



The pandemic has changed the notion of lots of things in our daily life. A virus, an invisible and untouchable thing, changed the meaning of “being present somewhere.” What does it mean to be present since early 2020?

And how to “be” somewhere? This video program is the only one that responds to these questions. The eleven short videos are the result of our “Call for Collaborative Projects” in May 2021. We connected twenty-two composers and video artists from all around the world who never met each other before and had to do audio-visual work together in one month.



Du Vert à L'infini
July 2021

THE POINT OF CONNECTION BY ANTHONY CAULKINS, AYAM YALDO



"The Point of Connection" explore the idea of borders from a variety of angles with their collaboration. The nature of both this project and this past year has brought a new paradigm of cross-border communication, along with a new sense of personal atomization. Both of these vantage points bring with them unique perspectives to be explored. As a mode of exploring these disparate but connected points of view, maps and music are integrated to display how borders can be both explored and, to a point, transcended, albeit technologically. The use of the banjo in the music brings to mind traditional music from the southeastern United States while the use of electronics helps to mediate it and bring it into a transnational space. The music played by the banjo exists in multiple idioms, from traditional clawhammer playing, to rhythmic drumming, to experimental free improvisation. Each of these modes of playing has its own musical borders which are explored over the course of the piece. The visual elements are comprised of Zoom discussions, maps, and satellite images, which display places, distance, time zones and how the virtual can circumvent physical barriers. This led to digital explorations of maps, borders, and Google Earth to situate each collective member in the current city they reside in such as Los Angeles, California and Montréal, Canada in relation to where the project will be shown at the Château de Frense-Saint-Mamès, France. The virtual became the host that sustained the collaboration by defying physical distance. It thus enabled us to create a project and 'travel' without the need to leave our chairs and screens.



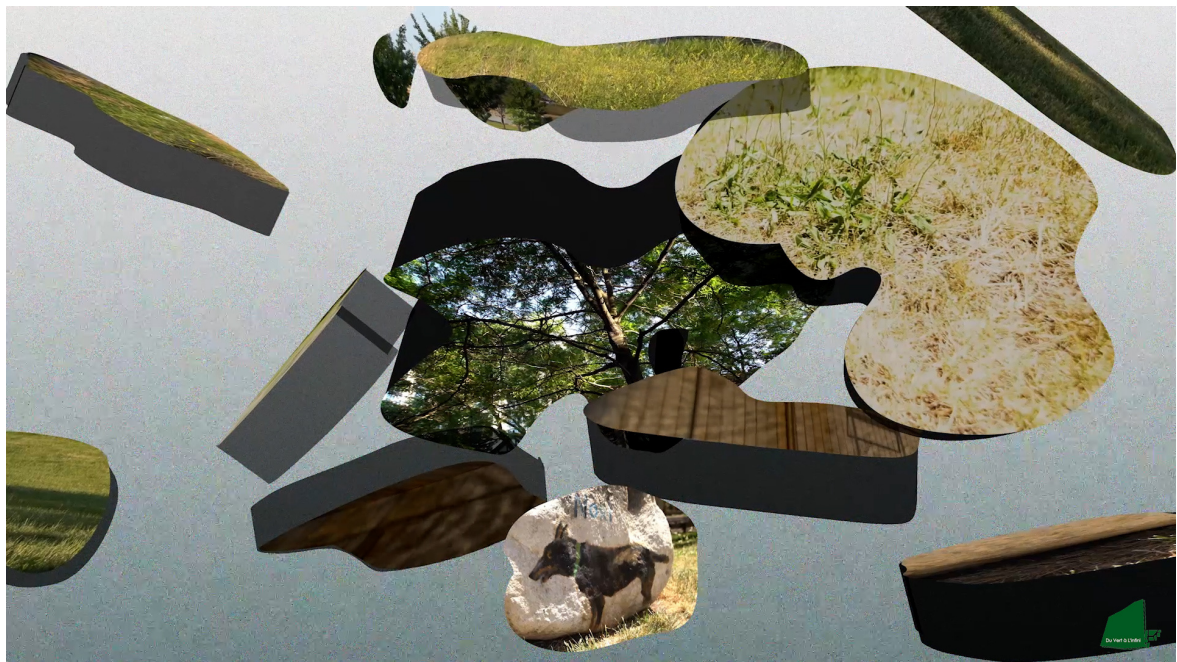
Ayam Yaldo is Montréal/Tiohtiá:ke based artist and current MFA candidate at Concordia University in the department of Intermedia. Working in a wide range of media including performance, video, sound and sculpture, her practice explores narratives that shift between the personal and the political, the past and present, reality and myth. Her current research is concerned with the formation of identity and subjectivity, and how these take shape in relation to grand historical narratives, the European tradition of archeology, and her personal experience of war and displacement from the Middle East as a child.

Anthony Caulkins is a composer, musician, and music technologist based in the Los Angeles area. Through his compositions, Anthony explores questions relating to gesture, modularity, and metaphorical representation. Over his career as a composer, Anthony has developed a voice that focuses on both intricate systems and improvisatory practices. Anthony's most recent project, Hiding, is an exploration of saturated soundscapes - using interactive music systems, complex polytimes, and free improvisation - meant to metaphorically address issues facing society as a result of the pandemic lockdown, social unrest, and the increasing anxiety and isolation felt by people around the world.



THE ABSENCES IN THE SOUNDSCAPE

MICHELE SELVAGGI, HAILING LIU



The concept revolves around utilizing the changing soundscapes around us as COVID-19 progresses to showcase the aesthetics of isolation, stagnancy, and loneliness. Field recordings and visuals, ranging from natural sound to industrial sound, are utilized to “tell” the story. An effort to explore the idea of distance, and the lack of human interaction is also prevalent in the work.



Hailing Liu (b.1997, Shenzhen, China) is a mixed-media artist mainly working with digital media, now she lives and works in Chicago. She also works on installation, sculpture and scent. By playing with different digital techniques like moving image collage, virtual chat room, Augmented Reality and 3D animation, she explores constructed and changing meanings in our living world in humorous, dark and poetic ways.

Michael Selvaggi is a Richmond Hill-based Canadian composer of contemporary music and a soon-to-be fourth-year undergraduate student at the University of Toronto's Faculty of Music, where he is working towards a B.Mus. in Composition. He has been a participant of the Precept.Concept.Percept masterclass in Amsterdam, has received Honourable Mention in the ACTIVATE Award Program, was selected as one of ten international composers to premiere a work with the Julius Quartet through the EMERGE Competition, was selected as a winner for the 2020 OSSIA International Call for Scores, was selected as a composer for the 2021 Arraymusic Young Composer's Workshop, and will soon collaborate alongside Toronto-based performers through the Canadian Music Centre for a premiere



UP ON THE ROOFTOPS SERGI CASANELLES, TANIN TORABI



"Up on the Rooftops" is an exploration of space, time, and communication. Shot and performed on a rooftop of an apartment building in Tehran, Iran, and through nuanced movements on the dancer, the camera angles, and the music, the piece aims to raise questions on the openness and the possibilities derived from our capacity to reach and to communicate beyond our natural limits. The subtle movements of the performer, that frequently are just derived from common gestures such as steps, are presented as a means to reach out, transforming routine movements into maybe something more. This is amplified by the view of satellite antennas, which are a signifier of an invisible way of communication and cultural interchange beyond borders. Further, the sounds that derive from piano recordings are treated to create a sense of openness beyond the communicative limits of the instrument and the closed concert halls where it normally sits. Similarly, the apparently unobtrusive and objective camera angles and framing do also suggest movement and communication. Overall, the piece aims to raise some questions on the subject in its constrained scope, and it intends to be more suggestive rather than assertive.



Tanin Torabi is an independent Iranian dance artist whose work spans contemporary dance performance, choreography and moving image. Coming from a sociology background, she holds an MA Contemporary Dance Performance from the University of Limerick, Ireland. She is well-known for her multi-award winning dance films including *In Plain Sight*, *The Dérive* and *Invisible Point*. Her works have been seen and appreciated in international festivals, cinemas, museums and dance academies in every continent. Her works have been described as rebellious, creative, inspiring, unbearably elegant and affecting, emblematic and poignant, empowering to women, and nourished with clarity and an exceptional ambition that is layered with a complexity of personal and cultural nuance, by festival juries and critics.

Sergi Casanelles completed his PhD in Film Music in 2015. His research focuses on how technology is utilized in music for the screen, and how using technology influences the aesthetics of screen music. He is specially interested in how technology serves to expand the timbral possibilities of music, and new methodologies for analyzing music from a timbral perspective. In his dissertation, he defined the Hyperorchestra, as a virtual ensemble that transcends reality through technology.



SEA CREATURES IN OUR MINDS AND HEARTS
ANNA VIENNA HO, SETH MCKEEVER



There is a longing and sadness to the ocean, in the lost memories of childhood and forgotten seashells. There are quiet creatures, that go swimming by in the murk, content. A vast, molded, barren plain, concealing.

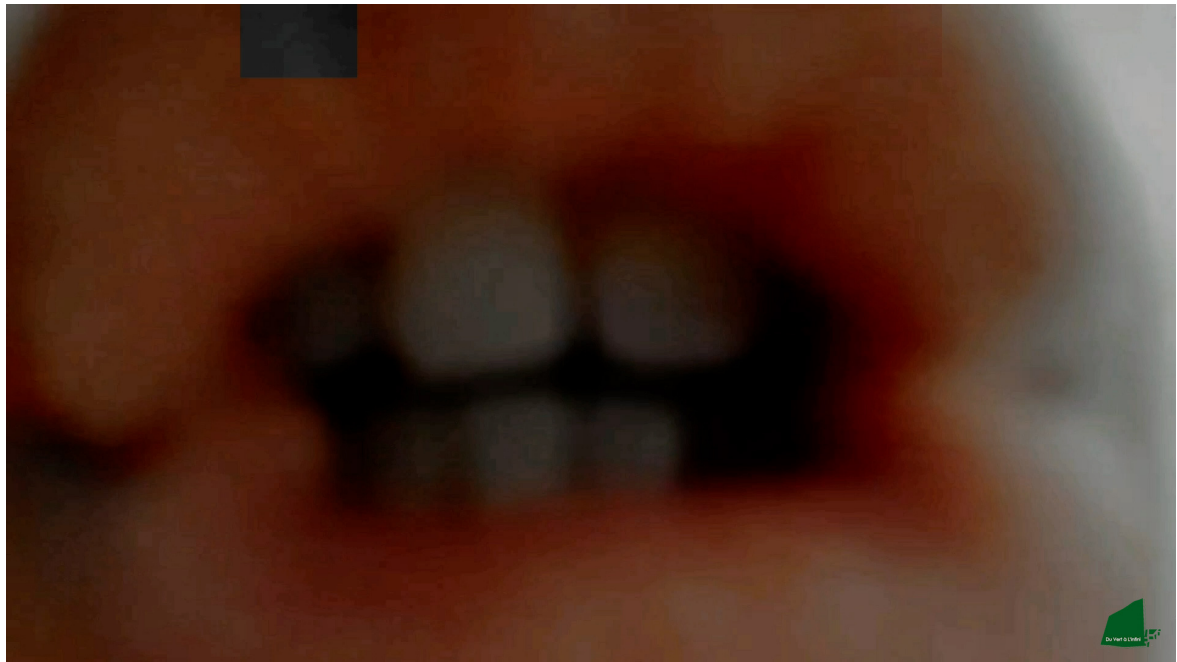
Born in Hong Kong, Anna Vienna Ho is a versatile musician who has worked professionally as a pianist, répétiteur and composer. She has worked with many opera companies and music organizations, including Welsh National Opera, Tête à Tête Opera Festival, Opera Novella and London Gay Symphony Orchestra, among others. Anna gained an Advanced Postgraduate Diploma and her Master of Music in Piano Performance from Royal Birmingham Conservatoire, where she received a number of awards and scholarships. She was a first-prize winner of numerous international competitions, including the International Robert Schumann Klavier Welttbert, Rome International Music Competition, International Moscow Music Competition, 5th Propiano International Competition, Quebec International Music Competition and Montpellier Arts Center Classical Recital Competition, among others.



Seth McKeever is an artist currently living in Philadelphia. He received a BFA in Sculpture and Animation from Tyler School of Art, and was also awarded a CARAS Grant and a Sculpture Project Award. His work is primarily experimental animation with an introspective, narrative bent.

MICROVERSE

KIAN RAVAEI, SURUCHI SONI



'Microverse' or 'micro'+ 'universe' is a result of the contemplation of thoughts and an attempt to unite many phenomena which shape the act of human existence. Although interpretations of this video are ambiguous, at the core, it represents some of the basic happenings like- being born and then seeing, speaking and writing, which forms an endless cord of communication with the inner as well as the outer world through a pattern which formulates languages at each and every level.

Repetition is also an aspect of existence and very evident in all phenomena. The very act of existing is the same, it tends to repeat itself within the boundaries of time. The repetitions cause an infinite pattern that creates an aspect of unity. When these patterns are looked into numbers, they appear to be countless but when seen in unity, they create a single color.

So, a macro world consists of micro worlds, leading towards infinity and oneness of everything, pointing towards a baseless origin.



Suruchi Soni has recently completed her bachelor's degree in art history and aesthetics from MSU Baroda. Her dissertation questions the idea of home and tracing it into the contemporary Indian art scene. In 2019, she has worked upon the traditional art practice of her home town called Usta Art. She also works as a writer and has contributed to the Diwali edition of Jewelry News India, 2020.

In her art, she tries to question and explore the possibilities of her existence as a human and then find answers through memories, experiences, imagination, connecting the dots of her experience as a human with that of nature by experimenting through various mediums. She connects to nature as being a very tiny part of it. She is inspired by the mysterious quality of the world, there are infinite mysteries with countless layers and textures

Kian Ravaei (b. 1999) composes music that evokes the fantastic and the quotidian, engages with dreams and politics, and leverages music's power over the emotions. Recent commissions include a work for string quartet for Salastina, an electric guitar piece for Jiji Kim of Wild Up, and an "endangered birdsong partita" for Sleight Ensemble. He is currently pursuing a Bachelor's degree at The UCLA Herb Alpert School of Music, where he studies with Richard Danielpour.



MIXED-UNITS
ROSEMINNA WATSON, SANDRINE DEUMIER



The work attempts to develop the idea of related identities. How can we perceive ourselves as hybrid individuals by focusing on states of multi-form consciousness, meta-identities and regeneration ?

Roseminna Watson is most known for her work as a classical violinist, but in recent years she has begun to emerge as a singer, composer, and multimedia artist as well. She holds a B.A in Visual Art from Yale University, an M.M. in Violin Performance from Stony Brook University, and an A.D. in Chamber Music from San Francisco Conservatory of Music. Fascinated by the human body as a vehicle that can carry us closer to the divine, Ms. Watson's work is imbued with a haunting immediacy and poignant nostalgia.



Sandrine Deumier is a pluridisciplinary artist working in the field of performance, poetry, and video art whose work investigates post-futurist themes through the development of aesthetic forms related to digital imaginaries. With her dual philosophical and artistic training, she has constructed a multifaceted poetic style focused on the issue of technological change and the performative place of poetry conceived through new technologies. Using material from the word as image and the image as word vector, she also works at the junction of video and sound poetry, considering them as sensitive devices to express a form of unconscious material itself. The process of writing and the mobile material of the image function as underlying meanings of reflux which refer to her real installations and audiovisual performances in collaboration with composers.

AGITATION
MAXIME CORBEIL-PERRON, MARYAM NAZARI



Trying to appear normal in dictatorship countries becomes a way of life. Sometimes people even fool themselves with small happiness to forget the tyranny which is destroying our life constantly. But, it won't change anything about the oppression, tyranny, crime and torture of the regime. Catastrophe happens when all this becomes normal for the people of that society. However, social anger and truth have always been more powerful than dictatorship.



Maryam is a Persian multidisciplinary artist and curator based in London-Tehran. She graduated with an MA in Performance Design and Practice at Central Saint Martins (London). Maryam is a PhD student at Brunel University London to complete her research and practice.

Her recent projects have included commissions from the Royal Albert Hall (London), Palais de Fetes (in Strasbourg), Tehran Museum of Contemporary arts and TehranMusic Museum.

She is also working as an artistic consultant. Her recent project as an artistic consultant is a collaboration with the London Symphony Orchestra. Maryam is one of the founders of the Mar-Art organisation and curatorial team based in London, Paris and Tehran.

Maxime Corbeil-Perron (CA) is a Tio'tia:ke/Montreal-based composer, director, musician and audiovisual performer whose work has been highlighted by numerous international competitions, media and festivals. His artistic practice unfolds in a multiplicity of media: audiovisual performance, experimental cinema, electroacoustic composition, improvisation, sound art and installation. His current works present an approach related to media archaeology, in which he seeks to establish relationships between obsolete media and contemporary technologies, in search of new aesthetic possibilities. He received an honorary mention at Prix Ars Electronica in digital music and sound art in 2021.



GARY, INDIANA
PETER D. ABAYOMI, RUBY QUE



Gary, Indiana, is a dying town. "Gary, Indiana" is an attempt to keep it alive.

Ruby Que is a Chicago-based filmmaker and installation artist. In her work chases ghosts and adopts strays. Many of her projects explore ruination in all its shapes and forms, including abandoned sites, obsolete media, blurred memories, and emotional trauma. Shifting between different cinematic formats and modes of presentation, her work occupies the liminal space between past and present, alien and familiar. She often engages the audience as co-authors as human connection is at the center of her practice.



is a multidisciplinary sound artist, composer, percussionist, music maker and a rising music mogul across multiple media including African folk music, Sound art, contemporary music, dance, and experimental musical theatre. This African music enthusiast has work and collaborate in different art spaces both locally and internationally in a unique way that has established a “ new mindful model ” for sustainable future of African music.

FLOWERS
NICOLE BRADY, RICK NIEBE



If I was an artist, I would willingly draw flowers
I like to collect flowers or to grow them at home
I would like to work as a flower grower.



Nicole Brady is an Australian-born composer & pianist. Her compositions have been featured in concert series such as Hear Now LA Festival by the Brightwork Ensemble & Grammy nominated pianist Aron Kallay (sognare vignette i-iv), Master Series by Omega Ensemble at the Sydney Opera House (Postlude + Valse in L'istesso Tempo), and upcoming commissions include Tashkent $\Delta x = x_f - x_i$ for string quartet.

Nicole is a Masters in Music film composition graduate from New York University (Elmer Bernstein Award), where she taught as an adjunct professor in piano performance, and a Bachelor of Music piano performance graduate of the Sydney Conservatorium of Music (Winifred Elizabeth Nerious Award). She has been the grateful recipient of the Brian May Scholarship, Dame Joan Sutherland, Ian Potter Cultural Trust, APRA, PPCA & Australia Arts Council grants.

Rick Niebe (visual artist)

MA in semiotic of Cinema at Pisa University, he works as an autonomous artist.

His research as videomaker consists in a minimal and epigrammatic experimental re-use of audio visual found objects.

Interested in a critical 'detournement' of rough materials from the "mediascape" he focuses his attention on ordinary anonymous images as well as on fragments from cinematographic history.

His work of de-construction of narrative devices, and re contextualization of visual elements, aims to disorient and estrange the viewer playing a game between memory and formation of new meanings.



A LETTER TO A GRAVEDIGGER
ELIZAVETA SANICHEVA, EDUARDO ALIBERTI



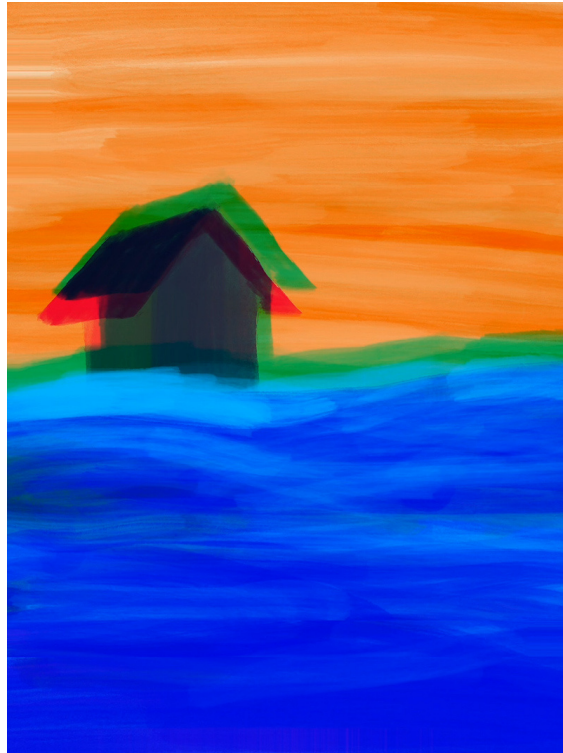
The idea was to make a metaphor with the pandemic, as there are people in Brazil, as well as other countries, who refuse to recognize the existence or danger of the virus. In the end he reads a poem called "Poem to a Gravedigger" by Augusto dos Anjos, a famous brazilian poet. This is a reference to a famous speech said by Brazil's president Jair Bolsonaro in which he claims that he 'is not a gravedigger' and by that logic has no responsibility over all the lives that were lost during the pandemic, thanks to his incopetent government.

Elizaveta Sanicheva was born September 9th, 1982 in Chelyabinsk, Russia. She began her music studies at age 4. When she was 5, she began to write music. In 1987, she entered music school. In 1994 she became a winner of the Young Composers' Regional Competition (Grand-Prix). That same year, she was awarded with the Chelyabinsk Region Governor Scholarship. In 1995, she participated in the Youth Composers' Open Competition in Novosibirsk, Siberia, where she received second prize.



Eduardo Aliberti was born in 2000 in São Paulo, Brazil. In 2019, he began to attend film school in FAAP, where he is set to graduate in 2022. His debut film, an animated short called *A Casa e O Medo* (2019), which he wrote and directed with his friends from college, mixes claymation with wall-painting and was selected for many festivals in Brazil and abroad, winning the Prêmio Brasil de Cinema Infantil in the Festival Internacional De Cinema Infantil (FICI). He has since then worked as an assistant in many independent short films, and as department head in the role of assistant director and producer. His next film, which he also wrote and directed, is an independent horror film set in the 80s and is currently finishing post-production.

HIRAETH
DAN LANGA, ISABEL ONG, MIMI HARDING



"the present kairos" is an exploration of language. By reflecting a word through various mirrors (political, social, cultural, rhetorical, linguistic, corporeal, etc.), we deconstruct the term in search of its essence in which it intrinsically holds a kaleidoscopic core. Our goal in this project will be to illuminate these colorful perceptions through music and image. In hopes of breaking through preordained definitions, presenting the word in its multi-faceted presence will allow for a space that yearns for an open-minded, understanding, and honest dialogue amongst all of us.

"Hiraeth" is a feeling of longing, especially for one's home within Wales and Welsh culture. In three distinct parts, we explore the idea of home using three haikus, written by Isabel Ong, as our creative direction.



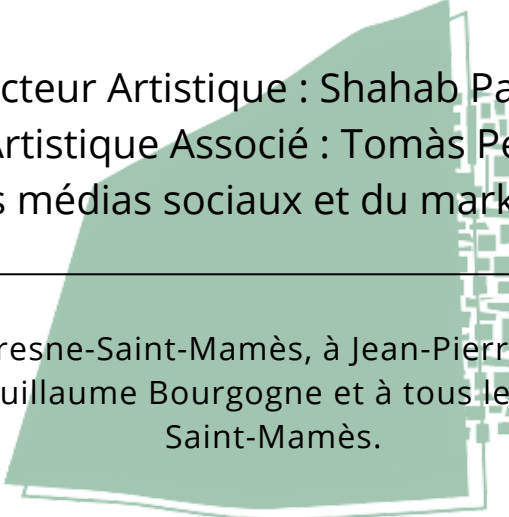
Flutist Mimi Harding is a performing, visual, and written artist, particularly interested in creating experiences for those who fear differences, allowing them to discover beauty in something new. Throughout her musical career, Mimi has sought to study and perform a number of world musical genres. She was awarded the Magellan Scholar Award for her research on the relationships between Tango music and Argentine politics and has presented this research in the form of a lecture recital at numerous College Music Society conferences.

Violinist Isabel Ong is an avid chamber musician with a passion for contemporary music. She has served as a Fellow at the Foulger International Music Festival in Kean University, as well as at the Cortona Sessions in Italy. In addition to serving as a member of the New Juilliard Ensemble led by Joel Sachs at the Juilliard School, she has performed at venues such as Carnegie Hall, Alice Tully Hall, National Sawdust, Merkin Hall, and MOMA and most recently, was invited to perform in the Lucerne Festival Academy Orchestra in Switzerland.



Dan Langa is a composer, producer, and arranger creating music that explores bold and vivid textures. He holds a particular fascination with electroacoustic music and incorporating elements of the natural world into his work.

Dan has received awards, grants, and recognition from Du Vert à L'Infini Festival, RED NOTE New Music Festival, Hot Air Music Festival, Fire Island National Seashore, Sō Percussion Summer Institute, Fresh Inc Festival, The Ear Competition, Amherst College, New York University, and the University of South Carolina Spark Laboratory.



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