

«INCIDÊNCIAS SONORAS PRESENTS: IN/OUT FESTIVAL»

«In/Out» is an online festival of advanced South American music, which takes place on the Internet during a period of social isolation. Featuring 11 projects created by different collectives, institutes, labels, festivals, residencies, and platforms from Argentina, Bolivia, Brazil, Chile, Colombia, and Uruguay. The festival is a unique cross-platform event, disseminating online concerts, video art, DJ sessions, immersive audiovisual performances and hybrid proposals between music and other art forms, alongside roundtables and workshops focused on the exchange of musical and cultural knowledge, between **September 2 and 6** over «**COINCIDENCIA**»'s channels.

A way to stay connected while being apart, «In/Out Festival» is also space where creative collaboration and educational content exchange can take place again; relating local scenes and sounds - from latin and peripheral club music rhythms, to contemporary written music; from isolated and post-industrial nature field recordings and soundscapes to all kinds of noise; from underground dance to free improvisation. Featuring [Acéfalo Records](#) (Chile), [CAB – Casa Museo Alberto Baeriswyl](#) (Chile), [CMC – Ciclo de Música Contemporânea](#) (Brazil), [Discos Pato Carlos](#) (Chile), [Ensamble Tropi](#) (Argentina), [Festival Mujeres en la Música Nueva](#) (Colombia), [Plataforma LODO](#) (Argentina), [Roseti - Audio Rebel - Latino Power](#) (Argentina/Brazil/Colombia), [Sonandes](#) (Bolivia), [SOCO Festival/Territorio Específico](#) (Uruguay) and [Tormenta/Marsha](#) (Brazil), «In/Out Festival» proposes a reflection on our present times within the pandemic, an instigation of different types of collaborations and the inclusion of minorities affected by the new coronavirus, such as endangered local street music traditions, transgender activist groups, and native communities.

Contemporary and written music is featured with two propositions. Coincidentally (or not) both seek to explore other fields and sensibilities for performance interaction. [Ensamble Tropi's «Modular»](#) project will creatively explore virtual communication and its possibilities for demonstration and audiovisual projection, with 6 pieces commissioned from composers from various provinces and remote geographical regions of the Argentine Republic. «[Medio día en tu orilla](#)» from [Festival Mujeres en la Música Nueva](#) will undertake a correspondence of sound dialogue with 5 participating musicians, in search of improvisation, games, and proposals of highly indeterminate scores.

The current scenario of isolation and social distancing also influenced the projects of different aesthetics. The record label [Discos Pato Carlos](#) proposes through «[Soundtrack del aislamiento](#)» an exercise of

associating different moments of a day in confinement; inviting artists/actors to create «homemade» microdocumentaries with an original soundtrack. **«[e.] spaciario: Estrategias para el contacto remoto»** from the platform for experimentation and research in Art, [Sonandes](#), which will bring together 8 artists, among creators and collectives from Bolivia, in an immersive 360° sound art experience: from a composition school to a collective of deaf people who study sound and vibration; from an audio producer specialized in blind populations to native communities. **«Cajita Musical Planetaria»** by [Plataforma LODO](#) generates an ephemeral community, among five artists with diverse cultural and sound backgrounds (DJs, sound artists, jazz and improv musicians), to collectively create a live performance around the possibilities offered by TELEMIDI technology, which allows musicians to co-create music in real-time through the simultaneous exchange of MIDI data over the Internet. **«EXP_7 Flechas»** coming from [CMC](#), a regular series of contemporary music events, brings to the festival a medium-length video that interconnects noise, Afro-Brazilian percussion, sound art, improvisation, poetry, and movement, exploring the possibilities of shared and remote creation among artists from the black periphery, having as a trigger the idea of inside and outside: in relation to the home versus the natural environment and associated with the ideas of belonging/not belonging to environments of hegemonic culture.

The question of geography, politics, and sound ecologies is very much present in two projects. Presented by [SOCO Festival](#) and [Territorio Específico](#), **«Rules for Walking in the Post-Human World»** is a video-essay based on pre-pandemic walks in the industrial area of Montevideo Bay, imaginary cartographies, field recordings and found material. [Territorio Específico](#) will also present a workshop entitled **«Sensory survival kit and how to use it»** which proposes a survival kit with a hydrophone, electromagnetic microphones, and a radio that receives erratic signals to experience a post-confined world. [CAB residency](#) will provide a conceptual, visual, and sound response to the motto **«Resistencia y Poder»**. They will create 3 audiovisual capsules based on transdisciplinary research, which seeks to ask questions that cross contemporary art, philosophy, biology, and mathematics, to the dynamics of strength and flexibility of resistance and power. Music-wise, expect from alternative rock to experimental music. [Acéfalo Records](#) is also very concerned about the local. The festival will present two talks on **«Ethnomusicology and Social Commitment»** with academic and researcher **Agustín Ruiz**, presenting the history of organilleros and chinchineros in Chile, and a talk with these community of street musicians who lost their work permits due to the pandemic.

The experimental and underground/alternative music venues [Roseti](#), [Audio Rebel](#), and [Latino Power](#) from Argentina, Brazil, and Colombia, respectively, share a long history of supporting local and international artists. Their proposal brings together 3 different trios, each composed of artists of different nationalities, for live online improvisation sessions.

«Tormenta in Marsha», from collectives [Tormenta](#) and [Marsha!](#) is somehow a festival within a festival. Featuring 12 different activities over an 8-hour program, their documentaries, workshops, talks, live shows, audiovisual performances and DJ sessions are queer survival strategies and technologies, in a

InOut_PressRelease_2608, 26.08.2020

process of redefining human ruptures and relationships, under non-hegemonic perspectives. Expect the freshest and most innovative fusion of electronic music with global and local rhythms.

ACÉFALO RECORDS PRESENTS:

«ETHNOMUSICOLOGY AND SOCIAL COMMITMENT» (CHILE)

The Chilean ethnomusicologist and researcher **Agustín Ruiz** will carry out 2 interlinked activities about the application of ethnomusicology to the social communities in Chile: a history talk of the organilleros and chinchineros, and a discussion - **«From Social Marginality to Cultural Heritage: the recent transition from an old trade»** - with the chinchineros community who have seen their ability to work on the streets lost due to the pandemic.

Organillo is a street instrument that can be played with the feet with an automatic mechanical pneumatic organ. A Chinchinero is an urban street performer in Chile who plays a bass drum-type percussion instrument with long drumsticks strapped to his back which also involves a rope with a noose tied around the performer's foot to play the cymbals which also form part of this improvised instrument.

Acéfalo Records is a production label and company, created in 2001 by the Chilean musician Luis Toto Alvarez. After initially publishing its own projects, the company went on to collaborate with other artists and also to develop projects, productions, tours, residencies and the Acéfalo Festival.

CAB PRESENTS: «RESISTENCIA Y PODER» (CHILE)

CAB online programming for **«In/Out Festival»** proposes to give visual and sound answers to the motto **«Resistencia y poder»**, through 3 audiovisual 20-minute videos. Based on transdisciplinary research, the videos seek to formulate questions through the crossroads of contemporary art, philosophy, biology, and mathematics, to the dynamics of strength and flexibility inherent to resistance and power. Besides the

audiovisual content, **CAB** will also present a round table discussion around the project concept with the participation of artist **Alejandra Pérez**, Art Historian and Anthropologist **Natalia Arcos** from Mexico, Marine Biologist and Secretary for Science **Pamela Ibañez** and the artist and director of **CAB**, **Maria Luisa Murillo**.

CAB is a habitable museum and an art residency located in the main house of Puerto Yartou Old Timber Factory. It is a patrimonial recovery project that introduces technology on its museography, that promotes cultural and scientific tourism in Tierra del Fuego. It is a non-profit organization that strives to promote and spread the tangible and intangible heritage of the old Puerto Yartou lumber factory, its founder, and the territory of Tierra del Fuego. **CAB** is a platform for the encounter of different disciplines to think about southern territory through art and science.

Artists bios and links

elpueblodechina aka Alejandra Pérez will create for «**In/Out Festival**» an experimental sound work called «Proxies» that responds to the concepts of resistance and power through a non-hierarchy approach, focusing on the processes of sedimentation in domestic space.

Alejandra Pérez (Chile, 1972), lives and works in Punta Arenas, Chile. Bachelor of Aesthetics from the Universidad Católica de Chile, Master of Arts in Media Design from the Piet Zwart Institute in Rotterdam, Netherlands) and Doctor (Ph.D.) in Creative Media from the University of Westminster in London, England. Among the exhibitions stand out are: «Hacking Antarctica» at Museum of Contemporary Art MAC, Espacio Alta Tensión, Santiago (2019), and London Gallery West, London (2019). The exhibitions and collective residencies of the «Día de la Escucha» and sound art residency «Survival of the organisms», Concepción (2019), «Music and Hacking Conference» L'Institut de recherche et coordination acoustique / musique IRCAM, Paris (2017) are also highlighted.

El Peor de los Días aka Sebastián Orueta will present a musical/sound performance based on the last October 2019 resistance riots in Chile, with objects, instruments, materials, and voices.

Sebastián Orueta (Santiago de Chile, 1997) is a bachelor of the School of Arts of the Catholic University of Chile. During his short experience in the artistic world, he has managed to carry out his work in a broad and comprehensive way, adopting different media and artistic forms. Exploring audiovisual installations, sculptures, performance, objects, and sounds, **Sebastian** proposes an event that occurs in space to reflect on the role that our perception plays and mainly the sound in our environment.

RGB is a collective of Chilean visual artists. Formed by **Isidora Correa** (Santiago, 1977), **Claudia Müller** (Santiago, 1983) and **Maria Luisa Murillo** (Santiago, 1979), who will present a recorded performance of a sound and visual installation, through security cameras and experimental sounds. The collective of sound

and media art **RGB** was born in quarantine, due to the dissatisfaction of the transfer of the visual arts to the virtual context, and the need to express themselves through a medium that makes sense, and allows new ways to connect individually and collectively, through the cross of experimental sound, installation, and performance.

«CONEXÃO ROSETI - AUDIO REBEL - LATINO POWER» (ARGENTINA, BRAZIL, AND COLOMBIA)

«**Conexão Roseti - Audio Rebel - Latino Power**» is the joining of forces of three music venues that work with advanced, experimental, and improvisational music, from three countries in South America, through three live online improv sessions, gathering artists from the 3 countries. In the educational part of the project, the venue's founding partners will have a conversation about the emergence of the respective cultural spaces, and the current challenges in their management in times of pandemic.

Respectively from Buenos Aires, Rio de Janeiro and Bogota, **Roseti**, **Audio Rebel** and **Latino Power**, are recognized for their intense schedules and exquisite attractions, sharing a long history of supporting local and international artists. Innovating, betting on the avant-garde, and giving space to authentic contemporary artists and authors, who reinvent their traditions and languages, is a brand that unites these venues, in addition to being attentive to the diversity of gender, identity, and cultures.

Roseti (2015) born as a space for training, research, and exhibition, within the performing and musical arts. The artistic direction and executive production of the venue is in charge of the brothers **Juan** and **Matías Coulasso**. Throughout these intense 5 years of life, the space has hosted all kinds of proposals and artistic projects, developed by outstanding artists, from the local and international scene. Throughout the week, hundreds of students pass through **Roseti** taking regular classes in acting, stage creation, staging, contemporary dance, physical training, and dramaturgy. In parallel, the space hosts companies that rehearse their shows. On weekends, **Roseti** is transformed into an exhibition space for bands and plays, dance, and performances.

Operating since 2005, **Audio Rebel** has already received great names in national and international music, such as the legends of punk Ian Mackaye and Joe Lally (Fugazi); great national jazz musicians, such as Hélio Delmiro and Idriss Boudrioua; international jazz icons such as Peter Brötzmann, Paal Nilssen-Love (The Thing), Frode Gjerstad, Matana Roberts and Peter Evans; of experimental music from Indonesia, with

Senyawa; from Japan, with Tatsuya Yoshida and Otomo Yoshihide; names of Brazilian music like Arto Lindsay, Jards Macalé, Jorge Mautner, and Arrigo Barnabé; rappers like Emicida, and Projota, and the new Brazilian popular music of Passo Torto, Negro Leo, Ava Rocha, Metá Metá, Juçara Marçal, Siba, Cidadão Instigado and many others.

Like many projects, this history started with the end of another. When Piso3, a stage that became a pioneer in the support of the emerging bands in the underground of the Colombian capital, reached its end, the scene stayed quite orphan for a couple of years until a new dream was born. **Latino Power** is a room for concerts placed in Bogotá that can host about four hundred people. The project came true in 2010 and from the beginning aimed to give place to the new Colombian music. The idea has always been to have a space with great sound and good service to the attendance. Since July 2010 every week the venue has proposed concerts giving place to different music genres as electronic, hip hop, rock, Latin, but especially Colombian music. **Latino Power** is also one of the few stages that have served as a stand for some European bands from France, Switzerland, Spain, and so on.

Trios:

Ana Maria Ruiz (CO), Jose M. Hernandez (AR) and Luisa Lemgruber (BR)

Carlos Quebrada (AR), Kike Mendoza (CO) and Thomas Harres (BR)

Ana Maria Romano (CO), Carola Zelaschi (AR) and Marcos Campello (BR)

Artists bios and links

Ana María Romano (Colombia) is a composer and sound artist. Her interest in sound exploration took her to areas where sounds and silences are common.

Ana Ruiz Valencia (Colombia) is a violin player who is based in Bogota and Medellin. Her work includes a wide range of references including noise, free improvisation, and the western classical tradition.

Carlos Quebrada (Argentina) is a bassist and composer who also runs the experimental electronics and extended voice project Genosidra.

Carola Zelaschi (Argentina) is a musician, composer, arranger and producer, drummer from Blanco Teta, Lucy Patané, Tomás Aristimuño and Kaleema.

Kike Mendoza (Colombia) is a composer, guitar player improviser, teacher, and cultural manager, that occupies a central place in Bogotá's experimental music scene.

Luisa Lemgruber (Brazil) is a sound artist. Her research revolves around the fragility of landscapes and the relationship between nature and society.

Marcos Campello (Brazil) is a composer, musician, arranger, and producer. Master in Composition by UFRJ. Follow the singer Ava Rocha .

Thomas Harres (Brazil) is a drummer and percussionist, accompanies musicians such as Gilberto Gil, Céu, and Negro Leo.

Jose M. Hernandez (Argentina) Half of the project ÑÑÑÑÑ, a cult band of electronic experimental music in the Argentinian underground, Jose M. Hernandez with the solo project XNIDAAAA concentrates attention on the sound design and chaotic broken rhythms, liquefying them with IDM, hip-hop, ambient, drone, noise, electronic, narcotic landscapes, psychedelia, wandering melodies, and tonal vertigo.

CMC PRESENTS: «EXP_7 FLECHAS» (BRAZIL)

«EXP_7 Flechas» is an inter-media performance involving sound art, improvisation, poetry, and movement recorded on video. In the world context of pandemic and serious social problems, in the case of Brazil, the work will explore the possibilities of shared and remote creation among peripheral artists, having as a trigger the idea of inside\outside, in relation to the environments in which the performers are found (home versus natural environment) and associated with the ideas of belonging\non-belonging to the hegemonic culture environments. 5 artists from multiple backgrounds will use as references, botany, and Afro-Brazilian and indigenous religions, in their daily dimension understood as resistance, since it is inseparable from life, nature, and spatiality.

CMC is an annual cycle of contemporary music associated with the production company Low Fi - Processos Criativos, which has been working since 2013, promoting exchanges between Brazil and the world. One of **CMC**'s goals is the insertion of the City of Salvador, which holds the title of «City of Music» (UNESCO - 2015), in the national and international live show circuit, especially the one dedicated to contemporary sound and visual arts in an innovative way. **CMC** has in its history partnerships with international institutions such as Goethe Institute (Germany - Brazil), Pro Helvetia (Switzerland), Spedidam (FR), French Ministry of Culture, and Coax Collectif (France), Harmonipan (USA), Flotar (MEX), Maritime College State University of New York, and nationals like Vila Sul Artistic Residency, Sacatar Institute, Pracatum Institute, Rumpillezinho Project, CFA (Funceb Arts Training Center), UFRB and UFBA.

Artists bios and links

Ricardo Aleixo (1960, Brazil, Belo Horizonte) is a poet, essayist, editor, visual artist, sound designer, singer, composer, and performer. His poetry shows a concern with formal research and inter-media experimentation, and approaches concrete poetry and the avant-garde movements of the early 20th century, such as Dadaism and Russian Cubo-Futurism, as well as the many sound art tendencies and free jazz. **Ricardo Aleixo** has been awarded many prizes including the 2010 «Prêmio Literatura Para Todos». In the same year, he received the Petrobras Cultural Fellowship for his book of poems «Modelos Vivos».

Candai Calmon (Brazil, Salvador-BA) is a black feminist woman from an urban quilombola community. A professional dancer and educator, she has been working in the field of dance for 18 years, where she obtained an artistic education in Brazil and abroad, focusing on contemporary dance in her most Afro-referential, decolonial southern and feminist practices. Calmon holds a BA in Gender and Diversity Studies from the Federal University of Bahia, and a master's degree in dance from the same institution. She is currently developing the CorpoTerritório Dance Project, in which she articulates the knowledge of quilombola communities, dance, and local memory.

Sound is the foundation of **Bartira's** (Brazil, Salvador-BA) artistic practice. Initially media-based, her practice relies on repetition and the unpredictability of faulty equipment. She has developed installations and worked in collaboration with other artists to create sonic immersive experiences drawing from Brazilian indigenous mythology, e-waste, and diasporic aesthetic references in the context of digital cultures.

Leonardo França (Brazil, Salvador-BA) is a performing artist who deconstructs the classical mode of production. In his shattered way of work, he assumes different positions as a director, dancer, actor, and performer. His creations gain multiple configurations such as spectacles, installations, object-books, songs, and short films. His artistic researches have already been financed by the Rumos Dance 2012/2013 Award, by the Klaus Vianna FUNARTE Award, and has also been nominated for the Bravo Award in 2016, for the best dance show of the year with «Looping: Bahia Overdub». He has already been part of artistic residences in Brazil, Portugal, and Germany.

Edbrass Brasil is a sound artist, improviser, and researcher based in Salvador, Bahia. Through the production company Low Fi - Processos Criativos, and the record label Sê-Lo! Netlabel, **Edbrass** is also a producer and active organizer in the fields of experimental music in Salvador, where he has developed an intense exchange with musicians and artists from across Brazil and the world. In his artistic practice, he investigates the manipulation and collage of recordings and samples, coupled with the use of unconventional wind instruments, with an emphasis on free improvisation and microtonal music. His fresh music with tubes and leaves, brings a specific «ancient» Brazilian flavor to his live performances.

DISCOS PATO CARLOS PRESENTS: «SOUNDTRACK DEL AISLAMIENTO» (CHILE)

«**Soundtrack del aislamiento**» is an exercise of associating different moments of a day in confinement; taking them to the stage by invited artists-actors as «home» micro-video documentaries and the subsequent musicalization of these, by different artists belonging to the **Discos Pato Carlos** record catalog, with original music created especially for this project. From the resulting sound material, a record publication will be made through the label. «Soundtrack del aislamiento» is an audiovisual experiment that invites, without major ambitions, the simple radiography of the intimate.

«Adentro»

(Music to wake up)

Original idea / Acting: Trinidad Lagos.

Direction of photography / Camera: Leonardo Vidal V.

Editing / Setup: Luciano Vidal G.

Original music: Guarjol

«Superficies»

(Music to clean up a space)

Idea original / Acting / Edition: María Siebald

Camara: Paula ESP

Original music: Andrea Paz

Mixed by: Andrea Paz y Nawito Morales

«Calle interior»

(Music to walk your dog)

Protagonist dog: Pituca

Video: Lorelei and Alejandro Paz

Original music: Lorelei and Alejandro Paz

«Lo Valledor»

(Preparing for isolation; music & food)

Original idea / Acting: Phenomena

Video editing: Julio Pablo

Original music: Diegors

«Love»

(Music to make love)

Performers: Valentine, Victoria Miranda, The Chica

Camera / Direction: Ufo

Editing: Dania

Original music: The Chica

«Dormir»

(Music to sleep)

Video / Animation Najjem

Original music: Matias Rivera

Mixed by: Matías Rivera y Juan Pablo Valenzuela.

Artists bios and links

Alejandro Paz (Chile) is a musician and producer. He has created tracks that nowadays are a reference for the Latin American dance music scene in the world. His DJ sets go through different musical styles and geographical territories, always putting on the front the local creation, which is the main source of music for him and his label, [Discos Pato Carlos](#), where alongside his mates **Andrea Paz**, **Diegors** and **Matías Rivera**, they have been releasing music since 2015.

Andrea Paz (Chile) has been producing parties and concerts in Santiago de Chile since 2005. Known for developing her sets as a free and hypnotic journey, where prejudices are banished, moving from genres such as house, techno, disco, tinged at times with sonorities such as post-punk, experimental electronics and new wave, just to name a few. **Andrea** is a regular face at clubs and parties in Santiago and important cities from Chile and Latin America, and she is the creator and resident DJ of renowned underground parties like «Club Sauna», «Low Fi», and Latin electronic encounter «Recreo Festival». As a DJ, she has taken part of renowned events like: «DGTL» Sao Paulo, «Nano Mutek» Argentina, «Boiler Room» Chile, «DEKMANTEL» Chile, «Coro-Fundo Festival» Rio de Janeiro, «carroza LOCA» Buenos Aires Pride March, and recently in the Queer Festival «HONCHO» Pittsburgh, USA.

Diego Morales, aka Diegors (Chile), has developed a versatile producer/musician/DJ career in the underground music scene in Santiago de Chile, since the beginning of the past decade. He has a varied discography, ranging from ambient and experimental music, to dance music. In his DJ sets, the feeling of house music predominates, but integrating a wide variety of rhythms ranging from sounds of Chilean underground, dark and sensual jewels of techno, grooves from South Africa or Colombia, and his own edits, which makes his sound so unique. **Diegors** has been a resident DJ in parties like «Club Sauna» and «Recreo», in bars and clubs like «Mamba» and «NoaNoa» in Santiago. He also has taken part in numerous

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events like «Primavera Fauna», «Mutek Festival», «Sónar» Buenos Aires, «Boiler Room», «Dekmantel Festival Santiago», to name a few.

Guarjol aka Felipe Sancho (Chile), is an electronic musician and producer. He has so far two releases on his own with **Discos Pato Carlos**: «Cianóptero EP» (2015) and «Esternón EP» (2020). He started producing music during high school with cassette tapes and software. After studying an arts degree at Universidad de Chile, he has been part of several bands in Santiago's music scene, such as «Fredy Michel» (2002) or «Genéricos» (2006), both of these bands with fellow **DPC** members **Diego Morales** and **Alejandro Paz** respectively. He plays different instruments such as drums, keyboards, and programming. His music is often described as trippy, dark, atmospheric, and usually has melancholic melodies and latin percussion.

Lorelei Lorena Álvarez (Chile) is a musician, producer, and DJ. She studied classical piano and later jazz harmony and improvisation. In 2015, tired of the Santiago jazz scene, she shifted her course and started playing in the electric band «Los Bárbara Blade», as well as her own productions. In her constant musical exploration, she has started mixing and selecting music, exposing her musical influences, which she defines as eclectic.

María Siebald (Chile) is an actress and director of «Nerven & Zellen». She has been investigating sign language since 2009, using it as a choreographic and scenic language in various music videos, dance pieces, poetry, installation, and theater plays. Her projects include «NZcanal» and «NZcanal infantil», «Transmisor», «Trasunto # 1», and «Trasunto # 2». She participated in residences and festivals such as Nave - Chile, Danzfabrik - Brest, Salmon Festival - Barcelona, Santiago a Mil - Chile, Bienal de Artes Mediales - Chile, Naves Matadero - Madrid.

Matías Rivera (Chile) is DJ and selector bound to the country's house and electronic music scenes. To quote the music journalist Juan San Cristóbal: «His sets seek to weave together a message where dance becomes the common pattern around which his selections feedback upon each other, both musically and spatially on the dance floor. His work at the decks reminds us of the era of pioneering 'curated' music parties, with David Mancuso's sets as an important reference. We can appreciate this in his podcasts for projects, such as «Mentiras del Ritmo» and «Botanik Dreams»; or his selections published in Tectónica Magazine, essentially, his eclectic musical sensibilities. As a cultural manager in Santiago, he has been one of the main drivers behind the development of entities such as the Diamante (DMNT) music label, the Sonora Elástica radio broadcasting platform, and the self-managed festival/rave Bosque Libre.

Naijem (Chile) is a graphic artist. Early in her career, she worked as a stage artist for the theater, where she gained a deep understanding of what a stage means, from the composition to the lighting of the built spaces. This is reflected in her illustrations: stages, where many situations are taking place at the same time. In 2009, in her exhibition PANORAMA, she begins an exploratory journey through different manifestations of chaos in human society that, in turn, builds a particular aesthetic translation. Later on,

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her work is linked to music, in the art of albums and music festivals, such as RECREO, BESTIARIO, SEXPO, among others, where color and rhythm are an important and constant part of her art.

Geraldine Rojas a.k.a Phenomena (Chile) is an actress, dancer, performer, and hairdresser.

The Chica (Argentina) is an exaggeration of reality, a fictional character, and a phone that is permanently ringing. Chaotic and sensual feelings theatricality mixed with other times, such as the 80s, 90s, and 2000s, mutated with today. A spirit of acid, synth-pop, a pinch of performatic dark and pop, with shoulder pads that combine latin techno, is what she delivers in her live-set sessions.

Trinidad Lagos (Chile) is an actress with studies in classical music.

Victoria (Chile) is essentially a performing artist. Trained as a dancer, she takes performance art as a space to shed the feeling, as a letter of dialogue with the contexts that surround her. Being able to have a 360-degree look, is that her characters can have a perspective of the elements in front of and behind the camera. The rhythm, pulse, and cadence of the stories that take place are an organic becoming of her body in motion.

ENSAMBLE TROPI PRESENTS «MODULAR» (ARGENTINA)

«Modular» brings together the 8 members of **Ensamble Tropi**, 6 young composers, and a visual artist, who will creatively explore virtual communication and its possibilities of demonstration, and audiovisual projection. In this way, the **Ensamble** will present 6 video works specially commissioned for this project to 6 composers, between 24 and 30 years old, from various provinces and geographic regions of the Argentine Republic. Each work will be complemented by a visual narrative by **Ramiro Iturríoz**, through slogans and common tools. The music will modulate towards the visual universe and its natures, challenging and resignifying each other in a single virtual space. Apart from the videos, **Ensamble Tropi** will present a debate to reflect on the realities of the region, in relation to composition, musical performance, and the inclusion of new virtual tools. Sound art, in its vital need for projection, crosses screens, cables, and the internet. Virtuality is a tool and never an end in itself: it does not replace the presential, temporal, and spatial nature of the live concert.

Composers invited:

Franco Bridarolli 28 yrs. Córdoba Province

Horace Bravo 26 yrs. Jujuy province

Matías Ocarez 24 yrs. Ina Huapi, Río Negro Province

Luz Pérez 30 yrs. Oran, Argentine Northwest

Manuel Valverde 26 yrs. Autonomous City of Buenos Aires

Manuel Esteban Zamar 28 yrs. Province of Salta

Video art: Ramiro Iturrioz, Neuquén Province

Ensamble Tropi is a chamber music ensemble, focused on new music repertoire - spanning from Argentinean and Latin-American to International. It originated in 2008, and since then, it has consolidated as one of the main contemporary music ensembles from Argentina, recognized both by the audience and the specialized press, as well as developing an international projection. **Ensamble Tropi** also encourages and embraces the production of emerging composers through permanent commissions. Versatility is one of the outstanding traits of the ensemble, actively interacting with new technologies, chamber opera, instrumental theater, as well as other performing arts, besides traditional concert settings.

Ensamble Tropi:

Musical Direction: Haydée Schvartz

Executive Direction/ Flute: Sebastián Tellado

Clarinet: Constanza Moroni

Violin: Florencia Ciaffone

Cello: Alejandro Becerra

Guitar: Manuel Moreno

Piano: Malena Levi

Percussion: Juan Denari

FESTIVAL MUJERES EN LA MÚSICA NUEVA PRESENTS: «MEDIO DÍA EN TU ORILLA» (COLOMBIA)

«In the midst of this extraordinary situation, interpreters and improvisers have been on hiatus to make live music and as a collective we want to explore possible fields of communication improvising and performing at a distance, even from different countries - other ways of meeting, listening, seeing, speaking, feeling...»

[Festival Mujeres en la Música Nueva](#)

«**medio día en tu orilla**» is a visual sound performance project that proposes dialogues based on sound/visual proposals for improvisation, games, and scores, questions and answers that will be given in other dimensions of the language, in other spaces, and with multiple possibilities of interaction. Each video sent by each of the participants, who make up the group, will be answered by the other 4. This process will be carried out 5 times. An educational proposal follows, where the participants share about the collective process, the work itself, and the implication of improvisation in our contexts.

[Festival Mujeres en la Música Nueva](#) is a project that aims to recognize, and make visible, the work of women in contemporary academic, and experimental music, also opening possibilities to stimulate creation and collaboration between performers and composers. This festival was born as a response to the inequitable conditions that are lived daily in the midst of music in Colombia and the world.

Artists

Melissa Vargas (Colombia) / composition and objects

María Angélica Valencia (Colombia) / bass clarinet

Violeta García (Argentina) / cello

Juliana Gaona (Colombia-USA) / oboe

Samanta García (Colombia) / video

LODO PRESENTS: CAJITA MUSICAL PLANETARIA (ARGENTINA)

[LODO](#) presents «**Cajita Musical Planetaria**» by the Argentinean artist **Nacho Sanchez**. The project generates an ephemeral community, between five artists with diverse cultural and sound backgrounds, to collectively create a live performance around the possibilities offered by TELEMIDI, a technology that allows musicians to co-create music in real-time by simultaneously exchanging MIDI data through the Internet.

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The latency of audio and video signals is one of the biggest obstacles to solve to make music in a group way through the internet, especially when trying to match the interaction of performance in the same physical space. CMP proposes an alternative through the exclusive use of MIDI data, with imperceptible latency values, proposing a compositional logic in which the notes (the score) are dissociated from the resonant body (the instrument). The performance works by exchanging data between 5 computers running the same Ableton Live file so that each artist can generate the same sound result as the rest, or change the sound completely. **CMP** investigates the performatic and the collective in virtual media, forming a community based on trust, in which each artist gives access to the rest through its IP, and gives its compositional universe to the group, in search for a way to join the organization. Following the 20 minutes live performance, **Nacho Sanchez** will host a participatory conference and Ableton + Telemidi session, where the audience will be able to participate with their Ableton session to test the device.

LODO is a platform that works on the development of contemporary performing arts in Latin America since 2014, based in Buenos Aires, Argentina, promoting exchange, creation, and mobility projects. **LODO** develops networking between artists, managers, institutions, public, and private funds, to support emerging dance, theater, performance, and activism projects.

Artists bios and links

Stranded in Mexico because of the Pandemic, **Nacho Sanchez** 's work explores the field of musical creation in collaborative environments, and the potential of new technologies as generators of new forms of composition and performance. A musical creator and teacher, he is currently part of the CRU Art Company, a community theater project in the Cildañez neighborhood of Villa Lugano, produced by the Matienzo Cultural Club, with the support of UNICEF. He is the creator of the cycle of music, art and technology «Sesiones Cercanas del Primer Piso», that promotes and accompanies the work of emerging artists, musicians, and producers.

Bárbara Togander is an improviser, composer, and vocal artist of experimental music, with an academic base within Jazz. Her musical education and career start with the electric bass within the Argentine jazz scene. As she gets closer to the experimental music and free improvisation, the voice takes the lead as her main instrument. For the last 15 years, she has included electronics and turntables in her improvisations, and is as well a composer and sound designer for theatre plays.

CNTV Emiliano Montenegro He is a UX Designer, photographer, sound, and visual artist, experimenting through electronic media, field recordings, and improvisation. In the musical and sound field, he began his research in 2008 under the project CNTV (Circuito Norte de Televisión). During 2009, he specialized in the sound field and musical experimentation with electronic media, software, and field recordings. In 2014, he entered the musical experimentation workshop of Club Cultural Matienzo, where he presented audiovisual

works and installations, and later participated in the musicalization of the Contemporary Dance Corps and performances for different art platforms. In 2016, he directed the curatorship of IRL_Meeting, an audiovisual arts event.

Emma Harumi is a producer, DJ, multi-instrumentalist, and trans activist born in Mar del Plata, Argentina, now living in San Telmo, Buenos Aires. Her musical career spans different genres: from trip-hop and minimal as a member of live-set project Purê; pop productions in Fenna Frei, where she operates Ableton Live and plays various instruments; and solo projects going from techno to downtempo, as can be seen in her last EP, «Tanabata», released on April 2020. Over the last year, she has performed as resident DJ of Habbo parties, and occasionally on others such as Cuarentena, Furia Virgen, Be Techno and 11:11.

Felipe Arias Vazquez is a student of philosophy, and experiments with the use of different technologies for music production and sound design.

SOCO FESTIVAL/TERRITORIO ESPECÍFICO PRESENTS: «EXPEDICIÓN EN LA BAHÍA ELECTROMAGNÉTICA» (URUGUAY)

Presented by [SOCO Festival](#) and [Territorio Específico](#), «Expedición en la Bahía Electromagnética» is divided in two pieces, a video essay and a workshop.

«**Rules for Walking in the Post-Human World**» is a 45-minute video essay based on pre-pandemic walks around the bay of Montevideo, imaginary cartographies, and found footage, from confinement, to imagine some positions from which to go out and experience a post-human and post-industrial world. Sound thickness and dark ecology of machines and contaminated water.

«**Sensory Survival Kit and How to Use It**» is a virtual workshop, and a proposal of DIY exercises, designed to build a survival kit to experience the post-world lockdown. The craft kit consists of a hydrophone, an electromagnetic microphone, and a radio receiving erratic signals; a kit to go for a walk to the territories, listen to the invisible landscapes, and be able to re-enter and re-experience the world when the closure is over.

[SOCO Festival](#) is an international music festival dedicated not only to contemporary electronic, digital and experimental music, but also to a broad range of activities that combine art, design and technology, under the common underlying connection to sound. One of its main objectives is to strengthen the relationship between art, music, and ideas, positioning Uruguay within a regional and global context. It seeks to

disseminate and spread the democratic values that are inherent in experimental music, and its associated artistic practices.

Formed by **Pilar Gonzalez, Cristian Espinoza and Pol Villasuso, Territorio Específico** is a meeting of artists, of contemporary art practices, that revolves around the individual question of post-humanism, and the territorial question of post-industry and neo-extractivism; pointing out the silent edges (internal and external) of the territory of Montevideo, as radical and unexplored spaces, in which a group of Latin American artists together with students and citizens, will carry out explorations and signs, with the horizon of dark ecologies, and the impact of the collision, between the global and the local, in this metropolitan node.

SONANDES PRESENTS «[E.] SPACIARIO» (BOLIVIA)

The pandemic forces our bodies and territories to experience them from the virtual point of view, whenever possible interacting on the physical plane. A new doctrine of control of the body is deployed, which forces us to social distancing and paradoxically gives us overcrowding in the private sphere. It pushes us into virtual life, out of fear of material death, these tensions between materiality and virtuality have been radically established worldwide. However, in Latin America, we live a dislocated modernity, that makes it difficult to imagine the virtuality of all bodies and spaces.

«[e.] spaciario» was born from the need to rethink and relocate the relationship between body, territory, space, and virtuality. The platform hosts eight creative processes from Bolivian collectives and creators. Through multiple formats, the sphere in which their works coexist, create, and produce is reflected. The proposal is based on a system that records, processes, and reproduces spatial audio in 360 degrees, allowing festival visitors to have an immersive 360° sound experience. The development includes the platform for each listening room, designed and expanded with various materials provided by the artists (images, videos, photos, texts) with access from any mobile device, computer and browser. The experience will be progressively expanded through the accessories that each visitor has, such as hearing aids, multi-channel system, virtual reality glasses, etc. The development of this technology encourages the use of open code, and seeks to generate an exciting and innovative experience for the perception of visitors, displaying the sensation of movement and proprioception. The objective is to take the tool to the maximum to share environments and spaces with visitors.

Sonandes is a platform dedicated to the promotion and dissemination of contemporary sound practices, bringing together creators who research, develop and exhibit projects associated with sound, perception and the study of the senses. It promotes production and research as a path of collective knowledge and

thought adopting multiple formats and strategies such as: Puertos: Program of creation residencies, laboratories, training processes and publications and [Sonandes](#) Bienal Internacional de Arte Sonoro (2014, 2016, 2018, 2020).

Artists bios and links

Adriana Aramayo: «Cuarenpena»

«**Cuarenpena**» is a sound journal built with sounds collected during my own strict quarantine experience. The journal displays a counterpoint between text and sounds, always between the gaze of one's self and the soundscape of that self that inhabits a confined body, like many others in the state of quarantine, and like few in the privileged position of having access to water, food, technology or to art. In «**Cuarenpena**», sound articulates generating a situational binary juxtaposition with different connotations (inside and outside, mind and body, home and street, the permitted space and the prohibited space, an individual space and a denied community space, and also an intimacy invaded by the public sphere embodied in the omnipresence of State control and abuse), through a semantic game of sound, emotion and the national socio-political context, to produce thoughts on the conflicts generated/deepened by the pandemic in our society, through an acoustic-body catharsis.

Music composer, sound artisan, and feminist. **Adriana Aramayo** graduated with a Bachelor's Degree in Music (Composition and Conduction) from the Universidad Católica Boliviana «San Pablo» in La Paz. She has a postgraduate degree in «Reflections and proposals for the transformation of higher music education in Bolivia» from the Universidad de la Cordillera, La Paz. In Montevideo, she studied composition of art music and popular music, as well as the analysis of art music of the 20th and 21st centuries. She also studied classical and electric guitar, drums and piano at the Conservatorio Nacional de Música in La Paz. She has composed music for animations, film soundtracks, theater music, chamber music, electro-acoustic music, music using electronic media in real-time, choral music, and songs. She is currently focused on composition, audio production, and music education.

Casa Taller y Ensemble Maleza: «un espacio vacío»

«**un espacio vacío**» explores the acoustic peculiarities of an empty space and incorporates them into the sound discourse at a structural and expressive level. Most sounds are extinguished without leaving a palpable trace, we recall sounds or sounding situations reconstructing them, evoking a complex sensorial experience. We propose with this piece a non-nostalgic evocation of past sound events, that occurred in a given space, through the superposition of temporalities and the saturation of space.

Ensamble Maleza's work focuses on the interpretation and dissemination of contemporary music created by composers from various backgrounds since 2011 in La Paz, Bolivia. The ensemble has also participated as ensemble-in-residence of various didactic concert cycles in **Casa Taller**, with the purpose of promoting instances of exchange between audience, creators, and interpreters. **Ensamble Maleza** currently works

with composers interested in instrumental music with fixed or live electronics. **Performers: Carla Derpic, Marcelo Gonzales, Carlos Nina, and Miguel Llanque.**

Claudia Copa Mamani: «School by WhatsApp»

Since March 17, Bolivia began a strict quarantine, the students did not return to the classrooms since that date. The Ministry of Education instructed that classes take place virtually. The parents and students of Uru Ayparavi do not have the resources or the infrastructure to make this change in education, this situation generated a lot of tension and uncertainty in the community. At the beginning of August, the Bolivian government dictates the closure of the school year. **«School by WhatsApp»** is a community account of the impossibility of assuming virtual education in rural communities in Bolivia.

Claudia Copa Maman was born in 1993 in the Uru Ayparavi community, Uru Chipaya municipality, Sabaya province of the Oruro Department, Bolivia. She is part of the Uru Chipaya community, one of the oldest living cultures located in a territory between Bolivia, Peru, and Chile. The Urus have a very marked tradition in their clothing, architecture and language. Trained as a teacher at the «Caracollo Teacher Training School», in the city of Oruro, currently teaching the subjects of Cosmovisions, Philosophies, and Psychology, at the «Puente Topater» High School at the Uru Ayparavi community. Since 2018, she begins a training process in artistic resources, in 2019, together with his students and colleagues, she presents an artistic research in the exhibition «Babel: Tales of listening». Her production is related to the identity, traditions, and Chipaya language. From her practices, she keeps her culture alive.

Cristina Collazos: «Almuerzo familiar»

«Almuerzo familiar» is a portrait of the way to approach daily life in Bolivia. Not even the threat to death that we live, with the pandemic, causes any change in our ways of «life living». We have the virtue of adapting to any situation, but in our own way, by cheating, being rogue. We believe that we cheat everyone, but really, who are we kidding? **«Almuerzo familiar»** is a video call by Zoom, where 4 members of a family get together for lunch. This family lunch is made in the same environment, on the same table. Each family member has their own device that is initially the means through which they interact, gradually this medium is losing importance and they end up interacting ignoring it completely. The audio is the sound record of this lunch, live manipulated. Each location of the 4 family members is soundly isolated using contact microphones. There is a fifth channel that records the atmosphere of that moment including an FM radio of the place that plays during lunch. These channels are manipulated in different ways thus creating an ominous environment.

Cristina Collazos Cochabamba, Bolivia. With a degree in fine arts from the ARCIS University of Art and Social Sciences in Santiago, Chile, she is the co-creator of «DLP_electronics», a space for research and development of projects related to sound, art and electronics. She worked in different cinematographic and audiovisual projects, from the post-production and art direction area. She participated in several exhibitions in different galleries and participated in different international festivals of sound art and

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experimental music. She is currently collaborating with the **INFRA project**, the laboratory of other listening, drawing, helping in the vegetable garden, and bird watching.

INFRA: «Solo for Braille»

Explore the relationship deaf people establish with sound and vibration through **«Solo for Braille»**, a piece developed by **Victor Llaves** from **INFRA**, a collective that brings together various communities of deaf people in each city.

Victor Llaves is a young special education teacher. **Victor** developed a point system to write his own Braille version, participated in the **INFRA** workshop and in this piece improvises with devices and writing.

Lluvia: «My four corners of circular energy»

«My four corners of circular energy» is an electroacoustic work based on the relationship between a series of music chords heard inside headphones and the sound of what's going on daily life outside a building structure. Will these layers get together at some point? Will these layers create another layer in between? Let's just try to deeply listen and answer.

Lluvia works as an independent cultural manager, organizing events in which audio and music are the main attraction. Master in Film Music: Musical Composition, Film Theory and Film Music, for Television and Audiovisual Media (At Beijing Film Academy). Major in Musical Composition and Orchestra Conducting (at Bolivian Catholic University). Finished major studies in Electronic Engineering, referred to Control Systems at UMSA (State Bolivian University).

Luciana Decker y Carlos del Águila Calle

It is about subjective experimentation, of two sensations, related to fire and wind, both interconnected. The 360° sound system is supposed to create the sensation of being near these elements, according to different perspectives. The experimental video is meant to create these sensations in our bodies with the corruption and elimination of frames.

Luciana Decker (1993, La Paz) studied anthropology and filmmaking. Recently she has finished a master's in Bolivian and Latin-American literature. She made the film «Nana» in 2016, which had good participation at international festivals. She also collaborated in a variety of Bolivian films as a camerawoman, sound woman, assistance, and as a co-editor of «Nuevas Pornos» a magazine dedicated to Bolivian cinema. **Carlos del Águila Calle** (Lima) considers himself a collaborator in creative processes related to visual and living arts, with technical training in communication tools and performing arts. Nowadays, he resides in the city of La Paz, where he has served as an art director in different productions. Some of his documentary shorts were part of film festivals.

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Proyecto Border: «Hacina*»

Three bodies in the same space, a home that becomes a living, latent and mutant organism. Three bodies forced to rethink themselves within this organism in symbiosis with all that inhabits and composes it. Three bodies that seek the necessary strategies to live together skillfully, reconfiguring the inhabited territory and being reconfigured by it. Overcrowding is seen from its sense of agglomeration, seeking to order chaos, like the harvest arranged side by side. Contact practices to return to the public space, having learned other ways of being together.

**feminine name Set of harvest bundles placed one on top of the other forming a pile.*

Proyecto Border laboratory and works are understood as thinking machines self-referential, critical, and procedural manifestos about the reality of art, of the artist, of his modes of production and the culture industry. **Proyecto Border**, formed by **Elena Filomeno**, **Juanqui Arévalo**, and **Paulina Oña**, proposes to inhabit the liminal borders among the arts to blur them, hybridize them, cross them over to question them.

TORMENTA/MARSHA PRESENTS: «TORMENTA IN MARSHA» (BRAZIL)

Naturally, it is from major catastrophes that extraordinary countercurrent manifestations originate, thus, in the face of a global pandemic scenario, and constant institutional attacks on expressions in the field of art, culture and diversity in Brazil, **Tormenta** and **Marsha!** unite to present *kuir-sudakas* (South American queer) survival strategies and technologies, based on the worldview, and experiences, of dissident bodies, that have been articulating through the insurgency, to think about possible projects of a new world, in a process of redefinition of ruptures and human relations.

The project proposes 8 hours of content including talks, workshops, shows, sound/visual performances and documentaries that permeate artistic and pedagogical languages of resistance and crossing pandemic times under non-hegemonic perspectives. The contents will be a hybrid of pre-recorded materials, by image capture and digital manipulation, adapting to the best streaming format by the platform that will be used.

Like an experimental TV channel, the contents will have interludes made by visual artists **Gabriel Massan** and **Jean Petra**, exploring digital tools such as 3D and editing/manipulation of images, with a soundtrack made by **Pininga**. A questions and answers show presented by **Alexza Paraíso**, in which she takes calls from the audience, talking and clarifying doubts about sex and bad behavior: «You wanna find out? Come try it out. From Brazil to you. »

«**On the Divan at the End of the World**» consists of a lecture in therapy format, with **TRANSÁLIEN** and **Paulete LindaCelva**. «**Autonomous Witchcraft**» by **Meio da Terra (Meliny Bevacqua & LU)** and «**Astrology as a Tool of Self-knowledge**» by **Papisa** explores alternative ways of empowerment and self-help. In addition, exclusive mini-documentaries will be shown, one about the trajectory of the collective **Marsha!** and a visual-poetry by Kelton and his platform **Brasilândia.co**. Visual performances (**Trinitas, Irmãs Brasil, Aun Helden, Ecto, Cunnany, Puri, AnalCancer**) will be accompanied by DJ sets made exclusively for this broadcast (**FKOFF1963, Alada, Miss Tacacá, SCAPA [ANTI B2B Libra], Badsista**). The artists **Ventura Profana** and **Podeserdesligado** will perform in show format.

Tormenta is a party and a label of creativity that emerged in 2016, starting a subversive narrative to the status quo of São Paulo's nightlife, enabling musical experimentation and enabling Latin and peripheral rhythms to find a point of convergence with the experimental and international electronic music scene. Alluding to the molds of information sharing in the early days of the internet, their audience shares the same interest in exploring what is most curious and new on music and demanding advances in previously established cultural trends.

MARSHA! is a sociocultural collective composed of trans people who have been enunciating restitution and prosperity of transgender LIFE, building affirmative actions for the LGBT community since 2018. In this pandemic context, the collective has held online festivals, the first of which took place on the 4th and 5th of April, and with that 42 thousand reais were collected through a collective financing campaign, with the purpose of distributing basic food baskets to the LGBT population, in a situation of social vulnerability and guaranteeing subsidies, for more than 50 LGBTQIA + artists, and the production of the festival. To date, more than 100 artists have passed through **MARSHA!** and more than 80 thousand reais of capital were redistributed among the LGBT population.

ABOUT THE DOCUMENTARIES

«**THIRD-WORLDISM**» by **Kelton Campos Fausto**

COMPLEX CONSTRUCTIONS

STRESSING SITUATIONS

ARCISSISTIC DISTURBANCES

BODY INVESTIGATIONS

THE DEVALUATION HAPPENS, AND BANALIZES, WHEN YOU NOTICE, YOU ARE LOOKING DOWN ON YOURSELF
DETAILS OF A COLONIZING MENTALITY.

«**MARSHA! Documentary**»

The video brings scenes from the trajectory of the sociocultural collective composed of trans people who have been enunciating restitution and prosperity of transgender LIFE, building affirmative actions for the LGBT community since 2018. To date, more than 100 artists have passed through **MARSHA!** and more than 80 thousand reais of capital were redistributed among the LGBT population.

ABOUT THE LECTURES

«On the Divan at the End of the World» by TRANSÄLIEN and Paulete LindaCelva

TRANSÄLIEN, a visual multi-artist, curator and cultural producer who created the **MARSHA!** Collective, sits on «**The Divan at the End of the World**» for an unloading and outburst session about the current social and political scenario in Brazil. Together with the DJ and communicator **Paulete Lindacelva**, they present philosophical reflections and post-apocalyptic team strategies.

«Autonomous Witchcraft» by Meio da Terra

How to create a spell? The spell is the union of the visible with the invisible. World seams. Invention of possibilities. Different ways of walking where you want. If we are a source of energy, how can we manipulate that energy? How to take possession of our power? The spell as a space for the retaking of our forces. The spell as a way of meeting yourself. A skeleton to build a spell autonomously.

«Astrology as a Tool of Self-knowledge» by Papisa

If there is one thing that 2020 taught us, it is to deal with life in a more intense way than usual. Our fears, desires, limits, dreams ... Everything comes to light in the midst of a drastic context. Think about it: At a time where our certainties are questionable, asking the right questions can be essential. Some tools are available to facilitate this abstract process and Astrology is one of them, after all, if nothing saves us from death, may self-knowledge save us from life.

Artists bios and links

Alada

The experimental artist from Rio de Janeiro but now residing in Berlin gained cultural relevance through her authorial songs and remixes. It covers a range of improbable rhythms and has become an internationally recognized exponent of Afrofuturism. Part of her evolution and intention as an artist is to shock and question, bringing a new vision to what we understand as «music», «art» and «genre». Always with a paradigmatic break approach, her work has a high content of emotion and sexuality.

Alexza Paraíso

This is the incredible story of the girl who, besides being perfect, is a loser, in search of a new world, where we can be sexyyy & fun! She is an actress, visual and digital artist, lives her life through: beauty, cutie, peace, follow me, and keep smiling. The paradise is right there, you gotta do it, you gotta play.

AnalCancer

First of all, **AnalCancer** is not strictly a brand, AC is a concept that brings together different media: videos, performance, scriptures, photographs, sculptures and installations....The project arose from a non-

romantic relationship between two people, it is a space of total freedom, a celebration of life. «We are alive, we resist, we have fun».

Aun Helden

Aun Helden is a performer who works to denaturalize human perception, creating friction between human expectation and strangeness. His main language is the body, where he develops multimedia works in search of the materialization of these questions and his memories.

Badsista

Born and raised in the city of São Paulo, **Rafaela Andrade** is the name behind the musical producer **BADSISTA**, who is collecting praise and gaining ground in the territory of bass music. Her musical ability leads the dance floor by various genres of electronic music, especially the peripheral genres, such as techno, Chicago house, Brazilian funk, and music of the global ghetto.

Cunanny

Travesty, black and marginalized, **Cunanny 007** coming from the city of Guarulhos started her work with arts in 2010, writing poetry and songs for herself, and in 2016 decided to show her art to the world, participating in slam's, where she also met her love for dance. Vogue came through her friends from the city, she danced alone for 3 years and started her contribution to Cultura Ballroom in 2019, by meeting Monster LaBeija, who asked her to joined the International House of LaBeija. today she researches in other arts how to show her reality, being self-taught and autonomous, she is working in audiovisual, modeling, and also rap.

Enco

He develops sensory environments through performance, sound, and image, with the agony, pain, and regrets caused by the system. Exploring to the extreme, the dangers, and risks of living in a non-normative way in our current society.

FKOFF1963

Between the hard and the soft, the high BPM and the ambient soundtracks, **FKOFF** explores the complexity of music playing with opposite genres and concepts. Often inserted in the horror aesthetics but not limited by it, the artist has released on several labels across the world.

Gabriel Massan

Gabriel Massan (Rio de Janeiro, 1996) lives in Berlin.. Bachelor in Social Communication from the State University of Minas Gerais (UEMG), Brazil. Also studied at Escola de Artes Visuais do Parque Lage (EAV, Rio de Janeiro), Brazil. Since 2017 **Gabriel** has presented his research in digital art in galleries, fairs, institutions, and national and international festivals. In 2018, he began producing 3D prints for São Paulo Fashion Week, and signed 3D animations for Glamour Brazil, also featured online for Motorola, InOut_PressRelease_2608, 26.08.2020

representing the new names of video art in Brazil. Resided at ETOPIA - Art and Technology Center in Zaragoza, Spain, in 2019, produced the immersive installation «EPT», where proximity sensors, augmented reality filters, and fabric painting, interacted in the same environment through multiple canvases and much more. The artist seeks to build narratives that use animated three-dimensional objects and augmented and/or virtual reality, permeating programming, sculpture, painting, and digital manipulation.

Irmãs Brasil

The shock of the languages of dance, theater, and performance composes their poetics: like a snake's tongue, the experimental practice of freedom that they build in their processes of creating the world is born from the encounter between the body and the questions that are urgent. They work with operations of images and signs to create deviations in heteronormative and colonial technologies.

Jade Maria Zimbra

Sorceress-tarologist-fortune teller, the artist scavengers traces lost outside time, investigator of antidotes for the colonial poisons spread through the mind-body-spirit, crossing the languages that permeate and guide her spirituality.

Jean Petra

Jean Petra is from Para, born in Icoaraci, and has lived for 10 months in São Paulo. He is a visual artist and his works are reflected in emotions, memories and affective dreams. Manifested in photo-performances, using digital manipulations, creating scenarios in environments that mix the utopian with the dystopian, he talks to the surreal and to the fantasies, creating a world without compromise with what is real.

Kelton

Kelton Campos is a multidisciplinary artist who produces and questions images, moving between painting, video, photo sound and performance.

Meio da Terra

Meliny Bevacqua is a travesty, mother, sorceress, tarot reader and multifaceted artist, working on studying nomadic spirituality, libertarian magic and the trans-sacred. **LU** is an astrologer, oraculist, writer, mother, post binary. Studied literature and currently works with astrology and oracles. Believes in the dream as a revolution and in magic as liberation.

Miss Tacacá

Miss Tacacá is an Amazonian travesty, she has been developing her work as a DJ bringing not only music but also representativeness of northern culture, with electrifying rhythms like tecnomelody, tecnobrega, eletrotecno and such. Also a producer of cultural events, audiovisual, actress and model, she came from

Belém to São Paulo in 2017 and since then, she has been producing her projects and rocking wherever she goes.

Paulete LindaCelva

From Recife residing in São Paulo. Independent curator, DJ, visual artist and host's in productions permeated by issues of race, gender disobedience and affirmation policies.

Papisa

Astrology, art, music, esotericism, memes and parties. These micro universes merge and help to form the enigmatic personality of **Papisa**, the pseudonym of **Tati Lisbon**. Cancer with ascendant in Aquarium and moon in Pisces, she knows that her missions involve self-knowledge, well-being and autonomy. **Papisa** is one of the few recognized black astrologers in Brazil and that is where the bid to combine a sense of community, structural issues and ancestral knowledge with the facilities of the internet comes in.

Pininga

Natural from Pernambuco but living in São Paulo for the past 10 years, the DJ and multidisciplinary artist **Eduardo Pininga**, is a living result of the sound mix of what the two Brazilian regions have to offer. His unpredictable sets mix genres such as trance, house and hip-hop, with Latin and local rhythms, such as funk, reggaeton, tecnobrega, and maracatu, offering an exemplary snapshot of what it means to grow up in Recife's multi-cultural carnival and its annual frantic mixture of peoples and rhythms.

Puri

Born in Barra Mansa, interior of Rio de Janeiro, began his artistic search with street art, where he met and built his clown. Soon he study performing arts, where he produced and staged the itinerant show *Nasce uma Cidade* (A city is Born) and other independent productions. At the age of 18, he moved to the state capital and specialized in theater, circus, dance and performance. In 2016 he participated in BH VOGUE FEVER, beginning his search with the culture of the ballroom. He traveled through Uruguay, Argentina, and Paraguay sharing experiences with local artists. Upon arriving at the triple border with Brazil, in the city of Foz do Iguaçu, he founded the collective Aranha Verde (@aranhaverde) joining with other LGBTQIA+ South American artists, developing workshops, performances, events, conversation circles and cultural activities in general. He currently lives in São Paulo, where he continues to move between the possibilities of his body, gender and multilinguistic.

SCAPA

The sound project **SCAPA** is represented by the B2B between DJs and music producers **Libra** and **Anti**. **Anti** is from Sergipe and is an audiovisual researcher. **Libra** is an Olinda audiovisual artist and her sound identity is recognized by her fluid and dancing compilations. The collapse of both sound researches builds an energetic and unexpected atmosphere based on broken percussive and bass rhythms. The vocals bring

references to sex-dissident productions and funk MCs between electronic genres such as techno, vogue and afrobeat.

TRANSÄLIEN

Ana Giselle, from Pernambuco, is a multi-visual artist, cultural producer, curator, body-spectacle, creator of the [MARSHA!](#) collective and articulator of the rights of trans and travestis in Brazil. She is also the person who gives life to **TRANSÄLIEN**, a hybrid post-human identity of a foreigner and a transsexual that resignifies the mistaken assumptions of abjection before society, transforming her existence into artistic and political power.

Trinitas

Trinitas is the love of three witches, from which spells were born stronger than those that the earth had prophesied, spells of union, connection and affection, of strengthening our protections and claiming everything they took from us. **Audre, Carmen** and **Yris**, protected by darkness, stand in harmonic charm based on the strength of all the elements, which in a sublime conciliation merged with matter and virtue, channeling through each movement the restitution that the earth cries out for its daughters. Our charms will reverberate for centuries until the last stone on this planet is destroyed.

Ventura Profana & Podeserdesligado

Here is the plan of salvation: Build and sow life, plant for eternity. We dispute, through the terrain of faith, the right over our existences, in novelty, abundance and fullness of life. Guided by the spirit of Deize, we paraded splendidly above the waters of the dead sea, breaking with the ordeal. We disallow and remove your power over our dreams, desires, bodies and trajectories. Conducted in the deep spiritual waters, we bathe in faith with songs that prepare in seasoning armor and power, our ~ souls ~ bodies ~ earth ~ for war against the cruel and colonial rule of the lords, who for centuries, mocked and killed us. With prophetic songs of victory and enchantment, we curb the necropolitical and bleaching plan of condemnation of the devourer. We drew flaming swords and accurately hit the arrow in the enemy's head. **TRAQUEJOS PENTECOSTAIS PARA MATAR O SENHOR (PENTECOSTAL WORKS TO KILL THE LORD)** is the result of the holy combination of praises ~ ministrations of **VENTURA PROFANA** and the saturated touch~beat of shofar and drum of **PODESERDESLIGADO**, which invokes the breath to resurrect and opportunity for restitution, in the black, trans ~ travesty, original congregation.

LINE UP

02.09

**SONANDES PRESENTS [E.]
SPACIARIO (BOLIVIA)**
ONLINE
2 – 6.09 at espaciario.space

**ENSAMBLE TROPI PRESENTS
MODULAR (ARGENTINA)**

17h CO
18h CL - BO
19h AR-BR-UY
00h CH

TALKS

Espacio de Reflexión

**FESTIVAL MUJERES EN LA
MÚSICA NUEVA PRESENTS**

**"MEDIO DÍA EN
TUORILLA"(COLOMBIA)**

16h CO
17h CL - BO
18h AR-BR-UY
23h CH

TALKS

Conversar Improvisando: Medio Día en la Orilla de la Otra

03.09

**SOCO FESTIVAL/TERRITORIO
ESPECÍFICO PRESENTS
RULES FOR WALKING IN THE
POST-HUMAN WORLD (URU-
GUAY)**

16h CO
17h CL - BO
18h AR-BR-UY
23h CH

**CAB PRESENTS
RESISTENCIA Y PODER**

(CHILE)
17h CO
18h CL - BO
19h AR-BR-UY
00h CH

TALKS

Resistencia y Poder

04.09

**WORKSHOP
SENSORY SURVIVAL KIT AND
HOW TO USE IT**

09h CO
10h CL - BO
11h AR-BR-UY
16h CH

**ACÉFALO RECORDS PRE-
SENTS ETHNOMUSICOLOGY
AND SOCIAL COMMITMENT
(CHILE)**

15h CO
16h CL - BO
17h AR-BR-UY
22h CH

Lecture

Ethnomusicology and social commitment

TALKS

De la Marginalidad Social al Patrimonio Cultural: El Reciente Tránsito de un Antiguo Oficio

**CMC PRESENTS: "EXP_7 FLE-
CHAS" (BRAZIL)**

16h CO
17h CL - BO
18h AR-BR-UY
23h CH

TALKS

Black Experimentalism

**DISCOS PATO CARLOS PRE-
SENTS: SOUNDTRACK DEL
AISLAMIENTO (CHILE)**

17h30 CO
18h30 CL - BO
19h30 AR-BR-UY
00h30 CH

05.09

**SOCO FESTIVAL/TERRITORIO
ESPECÍFICO
WORKSHOP
SENSORY SURVIVAL KIT AND
HOW TO USE IT**

09h CO
10h CL - BO
11h AR-BR-UY
16h CH

**LODO PRESENTS: CAJITA
MUSICAL PLANETARIA (AR-
GENTINA)**

16h CO
17h CL - BO
18h AR-BR-UY
23h CH

WORKSHOP

Musica Colaborativa a distancia

**CONEXÃO ROSETI - AUDIO
REBEL - LATINO POWER (AR-
GENTINA, BRAZIL, AND CO-
LOMBIA)**

17h30 CO
18h30 CL - BO
19h30 AR-BR-UY
00h30 CH

TALKS

Union and Cultural Exchange in Times of Social Isolation

**SONANDES PRESENTS [E.]
SPACIARIO (BOLIVIA)**

TALKS

Virtual territories and body dystopias. Thoughts from distancing

15h CO
16h CL - BO
17h AR-BR-UY
22h CH

06.09

**TORMENTA/MARSHA! PRE-
SENTS: TORMENTA IN MAR-
SHA! (BRAZIL)**

15h CO
16h CL - BO
17h AR-BR-UY
22h CH

DOCS:

MARSHA!
THIRD-WORLDISM (18+)

15h CO
16h CL - BO
17h AR-BR-UY
22h CH

TALK SHOW:

On the Divan at the End of the World

16h CO

17h CL - BO

18h AR-BR-UY

23h CH

WORKSHOPS:

Astrology as a tool of self-knowledge

Autonomous Witchcraft

17h CO

18h CL - BO

19h AR-BR-UY

00h CH

SHOW:

Ventura Profana

And

Podenserdesligado

18h CO

19h CL - BO

20h AR-BR-UY

01h CH

DJ SETS and PERFORMANCES

19h CO

20h CL - BO

21h AR-BR-UY

02h CH

(DURATION: 50' ea.)

FKOFF1963 x AUN HELDEN x

ENCO

SCAPA x TRINITAS

ALADA x ANALCANCER (+18)

BADSISTA x CUNNANY x PURI

MISS TACACÁ x IRMÃS BRA-

SIL

CREDITS:

«**INCIDÊNCIAS SONORAS PRESENTS: IN/OUT FESTIVAL**» PRESENTED BY COINCIDENCIA - SWISS & SOUTH AMERICAN CULTURAL EXCHANGES, A PROGRAMME BY THE SWISS ARTS COUNCIL PRO HELVETIA.

CONCEPT BY COINCIDENCIA - SWISS & SOUTH AMERICAN CULTURAL EXCHANGES

COORDINATED BY CHICO DUB, MARÍA ANGÉLICA VIAL & SANTIAGO GARDEÁZABAL

PRODUCED BY NATÁLIAS LEBEIS

STREAM BY HELOISA DURAN

VISUAL IDENTITY BY ACO.ORG