistic protocols of amateur shortwave radio cultures, and reflects on distressed or intense desires for communicative contact.



Photo: Petronelle Halvorsen, courtesy of BEK

Shit Out Here Purple by Roy Claire Potter is a live performance that focuses on CB (citizens band) radio use and its culture. Potter spent time in and around Bergen, Norway to meet various local communities, while collecting, recording and editing material for the piece. The performance responds to the linguistic protocols of amateur shortwave radio cultures, and how making ‘contact’ – or QSO – is centered and differentiated from ordinary conversation.

In the sparsely arranged audio collage Potter brings new and archival radio recordings together with modular synthesised sounds, and a newly written spoken libretto that experiments with a narrative of fieldwork operations. The result is a jerky, inarticulate reflection on distressed or intense desires for communicative contact. For the premiere, Potter produced a booklet of detachable drawings that riff on the counter-cultural tradition of Eyeball Cards, made and shared at in-person meetings during the 1980s by users of the then-illegal Citizens Broadcast Radio Service in the United Kingdom.

Roy Claire Potter (UK) is an artist specialising in performance art and experimental writing with a specific interest in production constraints, editorial methodologies, and socially and politically framed subject areas such as sociolinguistics, violence, and the temporality of traumatic experience. Potter often collaborates with musicians and sound artists to make audio for music festivals and radio. Their current practice-research projects reflect on improvisational collaboration methods in performance and respond to the methodological potentials of autistic language use.

PREMIERE: BEK, 2024 ^(NO)

MORE INFO: <https://bek.no/en/roy-claire-potter-shit-out-here-purple-2/>

Part of Re-Imagine Europe: New Perspectives for Action. Co-funded by the European Union.

This work is available for touring.

For further enquiries, contact: bek@bek.no

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WORK

Eigatė

ARTIST

Marija Rasa

YEAR: 2024

TYPE: Multichannel composition

Duration: 15'

COMMISSIONER: INA grm

Eigatė is an acousmatic, multichannel sound composition by Marija Rasa that echoes the multilayered memory of the vivid and often rowdy city of Brussels.



Photo: Konradas Zakauskas

Roaming through bodies and space, they are all parts of one another. They co-create themselves, and reveal our inevitable interconnectedness. *Eigaté* (gait) is part of a series of acousmatic works that Marija Rasa created for multichannel audio setups. The piece is fashioned from recordings made during ordinary and less ordinary walks, and these are intertwined with delicate noise and electronic sounds. Through the use of a technique called micro-montage, *Eigaté* morphs into a swaying fictional soundscape that echoes the multilayered memory of the vivid and often rowdy city of Brussels.

Marija Rasa (LT/BE) is a musician and sound artist who explores sonic spatialization, texture, and fragility. Since her studies at the Institute of Sonology in The Hague (NL), she has been creating a series of acousmatic pieces for multichannel speaker setups. In these compositions, she carefully sculpts fictional soundscapes out of delicate noise, electronic sounds, and field recordings, attentively put together by using a micro montage approach. Her collaborations extend to diverse musical fields, from electroacoustic experimentation with the duo ugne&maria, with Ugnė Vyliaudaitė, to the electronic music duo forgotten plants, with Konradas Žakauskas.

PREMIERE: Akousma 2024 ^(FR)

MORE INFO: <https://www.maisondelaradioetdelamusique.fr/evenement/ina-grm-akousma-3-0?s=6582>

Part of Re-Imagine Europe: New Perspectives for Action. Co-funded by the European Union.

This work is available for touring.
For further enquiries, contact: grm@ina.fr

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WORK

she's waiting for the sunset

ARTIST

Martyna Ratnik

YEAR: 2024

TYPE: Architectural installation and film

COMMISSIONER: Rupert

she's waiting for the sunset by Martyna Ratnik expands on themes of memory, loss, and oppression beyond the screen and onto the walls of a Soviet-era building.



Photo: Andrej Vasilenko / Rupert

she's waiting for the sunset is a looped, multi-screen video work and architectural installation about the artist Martyna Ratnik's great grandmother. Through the different elements of her project, she narrates absence and displaces the centre-periphery of historical discourse, trivialising politics in ways that reveal its absurdity.

The love and life story of Ratnik's Babushka is distilled into a short three-channel 16 mm film, transforming a family archive into a grand narrative that captures the forms of oppression under Soviet ideology. The piece blends with the conditions of its surroundings – projected on the windows of a modernist landmark building and visible both in and outdoors. The building is lit chromatically in accordance with the film, with the written elements of the installation displayed like closed-captioned subtitles for television, narrating the activities and movements taking place inside.

Martyna Ratnik (LT) is a Vilnius-based cultural worker. Her creative practices include writing, filmmaking, and curation, focusing on landscapes and their (de)colonisation, as well as the aesthetics of boredom and memory politics in the (post-)Soviet space and beyond. She explores the tensions that arise between grand narratives and accounts of everyday life, always searching for ways to embody and transgress history – from personal to planetary.

PREMIERE: Rupert, 2024 ^(LT)

MORE INFO: <https://re-imagine-europe.eu/artworks/martyna-ratnik-shes-waiting-for-the-sunset/>

Part of Re-Imagine Europe – New Perspectives for Action. Co-funded by the European Union.

This work is available for touring.
For further enquiries contact: info@rupert.lt

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WORK

Property Will Cost Us the Earth

ARTIST

Oliver Ressler

YEAR: 2023

TYPE: Graphic work

COMMISSIONER: Parco Arte Vivente

Property Will Cost Us the Earth is a visual artwork by Oliver Ressler in which graphic images lay bare a graphic truth.



Photo: Courtesy of Parco Arte Vivente

From a distance, the fonts forming the large-scale text *Property Will Cost Us the Earth* – a work by Oliver Ressler – look irregular, grey. Coming closer, drawings of animals appear: the letters themselves consist of ink drawings of hundreds of threatened species of wildlife. All mammals, birds, fish, amphibia, reptiles and insects shown are endangered. The graphic images of *Property Will Cost Us the Earth* lay bare a graphic truth. Humanity has already reached a phase known to scientists as the Sixth Mass Extinction.

The ink drawings bear witness to the variety of life at risk, all soon to be in catastrophic danger if we let capital carry on business as usual. The title *Property Will Cost Us the Earth* comes from the book *How to Blow Up a Pipeline* (2021), in which Andreas Malm shows that capital is responsible for the destruction of life and livelihood in an overheated world. Malm advocates for a new wave of resistance against the production of new CO2-emitting devices; investments must be written off. Yet no government on Earth dares to limit property rights. This, writes Malm, is why it must be ethically legitimate to seize property by means of sabotage and destruction.

Oliver Ressler (AT) is an artist and filmmaker who produces installations, projects in public space, and films on issues such as economics, democracy, migration, the climate crisis, forms of resistance and social alternatives.

PREMIERE: Parco Arte Vivente, 2023 ^(IT)

MORE INFO: <https://parcoartevivente.it/macchine-del-dissenso>

Part of Re-Imagine Europe: New Perspectives for Action. Co-funded by the European Union.

This work is available for touring.

For further enquiries, contact: info@parcoartevivente.it

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WORK

imagine GOAT talking

ARTIST

leva Rižė

YEAR: 2024

TYPE: Multimedia, choreographic performance

COMMISSIONER: Rupert

imagine GOAT talking is a multimedia, choreographic performance by leva Rižė that investigates vulnerability, self-love, and identity.



Photo: Andrej Vasilenko / Rupert

imagine GOAT talking is a multimedia, choreographic performance incorporating song, text readings, autobiographical fiction, and climbing to investigate vulnerability, self-love, and identity. Ieva Rižė creates a paradox in which fictional stories can uncover deeply hidden personal views and postures. Her aim is to place herself and the audience in an uncomfortable position, where no one can hide behind their usual strategies or habits.

Vulnerability and affliction are critical mediums for Rižė, straining the limits of her first-person voice and narrative fiction as mortal prompts to stimulate repressed intentions, beliefs, and actions. Is rehearsing self-love enough to yield equivalent pleasure? As our bodies and minds struggle to adapt to social media and artificial intelligence, the artist questions whether the phrase “fake it until you make it” is a viable strategy or a recipe for emotional collapse.

Ieva Rižė (LT) is a Vilnius-based interdisciplinary artist whose practice spans video, sculpture, performance, and text. Trained in Monumental Painting, Scenography, and Contemporary Sculpture at the Vilnius Academy of Arts, her work evolved from painting into three-dimensional installations and performance. She also has training in Butoh and physical theatre from being in a troupe for two years. Exploring themes of the psyche, temporality, identity, and power, Rižė employs poetics, symbols, and performative interactions between bodies, objects, and environments, often shaped by creative rituals or impulses that evoke personal and collective imagination.

PREMIERE: Rupert, 2024 ^(LT)

MORE INFO: <https://re-imagine-europe.eu/artworks/ieva-grazyte-theory-of-care>

Part of Re-Imagine Europe – New Perspectives for Action. Co-funded by the European Union.

This work is available for touring.

For further enquiries contact: info@rupert.lt

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WORK

Team Spirits

ARTIST

Eglė Ruibytė

YEAR: 2023

TYPE: Site-specific installation

COMMISSIONER: Rupert

Team Spirits is a site-specific installation by Eglė Ruibytė in which artefacts turn into hints of longing, care, emptiness and exploitation.



Photo: Andrej Vasilenko

A former accounting office becomes a space of uncertain purpose holding reminiscences of a lounge room or teambuilding space. Here, an unachievable team spirit sometimes shifts into a haunting corporate spook... Handmade artefacts, created using cheap materials normally used for packaging and shipping, resembling corporate or festive symbols, turn into hints of longing, care, emptiness and exploitation. Eglė Ruibytė's site-specific installation *Team Spirits* was conceived for *Dismantling Dreams, Disrupted Seams*, the final show of the 11th edition of Rupert's Alternative Education Programme.

Eglė Ruibytė (LT) is a visual artist and graphic designer who is longing for meaning in particularly standardised global processes. She graduated in Graphic Art at the Vilnius Academy of Fine Arts and in Typography, and Sculpture at the Hamburg University of Fine Arts. Delving into the technologies of industrial labour and searching for functional metaphors, she constructs mass-produced-looking objects partly by means of manual work. In this way, she leaves deliberate space for errors that speak of humanness within the limits of an industrial machine.

PREMIERE: Rupert, 2023 ^(LT)

MORE INFO: <https://rupert.lt/aep-final-exhibition-dismantling-dreams-disrupted-seams>

Part of Re-Imagine Europe: New Perspectives for Action. Co-funded by the European Union.

This work is available for touring.

For further enquiries, contact: info@rupert.lt

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WORK

Cultivating Response-ability - Occupying Space by Ski Suit-ing an Artistic Dialogue

ARTIST

Lux Sauer

YEAR: 2023

TYPE: Site-specific installation

COMMISSIONER: Rupert

Cultivating Response-ability – Occupying Space by Ski Suit-ing an Artistic Dialogue is an installation by Lux Sauer that uses ski suits, latex, birch tree bark, and pine tree needles.



Photo: Andrej Vasilenko

Cultivating Response-ability – Occupying Space by Ski Suit-ing an Artistic Dialogue by Lux Sauer is the outcome of a research process and artistic exploration in which Sauer faced circumstances that provoked urgent questions: how to cultivate an artistic practice within a non-responsive environment? Or how to cultivate a space that can safely hold a creative process? How to cultivate response-ability? The resulting work is a site-specific installation that uses ski suits, latex, birch tree bark, and pine tree needles. It was conceived for *Dismantling Dreams, Disrupted Seams*, the final show of the 11th edition of Rupert's Alternative Education Programme.

Lux Sauer (NL) is an Utrecht-based dance maker expanding the field of contemporary dance by combining somatics, choreography and visual art. Lux specialises in queering the anatomy of togetherness. His talents as a gender non-conforming human and as an 'artist' lie in pushing boundaries, queering spaces and challenging the dominant gaze in order to activate sociopolitical discourses.

Lux Sauer carries a wide range of personal and professional tools, lived experiences and queer agency that informs his artistic practice. In his artistic research and teaching, he is striving to common the ground by applying somatic practice, intuitive thinking and non-hierarchical methodologies.

PREMIERE: Rupert, 2023 ^(LT)

MORE INFO: <https://rupert.it/aep-final-exhibition-dismantling-dreams-disrupted-seams>

Part of Re-Imagine Europe: New Perspectives for Action. Co-funded by the European Union.

This work is available for touring.

For further enquiries, contact: info@rupert.it

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WORK

Moving Ice

ARTIST

Susan Schuppli

YEAR: 2024

TYPE: Documentary film

COMMISSIONERS: BEK & Sonic Acts

Moving Ice is a documentary film by Susan Schuppli that tells the story of European and American merchants trying to cool the tropics through the financialization of temperature.



Still from the film. Courtesy of Susan Schuppli

Ice has always moved. When glaciation took hold some 34 million years ago, interconnected rivers of ice combined to produce the Earth's vast ice sheets. As temperatures slowly warmed, glaciers developed a unique balancing act; advancing and retreating to calibrate their annual winter accumulation against summer melt. Sometimes calving colossal icebergs into the sea. A positive feedback loop that has regulated the movement of ice for millions of years. Today ice is moving faster still, as anthropogenic factors accelerate climatic changes. The Earth is burning up... and ice is on the move.

However, in the early 1800s colonialism and capitalism had already joined forces to move ice. Not as an unforeseen consequence of industrialisation – which we now recognise as a key accelerator of atmospheric warming – but as a commodity in and of itself. What came to be known as the 'frozen water trade'. A trans-hemispheric commerce in natural ice that moved its crystal cargo along the well-established shipping routes of plantation economies and the spice trade. Shipping natural ice extracted from glaciers and winter lakes to colonial elites around the world. First as ballast in the holds of trading ships and then as commercial cargo. Sometimes using slave labour to unload ships. The moving of a melting commodity that lost its mass by almost a third upon arrival is now largely forgotten. The documentary film *Moving Ice* by Susan Schuppli tells the story about how European and American merchants tried to cool the tropics through the financialisation of temperature.

Susan Schuppli (CH/UK) is an artist and researcher examining material evidence from war and conflict to environmental disasters. Her current work explores the ways in which toxic ecologies from nuclear accidents, oil spills, or Arctic dark snow are producing an 'extreme image' archive of material wrongs. Her creative projects include the video trilogy *Trace Evidence* and *Atmospheric Feedback Loops*, a Vertical Cinema commission for Sonic Acts (2017). Schuppli is a Senior Lecturer and Deputy Director of the Centre for Research Architecture at Goldsmiths, University of London.

PREMIERE: Sonic Acts Biennial 2024 ^(NL)
FURTHER PRESENTATIONS: Cinemateket Bergen, 2024 ^(NO), Kunsternes Hus, 2024 ^(NO)

MORE INFO: <https://bek.no/en/norwegian-premiere-of-moving-ice-a-film-by-susan-schuppli>

Part of Re-Imagine Europe: New Perspectives for Action. Co-funded by the European Union.

This work is available for touring.
For further enquiries, contact: bek@bek.no

Re—
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WORK

Under the Sun

ARTISTS

Maya Shenfeld &
Pedro Maia

YEAR: 2023

TYPE: Audiovisual performance

COMMISSIONERS: Semibreve & A4

Under The Sun is a collaborative audiovisual show by Maya Shenfeld and Pedro Maia, based on Shenfeld's release *Under the Sun*, and using hypnotic images by Pedro Maia collected from the deep entrails of the Vila Viçosa quarries in Portugal.



Photo: Simon Luptak for A4 / NEXT Festival

Under the Sun is a collaboration between composer Maya Shenfeld and filmmaker Pedro Maia. It is based on Shenfeld's release *Under the Sun*, and uses hypnotic images by Maia collected from the deep entrails of the Vila Viçosa quarries. The images show the sanguine textures of the Alentejo marble and its gigantic blocks, and symbolize the apparent impassiveness of the planet which we so want to save. Shenfeld's transcendental soundtrack consists of synths, brass, choral voices and field recordings, and radiates like a beam of sunlight reflected in the deep, turning chaos into a spectacle of dramatic and almost impossible landscapes and scenery.

Pedro Maia (PT/DE) is a renowned Portuguese filmmaker pushing the boundaries between analog, digital and live cinema. Working predominantly with 16mm and 8mm film, his practice extends the limits and aesthetic of the analog medium by manipulating the raw materials, challenging the traditional process and continually expanding the visual and technological heritage of classic film methods.

Maya Shenfeld (IL/DE) is a Jerusalem born Berlin-based composer and musician. In her practice, Shenfeld explores the intersection between modes of musical production used in popular, electronic, and experimental music. Her debut solo album *In Free Fall* was released on Thrill Jockey records in 2022.

PREMIERE: Semibreve 2024 ^(PT)

FURTHER PRESENTATIONS: NEXT Advanced Music Festival 2023 ^(AT), Elevate Festival 2024 ^(AT), Silent Green 2024 ^(DE), Rewire Festival 2024 ^(NL), Donaufestival 2024^(AT)

MORE INFO: <https://re-imagine-europe.eu/artworks/maya-shenfeld-pedro-maia-av-show>

Part of Re-Imagine Europe: New Perspectives for Action. Co-funded by the European Union.

This work is available for touring.

For enquiries, contact: info@festivalsemibreve.com

Re—
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WORK

Audiopuller

ARTIST

Boris Shershenkov

YEAR: 2024

TYPE: Instrument

COMMISSIONERS: Sonic Acts & Tarek Atoui

AudioPuller by Boris Shershenkov is an experimental musical instrument that harnesses the tangibility of analogue recording media.



Photo: Courtesy of Sonic Acts

Boris Shershenkov's *AudioPuller* is an experimental musical instrument inspired by *TapePuller*, an analogue electronic instrument and performance technique invented and used by Michel Waisvisz around 1970. *AudioPuller* harnesses the tangibility of analogue recording media by gesturally manipulating time and acoustic space through the tactile surface of audio tape.

AudioPuller is crafted for both solo and collaborative live sound performances, rooted in found sounds, acousmatic compositions, and other pre-recorded audio materials. The instrument has a modular structure and works with different types of hand gestures. These modules can be recombined for various contexts and function as an ensemble instrument, accommodating one single tape loop or a combination of several. Shershenkov developed the instrument using a single image from the Michel Waisvisz archive as a creative prompt. *AudioPuller* was developed in collaboration with Tarek Atoui.

Boris Shershenkov (RU/NL) is an independent artist, researcher, PhD candidate in technical sciences, and musical instrument designer. He focuses on projects that develop new methodologies in technological and sound art, and investigates the relationship between humans and technology combining modern techniques with media archaeological research. He is active in the field of experimental music and sound art as the creator of media installations and sound performances, and as a curator of concert programmes, exhibitions and educational projects. As a musician he works in the areas of live electronics and electroacoustic improvisation.

PREMIERE: Sonic Acts Biennial 2024 ^(NL)
FURTHER PRESENTATIONS: BEK, 2024 ^(NO),
Borealis, 2024 ^(NO)

MORE INFO: <https://sonicacts.com/archive/audiopuller-boris-shershenkov>

Part of Re-Imagine Europe: New Perspectives for Action. Co-funded by the European Union.

This work is available for touring.
For further enquiries, contact: info@sonicacts.com

Re—
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WORK

The Wall

ARTIST

Geneva Skeen

YEAR: 2024

TYPE: Spatial sound composition

COMMISSIONER: Sonic Acts

A spatial sound composition by Geneva Skeen that captures the blistering sound of the Alpine foehn.



Photo: Courtesy of the artist

The Wall reflects a new chapter of Geneva Skeen's ongoing research into powerful leeseide mountain winds. From the howling Santa Anas in Southern California to Chinook of the Rocky Mountains, Skeen traces momentous weather patterns across vast landscapes. This specific composition captures the blistering sound of the Alpine foehn. *The Wall* was commissioned by Sonic Acts for the Spatial Sound Platform, and was presented during The Listening Room at Zone2Source in 2024.

Geneva Skeen (US) is an artist who works with sound, voice, architecture, video, sculpture, and software. She is influenced by écriture féminine, alchemical metaphors, and a range of musical traditions ranging from holy mysticism to industrial. Her recordings, performances, publications, and installations focus on site-specific landscape studies as a means to highlight complex interdependencies between perception, attention, and trauma. Through linkages made between our finite physical landscapes and their infinitely permutable digital representations, these works explore qualities of embodiment amidst climate catastrophe and late capitalism. She has released works on Room40, LINE Imprint, Touch, Dragon's Eye Recordings, and Crystalline Morphologies.

PREMIERE: Sonic Acts Biennial 2024 ^(NL)

MORE INFO: <https://sonicacts.com/archive/geneva-skeen-the-wall>

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This work is available for touring.

For further enquiries, contact: info@sonicacts.com

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WORK

HGMITR

ARTIST

Ella Jo Skinner

YEAR: 2023

TYPE: Multisensory installation

COMMISSIONER: Rupert

HGMITR is a multisensory, site-specific installation by Ella Jo Skinner.



Photo: Andrej Vasilenko

The materials of Ella Jo Skinner's multisensory installation *HGMITR* contain wool, yarn, string, smoke, frankincense, objects and animal remains retrieved from a gopnik (chav) in Latvia, rat corpse preserved in resin, wax, plaster, silicone, resin, glucose, dirt, ink, religious paraphernalia obtained from a church in Tallinn, acrylic, industrial paint, and hand altered prints of a historical painting sourced from Poland.

Conceived for *Dismantling Dreams, Disrupted Seams*, the final show of the 11th edition of Rupert's Alternative Education Programme, the work reflects on the correlation between a loss of grand narratives in today's society and the public tendency to turn to conspiracy, the relationship between the visible and hidden through technology and the site of churches, and young women's obsession with the aestheticization of their own suffering.

Ella Jo Skinner (UK) is a Welsh visual artist who creates visceral, sensational experiences. Her provocative and bodily installations merge different disciplines to achieve an art form that engages all senses and provokes primal reactions within her audiences. She is interested in using art as a transformative experience to explore uncomfortable issues within the contemporary age.

PREMIERE: Rupert, 2023 ^(LT)

MORE INFO: <https://rupert.it/aep-final-exhibition-dismantling-dreams-disrupted-seams>

Part of Re-Imagine Europe: New Perspectives for Action. Co-funded by the European Union.

This work is available for touring.

For further enquiries, contact: info@rupert.it

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WORK

home alone

ARTIST

Markéta Slaná

YEAR: 2024

TYPE: Installation

COMMISSIONER: Rupert

home alone by Markéta Slaná is a ballet of playfully modified robot vacuums programmed to roam and sweep up after the audience while also trying to avoid humans.

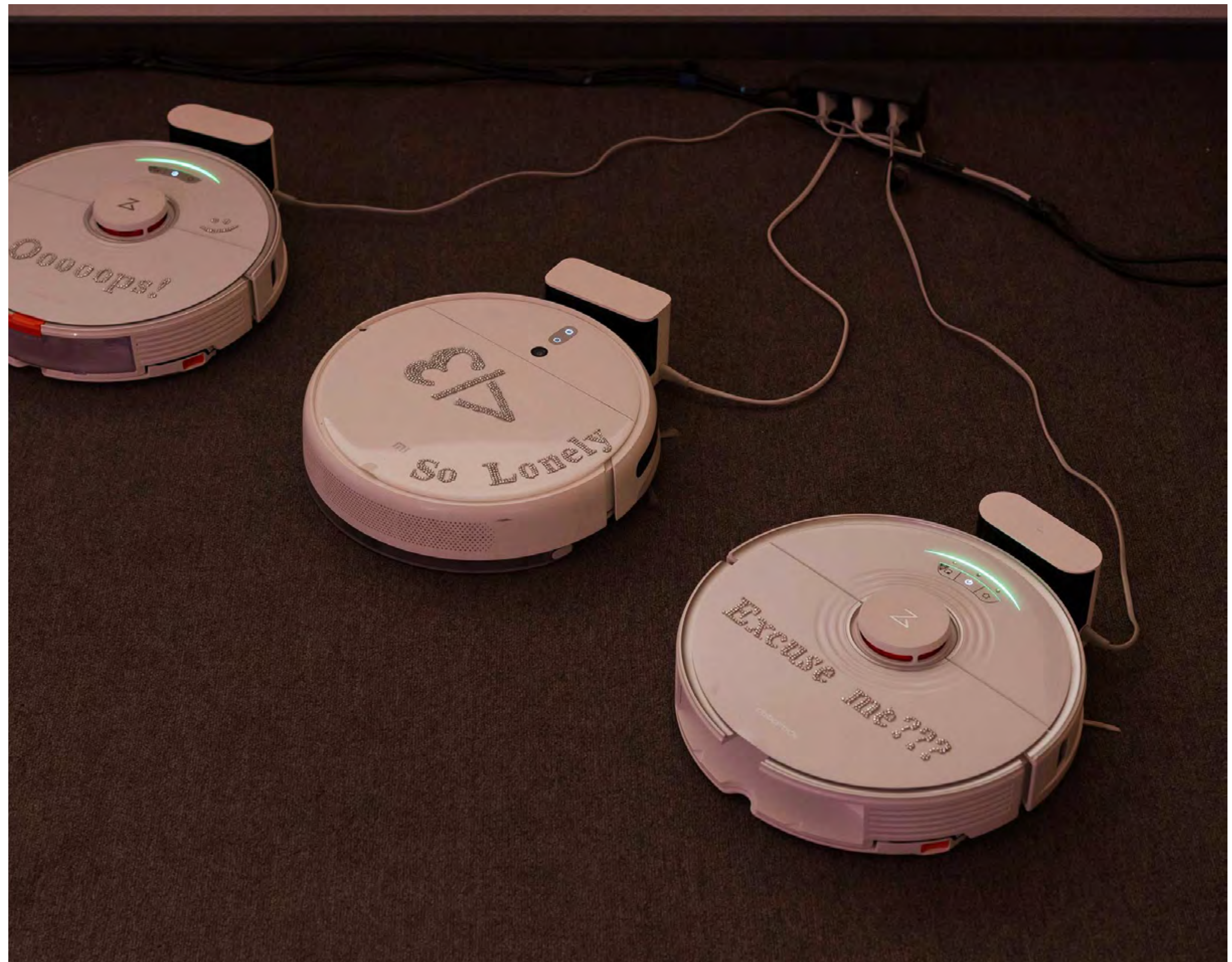


Photo: Andrej Vasilenko / Rupert

Markéta Slaná's *home alone* is a durational ballet of autonomous, robot vacuum cleaners, roaming the floors of a domestic environment, completely oblivious to its surroundings. Modified by the artist in playful ways, the robots continuously clean up the dust and skin particles shed by the audience, working in concert with one another while also being programmed to avoid contact with humans.

Markéta Slaná (CZ) is a versatile artist whose humorously mundane scenarios explore the interplay between the grotesque post-human body, meta-irony, and the transformative potential of digital mysticism. Through the media of performance and installation, she addresses affective hoarding and prompts reflection on memory and societal transformation. Slaná's work challenges conventions, fostering a deeper engagement with the complexities of human experience.

PREMIERE: Rupert, 2024 ^(LT)

MORE INFO: <https://re-imagine-europe.eu/artworks/marketa-slana-home-alone>

Part of Re-Imagine Europe – New Perspectives for Action. Co-funded by the European Union.

This work is available for touring.

For further enquiries contact: info@rupert.it

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WORK

Roföldur

ARTISTS

Bergrún Snæbjörnsdóttir & John McCowen

YEAR: 2025

TYPE: Electroacoustic performance

COMMISSIONER: INA grm

Roföldur is a new composition by Bergrún Snæbjörnsdóttir and John McCowen for multichannel tape and live contrabass clarinet & soprano recorder.



Photo: Jean-Baptiste Garcia / INA grm

Roföldur is a work for contrabass clarinet, soprano recorder, & tape composed by Bergrún Snæbjörnsdóttir & John McCowen. This composition began with the solo language John has developed for contrabass clarinet, with Bergrún then expanding this language into a larger orchestration.

John McCowen (US/IS) is a musician obsessed with discovering a polyphonic language on a historically monophonic instrument – the clarinet. This has led him to a unique acoustic vocabulary that is similar to the shifting soundscape of electronic feedback. His multiphonic approach is based in drones, difference tones, and beating harmonics to showcase the compositional potential within a single, acoustic sound source.

Bergrún Snæbjörnsdóttir's (IS) is a composer with an elemental style. She follows an inner logic in her work, often integrating sound with other phenomena into an indivisible whole – creating mutable, breathing, living structures through experimental performance practices and notation. Her works have been commissioned by many of the world's leading ensembles, festivals, and venues.

PREMIERE: Akousma 2025 ^(FR)

MORE INFO: <https://re-imagine-europe.eu/artworks/john-mccowen-and-bergrun-snaebjornsdottir-rofoldur>

Part of New Perspectives for Action. A project by Re-Imagine Europe, co funded by the European Union.

This work is available for touring.

For further enquiries contact: jnegrier@ina.fr

WORK

Tamm-Tamm – Artists Informing Politicians

ARTIST

Cornelia Sollfrank

YEAR: 2023

TYPE: Campaign & installation

COMMISSIONER: Disruption Network Lab

Tamm-Tamm – Artists Informing Politicians is a 2023 installation revisiting Cornelia Sollfrank's homonymous artistic and political campaign from 2005/2006.



Photo: Courtesy of Disruption Network Lab

The campaign *Tamm-Tamm – Artists Informing Politicians* originally took place in Hamburg in 2005/06 and was a protest against the newly planned Maritime Museum. The Hamburg City Parliament had offered the controversial private collector Peter Tamm a large historic building and 30 million euros to transfer his private collection into a museum. The organisers of the protest assumed that the notorious right-wing collector would use the premises to celebrate authoritarianism.

The campaign took political leaders to task in a new form that involved hundreds of actors. For each elected member of Hamburg's parliament, an artist acted as godfather/godmother and conducted a personal conversation to provide the politicians with background information. The action developed political impact by publishing the reports on these individual encounters on a website, which created attention and support also beyond the local. A new version of the work based on the original campaign was presented at Disruption Network Lab's conference *ARTIVISM: The Art of Subverting Power*, which included the original video documentation and posters with the names of all the artists that participated in the campaign.

Cornelia Sollfrank (DE) is a conceptual artist, interdisciplinary researcher and educator. As a pioneer of Internet art, Sollfrank built up a reputation with two central projects: the net.art generator – a web-based art-producing 'machine,' and Female Extension – her famous hack of the first competition for Internet art. Since the mid 1990s, she has investigated the worldwide communication networks and transferred artistic strategies of the classical avant-gardes into the digital medium. Her special interest lies in experimenting with new models of authorship, in continuing various forms of artistic appropriation, and in deconstructing myths around genality and originality.

PREMIERE: ARTIVISM Conference, 2023 ^(DE)

MORE INFO: <https://re-imagine-europe.eu/artworks/tamm-tamm-artists-inform-politicians>

Part of Re-Imagine Europe: New Perspectives for Action. Co-funded by the European Union.

This work is available for touring.

For further enquiries contact: info@disruptionlab.org

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WORK

Growth Between the Cracks

ARTIST

Alan Sonfist

YEAR: 2025

TYPE: Participatory installation

COMMISSIONER: PAV

Growth Between the Cracks is a sprouting installation by Alan Sonfist inviting participants to grow new life out of local soil samples from neglected or mundane urban spaces.

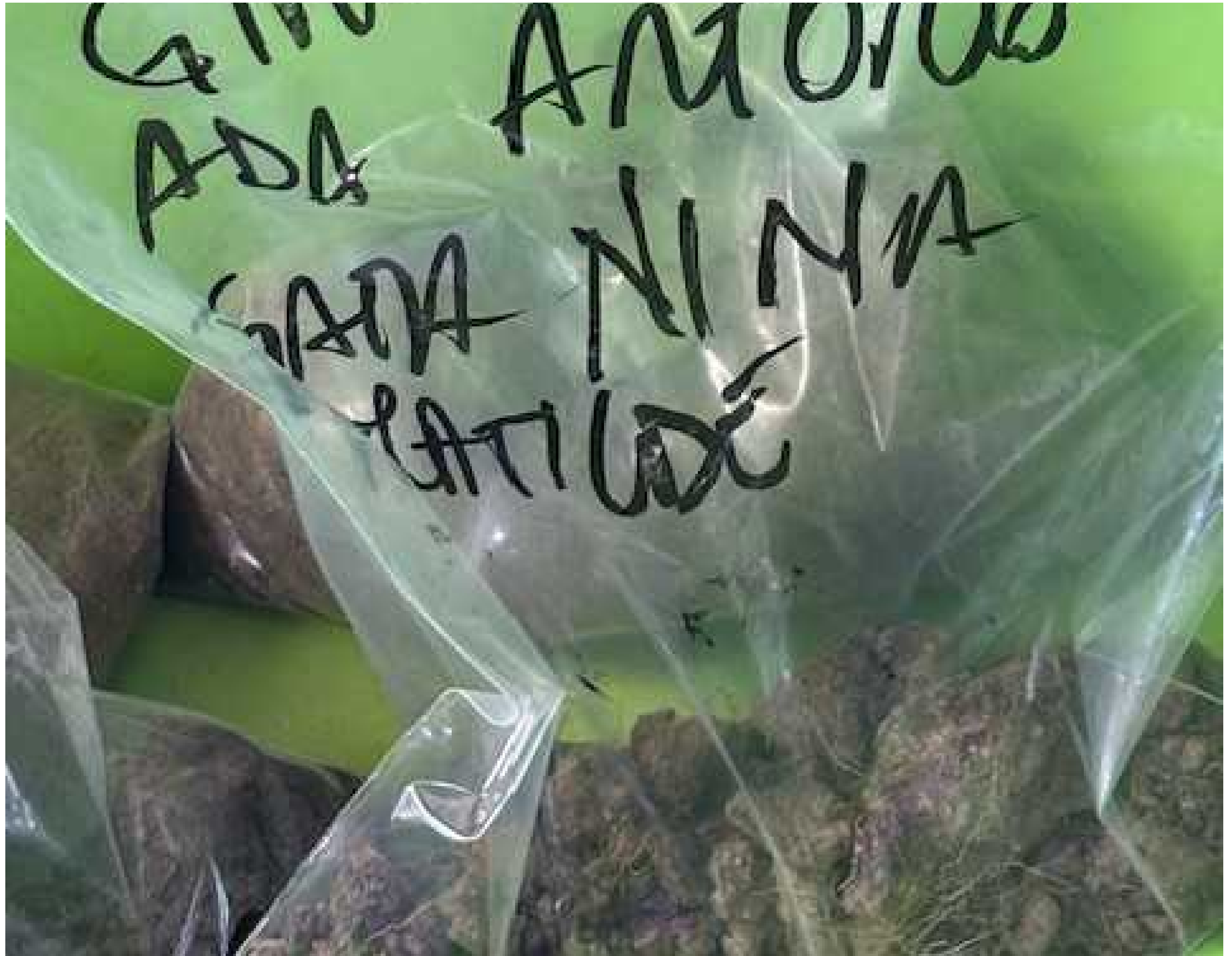


Photo: Courtesy of PAV

Seeds of Time is an exhibition of Land and Earth Art pioneer Alan Sonfist's works curated by Marco Scotini and first presented at the experimental art centre Parco Arte Vivente (PAV) in Turin, Italy. Through the medium of photographs, videos and archive materials, the collection focuses on his early years, the 1960s and 1970s, and so highlights his role as a forerunner of ecological thought and expression. Sonfist's lifelong elemental practice expands the concept of community to include non-human beings.

Growth Between the Cracks stands out among the works as a new installation for which participants are asked to collect soil samples from the gaps, breaks, and other small liminal spaces in the local urban landscape. These are brought to an inaugural sprouting that continues to grow for the duration of the exhibition. Sonfist sees his installations as public monuments celebrating the entire natural ecosystem rather than just human history, thus revitalising a place's environmental history and overlooked species.

Alan Sonfist (US) is a pioneering figure in land art and environmental art whose practice, shaped by early memories of an endangered forest grove, blends ecological research with elemental, site-specific, and often field-based creative practices. Known for works such as *Time Landscape* (1965-78) in Manhattan, which reintroduced pre-colonial forest plants to the city, he creates living monuments that confront the impact of human colonisation and urbanisation on natural environments. Sonfist works across borders and disciplines, exploring and reviving the ecological and cultural memories of landscapes like *The Lost Falcon of Westphalia* in Germany or *The Ancient Olive Grove of Athena* in Florence. To do so, he collaborates with scientific, political, and creative communities worldwide.

PREMIERE: Parco Arte Vivente, 2025 ^(IT)

MORE INFO: <https://re-imagine-europe.eu/artworks/maria-w-horn-all-solids-melt-into-aether>

Part of Re-Imagine Europe – New Perspectives for Action. Co-funded by the European Union. *Seeds of Time* is made possible with the support of Compagnia di San Paolo, Fondazione CRT, Regione Piemonte, and the City of Turin.

This work is available for touring.

For further enquiries contact: info@parcoartevivente.it

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WORK

Weeping Opera

ARTIST

Greta Štiormer

YEAR: 2024

TYPE: Electroacoustic opera

COMMISSIONER: Rupert

Weeping Opera is composition and performance by Greta Štiormer expressing queer grief and community.



Photo: Andrej Vasilenko / Rupert

Weeping Opera is a composition and performance by Greta Štiormer that reinterprets lines from and fills gaps in the Epic of Gilgamesh, one of humanity's oldest surviving literary works.

First written on clay tablets in ancient Mesopotamia, most of the epic poem is missing. Štiormer's musical practice delves into queer grief and community-building, using Gilgamesh's incomplete format as a scaffold to perform its hermeneutics and interpret them anew through the lens of homoerotic experience.

Greta Štiormer (LT) is a Vilnius-based theatre director and creator of interdisciplinary art and contemporary opera. She graduated from Classical Piano and Music Theory at the Conservatory of Music in Kaunas, Theatre Studies at Lithuanian Academy of Music and Theatre, and Sculpture at the Vilnius Academy of Arts. She has presented her work globally at cultural venues, organisations, and festivals, as well as national theatres, operas, and ballets. Štiormer's research focuses on interdisciplinary opera incorporation, performativity, and the queer horizons of music.

PREMIERE: Rupert, 2024 ^(LT)

MORE INFO: <https://re-imagine-europe.eu/artworks/greta-stiormer-weeping-opera/>

Part of Re-Imagine Europe – New Perspectives for Action. Co-funded by the European Union.

This work is available for touring.

For further enquiries contact: info@rupert.lt

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WORK

The School

ARTIST

Marko Tadić

YEAR: 2024

TYPE: Permanent installation

COMMISSIONER: Parco Arte Vivente

The School is a permanent intervention by Marko Tadić conceived for the PAV park as a welcoming rest area for the public and schools.



Photo: Parco Arte Vivente

Marko Tadić' intervention *The School* was conceived for his solo exhibition *Heliopolis* at Parco Arte Vivente (PAV), as part of PAV's annual programme that sees reusing and circularity not only as an ecological and cultural strategy but, above all, as a utopian means of survival. *The School* is a permanent intervention in the PAV park, and is intended to be a welcoming rest area for the public and schools who visit PAV.

Heliopolis consisted of four thematic islands: *Leaving the Frame*, *Flow Diversions*, *The Open Future* and *From the Shell (of the Old)* in which the relationship between ecology, utopian architecture and science fiction was investigated by means of a multi-layered perspective. Tadić imagined and planned an utopian city by contaminating modernist, technical-utopian projects of the Croatian avant-garde designer, sculptor and architect Vyaceslav Richter (1917–2002) with a science fiction imagination, and by imposing an ecological reflection on Richter's complex systems. Through drawings, collages, and animations, Tadić hypothesized an expansion that includes these new issues relating to the relationship between humans, the environment and technology while using renewable resources.

Marko Tadić (HR) studied painting at the Academy of Fine Arts in Florence. His artistic practice goes from drawings to installations and animations. He is the winner of numerous international prizes. In 2015, he received the Vladimir Nazor prize (Croatia) for the best exhibition, and in 2008, the Radoslav Putar Award (Croatia) as the best young contemporary artist. He teaches at the Academy of Fine Arts in Zagreb and at the Nuova Accademia di Belle Arti NABA in Milan. His films have been shown at various international festivals. In 2017, he represented Croatia, together with Tina Gverović, at the 57th International Art Exhibition of the Venice Biennale.

PREMIERE: Parco Arte Vivente, 2024 ^(IT)

MORE INFO: <https://parcoartevivente.it/heliopolis>

Part of Re-Imagine Europe: New Perspectives for Action. Co-funded by the European Union.

For further enquiries contact: info@parcoartevivente.it

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WORK

Sonic Sauna

ARTIST

Tuomas Toivonen

YEAR: 2025

TYPE: Site-specific sound performance

COMMISSIONER: Borealis

Sonic Sauna by Tuomas Toivonen's transforms Bergen's floating Laugaren by using mechanical, acoustic, electronic objects to amplify the aural culture of tending to the sauna.



Photo: Miriam Levi / Borealis

Deeply engaged with the role that sound plays in the sauna process, Finnish sauna owner, architect and musician Tuomas Toivonen transforms Bergen's unique Laugaren floating sauna into an ambient sonic instrument, creating a dynamic sonic layer that emanates from the sauna itself.

Toivonen first began creative conversations with Laugaren architect and co-founder Bjørnar Skaar Haveland when conceptualising, building and now operating his own renowned Kulttuurisauna in Helsinki with designer Nene Tsuboi. To enact the Laugaren transformation, Toivonen uses mechanical, acoustic, and electronic objects to reveal the interplay between the sauna building and its natural environment. In doing so, the sonic phenomena that occurs from the interactions between extreme heat and cold, as well as the bathing practices from the community of people who together make up Laugaren sauna culture, are amplified through music and space as it floats on the city's fjord.

Tuomas Toivonen (FI) is an architect, musician, and artist, who operates the popular public bath and cultural space Kulttuurisauna in Helsinki. His music output spans over four decades, with various collaborations as a vocalist, ensemble player, electroacoustic musician and producer. There is an underlying insistence in Toivonen's work on the capacity of sound and words to change how we see, feel, and understand the world around us by arresting and modulating our perception of time, space, and environment.

PREMIERE: Borealis 2025 ^(NO)

MORE INFO: <https://www.borealisfestival.no/events2025/laugaren-x-tuomas-toivonen/>

Part of Re-Imagine Europe: New Perspectives for Action. Co-funded by the European Union. Presented in collaboration with Laugaren. Supported by The Norwegian-Finnish Cultural Foundation.

This work is available for touring.

For further enquiries contact: post@borealisfestival.no

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WORK

Fluid Ontologies

ARTISTS

Transsonic – Viola Yip &
Nicola L. Hein

YEAR: 2024

TYPE: Electroacoustic performance

COMMISSIONER: A4

Fluid Ontologies by Transsonic is a quadraphonic audiovisual performance using unconventional electronics to explore light as both musical instrument and the origin of sound.



Photo: Simon Luptak / A4

Transsonic is an experimental transmedia duo that investigates the ontology of sound and the expansion of light as a musical material. In *Fluid Ontologies*, a unique and immersive audiovisual experience, they showcase a new kind of electronic instrument made with solar panel microphones and laser sound sources.

The performance is spatialised by a live four-channel sound system and the activation of light bulbs, fog, synthesisers, and machine-learning-based latent timbre spaces. With these techniques, Transsonic aims to integrate the listener's entire body, exploring and defining new concepts of light, not just as a musical instrument, but also as the origin and starting point of sound.

Nicola L. Hein (DE) is a multidisciplinary sound artist and composer whose work centres on experimenting with the electric guitar as a dynamic interface between technology, space, and human expression. Through modified instruments, AI-driven systems, and spatial sound techniques, he creates interactive environments that blur the boundaries between installation, composition, and performance.

Viola Yip (HK/DE) is an experimental composer, performer, improviser, sound artist, and instrument builder. Her work integrates composition, performance, and improvisation through self-made instruments, exploring the interplay between materiality, space, and the musical body. She has presented her work at numerous festivals and academic institutions across the US, Europe, and Asia.

PREMIERE: NEXT Festival 2024 ^(SK)

MORE INFO: <https://nextfestival.sk/2024/events/transsonic-sonic-fluidity-a-v/>

Part of Re-Imagine Europe – New Perspectives for Action. Co-funded by the European Union and supported by public funding of the Slovak Arts Council and Bratislava City Foundation, and the International Visegrad Fund.

This work is available for touring.

For further enquiries contact: projects@a4.sk

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WORK

Crashing Into Bleaklow

ARTISTS

Rian Treanor & Mark Fell

YEAR: 2024

TYPE: Multichannel sound composition

COMMISSIONER: INA grm

Crashing Into Bleaklow by Mark Fell and Rian Treanor is a collaborative multichannel sound composition that explores extended rhythmic techniques and algorithmic processes.



Photo: Jean Baptiste Garcia / INA grm

The multichannel sound composition *Crashing Into Bleaklow* combines the artistic practices of Mark Fell and Rian Treanor and features electronic composition, Max/MSP patches and modular synthesis. In the dynamic and adventurous performance of the work they explore extended rhythmic techniques and algorithmic processes.

Mark Fell (UK) is a sound artist, visionary composer, and critical-thinker who channels his constant inquiry within the realms of programming, computer software and composition into his music. He has been developing projects across a spectrum of performative expression, from multi-speaker installations and site-specific interventions to choreographies and curatorial works for art and club institutions.

Rian Treanor (UK) is an artist and producer who reimagines the intersection of club culture, experimental art and computer music, presenting an insightful and compelling musical world of fractured and interlocking components. Amongst his releases are the 12" *A Rational Tangle* and the EP *Pattern Damage on The Death of Rave*. In 2018 the Warp sub-label Arcola released his 12" single *Contraposition*.

PREMIERE: PRÉSENCES électronique 2024 ^(FR)
FURTHER PRESENTATIONS: KONTEJNER, 2024 ^(HR)

MORE INFO: <https://markfell.com/web/work?id=873>

Part of Re-Imagine Europe: New Perspectives for Action. Co-funded by the European Union.

This work is available for touring.
For further enquiries, contact: grm@ina.fr

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WORK

hybrid #1 – ⌚12

ARTIST

Andreas Trobollowitsch

YEAR: 2023

TYPE: Sound installation

COMMISSIONER: Elevate Festival

Hybrid #1 – ⌚12 is a sound installation by Andreas Trobollowitsch consisting of six self-built mechanical record players, flutes and balloons.



Photo: Philipp Bohar

The sound installation *hybrid #1* – 🕒12 by Andreas Trobollowitsch consists of six self-built mechanical record players, flutes and balloons. While the record players rotate at different speeds, the flutes attached to them are made to sound by the air flowing out of the balloons. The sound is modulated by the successively decreasing air pressure. Once the air has escaped from the balloons, the flutes also fall silent and only the sound of the empty rotating balloons can be heard.

Andreas Trobollowitsch (AT) is an Austrian artist and composer who focuses primarily on conceptual compositions, self-developed musical instruments, as well as sound and drawing installations. In his work he uses modified everyday objects, prepared fans and music instruments based on rotation and feedback systems. His work is based on his interest in the dichotomy of the intellectual and the physical and includes visual aspects, spatiality, movement, and the way that they relate to sound.

PREMIERE: Elevate Festival 2023 ^(AT)

FURTHER PRESENTATIONS: Gibanja 2023 ^(HR)

MORE INFO: <https://elevate.at/websites/2023/elevate.at/en/arts/programme/e23hybrid1/index.html>

Part of Re-Imagine Europe: New Perspectives for Action. Co-funded by the European Union.

This work is available for touring.

For further enquiries, contact: arts@elevate.at

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WORK

melt in peace / when the music is over

ARTIST

Andreas Trobollowitsch

YEAR: 2023

TYPE: Installation

COMMISSIONERS: Elevate Festival & KONTEJNER

melt in peace / when the music is over is an installation by Andreas Trobollowitsch that explores the topic of climate change.



Photo: Philipp Bohar

melt in peace / when the music is over presents two human-sized figures made of ice, standing bent over two snare drums with frozen drumsticks, two music stands in front of them. The melting ice drips onto the differently tuned snare drums until the drumsticks and whole limbs begin to come loose. This work is a ‘predicted composition’, as Trobollowitsch himself says. The outcome of the piece is predictable. It is ‘a march to the tactless end – man melts, silence remains.’ *melt in peace / when the music is over* was realized in collaboration with ice sculptor Antti Pedrozo.

Andreas Trobollowitsch (AT) is an Austrian artist and composer who focuses primarily on conceptual compositions, self-developed musical instruments, as well as sound and drawing installations. In his work he uses modified everyday objects, prepared fans and music instruments based on rotation and feedback systems. His work is based on his interest in the dichotomy of the intellectual and the physical and includes visual aspects, spatiality, movement, and the way that they relate to sound.

PREMIERE: Elevate Festival 2023 ^(AT)

FURTHER PRESENTATIONS: Gibanja 2023 ^(HR)

MORE INFO: <https://elevate.at/websites/2023/elevate.at/en/arts/programme/e23meltinpeace/index.html>

Part of Re-Imagine Europe: New Perspectives for Action. Co-funded by the European Union.

This work is available for touring.

For further enquiries, contact: arts@elevate.at

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WORK

Unlived Experience

ARTIST

Rokas Vaičiulis

YEAR: 2023

TYPE: Video installation

COMMISSIONER: Rupert

Unlived Experience by Rokas Vaičiulis is a video installation attempting to envisage digital commodity consumption as a moving image.



Photo: Andrej Vasilenko

‘What a digital machine is to an analogue one, unlived experience is to lived experience. You have (1) new notification(s)...’ The plot of the video installation *Unlived Experience* is anchored in the mundane, the onscreen and the parasocial. It shows a processual ride through the everydayness of thought and the thought of everydayness: diaristic entries, origin-lacking memes, digital moodboard poetics, bootlegged tonalities – all embedded as inauthentic, artificial forms and flows. With this video installation Rokas Vaičiulis attempts to envisage digital commodity consumption as a moving image: a pendulum swing between the manifest and the impersonal, a speculative measure of its weight, velocity, and luminosity.

Rokas Vaičiulis (LT) is a creator and writer, living in Vilnius, currently pursuing a Philosophy PhD at Vilnius University. Their interest is in the cognitive dynamics of the everyday world and its intersection with digital attention economies. In the past, they have curated Letters to Zoey, an online publication dedicated to the theme of love and empathy, published through hardtocare.net together with VMU Art Gallery 101 in Kaunas.

PREMIERE: Rupert, 2023 ^(LT)

MORE INFO: <https://rupert.lt/aep-final-exhibition-dismantling-dreams-disrupted-seams>

Part of Re-Imagine Europe: New Perspectives for Action. Co-funded by the European Union.

This work is available for touring.

For further enquiries, contact: info@rupert.lt

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WORK

The Reintegration of the Ear

ARTIST

Christina Vantzou

YEAR: 2023

TYPE: Composition

COMMISSIONER: INA grm

The Reintegration of the Ear by Christina Vantzou is a composition for tape, voice, bass flute and electronics.



Photo: Jean Baptiste Garcia / INA grm

The Reintegration of the Ear is a composition by Christina Vantzou for tape, voice, bass flute and electronics. In the piece, electronics and acoustic sound sources coexist with natural environments, both terrestrial and subaquatic. Composed of hydrophone recordings from Sifnos, field recordings from the island of Lesbos, silky high frequencies and dewy ARP tones, the work undulates and unfolds with an acute awareness of space. Moving and morphing like the weather and deftly psychedelic, the sweet haze of late summer permeates the work. Salt, foam, rock, southern wind and ripe fruit are conjured and sent into the cellular level. Featuring a vocal performance by soprano Irene Kurka and bass flute performed by John Also Bennett, the trio envelopes, dissolves and disrupts space in equal turns.

Christina Vantzou (BE) is a Brussels based composer who deals with time expansion, atmospheres and harmonies through electronics and acoustic instruments. Her work develops over long periods of time with stimulus from travel, forays into nature and through intense collaboration. In recent years, field recording has become a core element of her work alongside the careful weaving of sparse instruments and occasional orchestra blooms. She has a rigorous practice of recording and performing, with a concern for accessing inner psychic realms through sound synthesis.

PREMIERE: Akousma 2023 ^(FR)

FURTHER PRESENTATIONS: Semibreve 2024 ^(PT)

MORE INFO: <https://re-imagine-europe.eu/artworks/christina-vantzou-the-reintegration-of-the-ear>

Part of Re-Imagine Europe: New Perspectives for Action. Co-funded by the European Union.

This work is available for touring.

For further enquiries, contact: grm@ina.fr

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WORK

Stáinnarbánit - Wolffish teeth

ARTIST

Elina Waage Mikalsen

YEAR: 2024

TYPE: Performance

COMMISSIONER: Borealis

Stáinnarbánit – Wolffish teeth is a performance by Elina Waage Mikalsen characterised by repetition, circles and weaving. It combines electronics, vocals and weaving starting from the short and at the same time potentially endless form of *luohti* (joik).



Photo: Frid Tronstad / Borealis

Elina Waage Mikalsen's *Stáinnarbánit - Wolffish teeth* merges unexpected components such as weaving, joik, objects, and electronics, all connected by Sápmi traditions. In the performance, Mikalsen allows short repetitions to tell larger stories, such as the story of rátnu – a weaving tradition once practiced throughout Sápmi. Today, the weaving of rátnu is a living and uninterrupted tradition only in the village of Olmmaivággi, where Elina's mother is from.

The title *Stáinnarbánit* is also the name of one of the patterns used in this weaving tradition. *Stáinnarbánit - Wolffish teeth* is a performance of soft and repetitive work, and how all objects speak, if we only listen carefully. Through her two-year Artist Residency at Borealis, Elina Waage Mikalsen explored the interplay between Sami history, identity and cultural erasure through experimental sound, music and listening practices. Her project has involved many different voices and perspectives from all over Sápmi and other indigenous communities, and the project has resulted in performances, radio broadcasts, and workshops.

Elina Waage Mikalsen (NO) is a multidisciplinary artist and musician from Tromsø, Sápmi/Norway. She works with sound, performance, textile, installation and text. As a Sami artist and musician, her work often explores the spaces in between – both in history and in the understanding of the world – the voices that are absent or erased, both here and in the underworld. Her work has been performed and exhibited among others at the National Museum in Norway, LIAF – Lofoten International Art Festival, and the Singapore Biennale.

PREMIERE: Borealis 2024 ^(NO)

MORE INFO: <https://www.borealisfestival.no/events2024/elina-waage-mikalsen-stainnarbanit-wolffish-teeth>

Part of Re-Imagine Europe: New Perspectives for Action. Co-funded by the European Union.

This work is available for touring.

For further enquiries contact: post@borealisfestival.no

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WORK

The Set Up

ARTIST

Evelyn Wh-ell

YEAR: 2023

TYPE: Performative reading

COMMISSIONER: Rupert

The Set Up by Evelyn Wh-ell is a multimedia performative reading that navigates trans subjectivity through narrative tropes and the traps of representation.



Photo: Courtesy of Rupert

The multidisciplinary work *The Set Up* by Evelyn Wh-ell reflects upon the empty promise of escape through self-actualisation, exploring cinematic and narrative genres as imperfect predictive methodologies for navigating one's way out of one's current condition. Erected via the text and scenography, the labyrinthine theatrics of detective fiction, horror, and melodrama establish an identity as a trap from which it is impossible to exit. Structured according to the temporal logic of a joke that never reaches its punchline, *The Set Up* reflects upon an endlessly deferred belief in the improbable as a strategy of trans counterknowledge against normative attempts at revelation.

Evelyn Wh-ell (UK) is an artist, writer and researcher living in Cambridge. Their practice makes use of trans forms and aesthetic strategies, working with parody and humour to explore the 'traps' of gendered subjectivity. Their writing has been published by Another Gaze, Art Monthly, Cambridge Literary Review, World Picture Journal, and permeable barrier, and they were a Commissioned Writer for New Contemporaries in 2022.

PREMIERE: Rupert, 2023 ^(LT)

MORE INFO: <https://rupert.it/video-evelyn-wh-ell-the-set-up>

Part of Re-Imagine Europe: New Perspectives for Action. Co-funded by the European Union.

This work is available for touring.

For further enquiries, contact: info@rupert.it

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WORK

Regenesis

ARTIST

Rieko Whitfield

YEAR: 2023

TYPE: Performance

COMMISSIONER: Rupert

Rieko Whitfield's performance *Regenesis* is a bold debut EP bridging performance art, experimental pop, and contemporary witchcraft.



Photo: Courtesy of the artist

*Regenesi*s is an EP by Rieko Whitfield that bridges performance art, experimental pop, and contemporary witchcraft. Whitfield invited Rupert residency alumnus Kerolaina Linkeviča to design wearable sigils and projection visuals to accompany her live performance in which she conjures up alternative worlds drawing from East Asian and Eastern European magic rituals.

Rieko Whitfield (GB/US) is a London-based Japanese-American artist whose witchy music echoes another world, where ashes grow into phoenixes, and where echoing incantations draw you in. She has built a cult following in London from her performances in venues including the Institute of Contemporary Arts, the Victoria and Albert Museum and FOLD. *Regenesi*s is her debut EP.

PREMIERE: Rupert, 2023 ^(LT)

MORE INFO: <https://rupert.it/aep-final-exhibition-dismantling-dreams-disrupted-seams>

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This work is available for touring.

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WORK

Find Your Tongue

ARTIST

Pleurad Xhafa

YEAR: 2023

TYPE: Performance & installation

COMMISSIONER: Disruption Network Lab

Find Your Tongue is an installation and performance by Pleurad Xhafa that engages with the topic of organised crime.



Photo: Courtesy of Disruption Network Lab

Find Your Tongue is an installation and performance that invites the visitors to reflect on the topic of organised crime and corruption in Albania by offering the audience to drink water from ice glasses shaped like the tongue of the former anti-drugs police officer Dritan Zagani. In 2017 Zagani investigated an Albanian organised criminal group that cooperated with the government. As a result, the former Minister of the Interior of the Socialist Party, Sajmir Tahiri, was convicted. Today, Tahiri is serving his sentence at his home, having been released from prison, and Zagani is persecuted by the Albanian government – according to them, he is the one who should be punished. Zagani received political asylum in Switzerland where he now lives under a new identity.

Pleurad Xhafa (AL) is an artist and activist who develops projects that examine the effects of neoliberal political experiments. His research and critical work are the product of a post-conceptual practice, utilizing documentary materials to visually and politically reflect on contemporary culture. His work has been shown internationally at many film festivals and as part of group exhibitions. Xhafa is one of the founders of the Albanian DebatikCenter of Contemporary Art.

PREMIERE: ARTIVISM Conference, 2023 ^(DE)

MORE INFO: <https://re-imagine-europe.eu/artworks/find-your-tongue>

Part of Re-Imagine Europe: New Perspectives for Action. Co-funded by the European Union.

This work is available for touring.

For further enquiries contact: info@disruptionlab.org

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WORK

Lullabies for Refugees

ARTIST

Susanne Xin

YEAR: 2023

TYPE: Composition

COMMISSIONER: Borealis

Susanne Xin's composition *Lullabies for Refugees* reflects on Xin's personal background, and explores topics such as her identity as a first generation European, and her family history of being boat refugees.



Photo: Thor Brødreskift / Borealis

Lullabies for Refugees is a new composition by Susanne Xin for voice, vibraphone, cello and percussion that explores her family's history of being Vietnamese boat refugees. Xin combines the visceral trauma of the stories of her family with her own experiences of being a first generation European. The work mediates between her Vietnamese history, her experiences of racism, and the practicalities of white European musicians performing this very personal and traumatic material.

Lullabies for Refugees was first performed by YrrY, a young international experimental music ensemble amongst a programme of other emerging Norwegian composers. The piece has been developed as part of the Borealis Ung Komponist mentoring scheme to give new perspectives within contemporary classical music.

Susanne Xin (NO) is a Norwegian-Vietnamese artist, pianist and music educator. Her compositions are often cross-disciplinary, and focus on topics such as refugees, vulnerability, identity and community. Through her work, she aims to create an atmosphere where the audience can connect, reflect and be in dialogue.

PREMIERE: Borealis 2023 ^(NO)

MORE INFO: <https://www.borealisfestival.no/en/events2023/borealis-ung-komponist>

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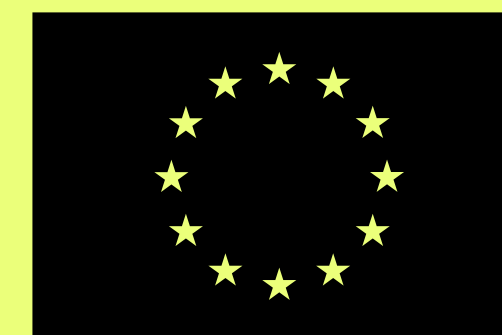
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