

**Nosferatu: Absent Presences and Digital Cultures
Symposium, concert and screening**

Organizers: Paulo C. Chagas | Nikolay Maslov | Christophe Katrib

**Saturday, June 8th, 2024
UCR ARTS**

Silence is a canvas

Featured amongst the works in this program are the results of a collaboration between the students of Professors Paulo C. Chagas (Music Department) and Christophe Katrib (Theatre, Film, and Digital Production Department).

"I selected and cut out four scenes from Murnau's *Nosferatu* and invited my *Intro to Film Editing* students to pick a scene and draft proposals for the sound design and thoughts on musical expectations. After a conversation with Paulo and his *Audiovisual Composition* class, we paired each one of his three PhD students with two of my students. The Brazilian musician Pedro Diniz was also paired with two of my students so that we could offer this experience to more participants. The pairs worked together on bringing these silent scenes to life through sounds and music, and we are thrilled to share the outcome with you this evening."

– Christophe Katrib.

Additionally, we invited five artists from Brazil to create new music videos based and/or inspired by Murnau's *Nosferatu*.

Program

3 pm – Symposium

Students and guest artists briefly present their works.

4:15 pm – Concert and Screening

Part 1 – Atrium

Concert with film screening and live-piano

Marcia Cattaruzzi – piano

NOSFERATU – Scene 04 – The Stowaway

Lucia Serinan Mejuto & Barbara Macz

NOSFERATU – Scene 01 – Come to Me in My Dreams (2020)

Emma Hill & Lorna Katz

NOSFERATU – Scene 04

Elizabeth Waddleton & Hyunjoo Lee

a thousand machines (2017)

Johannes Birringer & Paulo C. Chagas

Part 2 – Screening Room

Screening of new videos by UCR students and guest artists

NOSFERATU – Scene 03

Lesly Naranjo & Hyunjoo Lee

Synthesizing Nosf (2024) – 4:35”

Danilo Rossetti

NOSFERATU – Scene 01

Diana Wan & Pedro Diniz

Nos_fer[r]atu: "Why did you kill them... such beautiful flowers...?!" – 5:00”

Vitor Kisil

NOSFERATU – Scene 03

Aria Nanna & Lorna Katz

SHE (2024) – 3:19”

Cássia Carrascoza

NOSFERATU – Scene 02

Christian Ledesma & Barbara Macz

Cryptic (2024) – 3:18”

Guilherme Bertissolo and Lia Sfoggia

NOSFERATU – Scene 03

Dominic Baez & Pedro Diniz

The Eternal Night (2024) – 6:49”

Beto Machado

Program notes

Videos presented with live piano

NOSFERATU – Scene 04 – The Stowaway

Lucia Serinan Mejuto – sound design

Barbara Macz – music

The Stowaway begins with the devastated remains of a ship crew who have had to bury their crewmates at sea after they mysteriously die or throw themselves into the ocean one by one. Since the only common factor in these deaths is that they occur shortly after crewmates go below deck, the first mate is forced to investigate below. Quick piano melodies heighten the sense of anxiety until Nosferatu's theme interrupts the cadence with low, heavy octave strikes. The scene concludes with a nod to the Latin mass melody, *Dies Irae*, which translates to "day of wrath." Famously used in the main theme of Kubrick's "The Shining," it represents Nosferatu's conquest and the death he brings upon all whom he encounters.

NOSFERATU – Scene 01 – Come to Me in My Dreams (2020)

Emma Hill – sound design

Lorna Katz – music

Come to Me in My Dreams is a composition for piano, originally for soprano and piano, inspired by the poem, *Come to Me in My Dreams*, by Matthew Arnold (1822-1888). Its haunting melody sets the stage for Hutter's journey to Count Orlok/Nosferatu's castle. As Hutter settles in for the night at a nearby tavern, he is unaware of the dangers he is about to face. When he mentions that he needs his dinner right away so he can go to Count Orlok's castle, the villagers in the tavern freeze in disbelief, and the piano playing becomes distorted and twisted. It is a reflection the patrons' and the Inn Keeper's reaction to Hutter's words. The Inn Keeper then tells Hutter he needs to stay for the night because the werewolf is prowling the land. In the next shot, the piano shifts dramatically into a driving melodic line, revealing the werewolf. The horses outside sees the werewolf and are gripped with fear. They begin to run away at the sight of the werewolf. The werewolf howls frightening the villagers who cower in fear. Hutter, is now in his room, looks out his window. The piano begins playing a sad refrain of the nightmare that is about to come. Hutter is now questioning his decision. Did he make the right choice?

NOSFERATU – Scene 04

Elizabeth Waddleton – sound design

Hyunjoo Lee – music

This piece is composed of Nosferatu Scene #4 as a solo piano instrument. Pedal points were used to maintain overall tension. Also, by using the cross hand, the wide range of sound unique to the piano instrument was used. The dissonance that begins in the middle symbolizes the appearance of Nosferatu and the death of the character, and the harmony becomes stronger as

it reaches the climax. In particular, changes in tempo were used to change scenes and increase tension.

a thousand machines (2017)

Johannes Birringer – video

Paulo C. Chagas – music

"a thousand machines" is a collaborative work by Johannes Birringer and Paulo C. Chagas reflecting on Fritz Lang's iconic film "Metropolis" (1927).

This piece delves into themes of machinic modernism and class struggle through an audiovisual remix. It reflects on the irony and melancholy of "workers leaving the factory," referencing Lumière's early cinema. In Birringer's visual phantasy, workers are depicted in a foggy industrial underworld, reminiscent of Lang's film, highlighting the failed uprising against Capital and the futile reconciliation between labor and capital. Workers are portrayed as actors and dancers, referencing Meyerhold's biomechanics and evoking a fractured museum of cinema, critiquing the original film's fascist undertones and Lang's grandiosity.

The focus shifts to the Heart Machine, controlling the city's electrical supply, with an electronically augmented soundtrack incorporating whispers, radio signals, and distorted speech. The composition drifts from idealistic endings, dissolving associations with machine modernism. The performance concludes with Japanese butoh dancer Min Tanaka standing alone, symbolizing an unaccommodated body in today's alienating built environment of London.

The piano composition, developed from spectral analyses of Thelonious Monk's "Round Midnight," plays in a narrow register, creating subtle resonances. The contrast between the subtle soundtrack and moments of piano breakdown creates a dynamic listening experience, reflecting the constrained, cyclical nature of the music. This approach resists synchronization with the images, contesting the machinistic character of the body present in both "Metropolis" and "a thousand machines." The dance of the constrained body and the final fog scene relate to the machinistic fantasies of Lang's film, revealing and criticizing them simultaneously.

Videos with soundtrack

NOSFERATU – Scene 03

Lesly Naranjo – sound design

Hyunjoo Lee – music

This piece uses four string instruments to create background music for Nosferatu Scene #3. The timbres of the violin, viola, and cello and contemporary string techniques were used to create the unrest and fear of the male and female protagonists. The overall mood is created using fast tempos and chromatic scales. The protagonist's psychology was expressed through

frequent dynamic changes, unusual beats, harmonics, and staccato, and the progression of the bass melody was strengthened to maximize the sense of fear felt in lower vocal range.

Synthesizing Nosf (2024)

Danilo Rossetti

Synthesizing Nosf is an audiovisual composition based on synthesis processes and created specifically for the Nosferatu Project at UCR. The sound composition utilizes noisy sounds entirely produced through subtractive synthesis, applying different filters and modulations to white noise. The visual composition develops a synthesis process through which frames of the original film are overlaid onto another independently produced video. Consequently, the original images are modulated by colors and textures, creating a new resultant visual layer. Through the combination of these synthetic processes, the goal was to construct a common language between sound and image in an intensive manner, not based on synchronicity but on the interrelations and complementarities between the two media.

NOSFERATU – Scene 01 – Castles

Diana Wan – sound design

Pedro Diniz and Sam Nóbrega – music

This composition was crafted using three distinct elements. Firstly, it incorporates samples from public domain parlour music compositions such as "Blue Heaven" and "Chili Boom Boom," which underwent audio editing, change pitching processes, and saturation techniques. Secondly, an AI-generated soundtrack from the website www.suno.com was employed, utilizing a sample of this soundtrack with additional editing and audio processing. The AI-generated soundtrack was created using prompts related to keywords such as harmonic and melodic gothic motifs, ethereal qualities, and the concept of silence as an absent presence. Lastly, human recording instruments were utilized in the composition process. Sam Nóbrega, after receiving the same AI prompts as a briefing, recorded an electric piano, while Pedro Diniz handled programming audio effects and blending, as well as editing and mixing all these elements together. The result is a progressive and mood-changing music piece designed for this specific cut scene.

Nos_fer[r]atu: "Why did you kill them... such beautiful flowers...?!" (2024)

Vitor Kisil

There are many types of vampires. This piece is about the kind that scares me the most. A vampire that sucks not only the blood of an individual victim but also the collective, and even all life on the planet. Beyond the images from "Nosferatu," I incorporate fragments of texts by Karl Marx and two images created by artificial intelligence using Adobe Firefly. The basic musical material also uses music generated by AI through the SUNO platform, under the prompt: "make a scary song for a horror movie about vampires." This sound material was completely reworked and altered to create the final music presented in the video. The use of AI tools is a deliberate critique of what I consider a main contemporary form of vampirism:

feeding AI mechanisms with countless original creations to generate new derivative works that aim for sustaining a decadent system.

NOSFERATU – Scene 03 – An Excerpt from *The Journey* – III. Oklahoma (2021)

Aria Nanna – sound design

Lorna Katz – music

The Journey – III. Oklahoma was originally written as the third movement of a larger work, *The Journey*. This music has been modified to add special motifs and instruments to represent each character in the scene. The constant drone of the piano announces the impending doom awaiting Hutter as Nosferatu enters his bed chamber. The sound of the organ starts softly at the appearance of Nosferatu. It rises in volume as he makes his way into the room. The strings represent Hutter and the fear he feels, as Nosferatu continues to advance towards him. At the same time far away at the home of Hutter, his wife Ellen awakens in a trance in her own bedroom. Ellen, whose character is represented by the flute, sleepwalks along the rails of the balcony outside her room where she faints and falls into the arms of her caretaker. The music continues as Nosferatu has claimed his victim, but senses Ellen across the miles. As Ellen who is in bed asleep surrounded by her friends, Ellen awakens reaching for Hutter in horror. She knows something terrible has happen. She then falls into restful slumber, or so it seems.

SHE (2024)

Cássia Carrascoza

SHE is a collage of scenes featuring the central female character from F. W. Murnau's 1922 film *Nosferatu*. The idea is to relate the telematic connection to the telepathic connection portrayed in the film through the bond between the vampire and the female character. I included small self-referential elements, such as an image of the Mojave Desert and an image from the book *Vampyroteuthis Infernalis* by Vilém Flusser, bringing into the narrative my initial experience of what would become an intense means of connection through telematic communication since the pandemic. Similar to how we communicate through computer monitors, looking at, reading, and imagining the presence of our interlocutors, the character connects with the vampire through reading a book and gazing through windows. The soundtrack is composed based on a drone sound from a contrabass flute, which I recorded and processed in Max software through granular synthesis. It revolves around a single note, accompanied by a percussive sound leading to the final scene, recorded using a vase, a percussion instrument also processed with the same procedure in Max. *SHE* is an attempt at horror poetry, exploring the psychological state of the female character. I dedicate this work and thank Prof. Paulo C. Chagas for the opportunity.

NOSFERATU – Scene 02 – Dark Castle

Christian Ledesma – sound design

Barbara Macz – music

Dark Castle introduces the Count and his eerie castle to an unsuspecting Hutter. This piece exclusively features digital string and piano instruments, performed on a MIDI keyboard. The goal was to set a dark tone, often accomplished by atmospheric strings. Inspired by Schubert's *Erlkönig*, the piano melodies and unpredictable string accents work together to create tension, depicting an ominous journey. The melodies fade away near the end of the scene, leaving a sense of openness and unfinished business, as the journey for Hutter and the Count has only begun.

Cryptic (2024)

Guilherme Bertissolo & Lia Sfoggia

Sound and silence; movement and stillness; light and shadow; presence and absence; actual and mirrored image. *Cryptic* is a collaborative video piece in which the artists question dualistic thinking. The complex nature of experience often challenges our consciousness in a continuous process of perceiving, acting, feeling, and reasoning. *Cryptic* was composed in 2024 for the Nosferatu Project: Absent Presences and Digital Cultures.

NOSFERATU – Scene 03 – Dark Ethereal Key

Dominic Baez – sound design

Pedro Diniz and Sam Nóbrega – music

This composition combines two distinct elements. The first element utilizes an AI-generated soundtrack from the website www.suno.com, incorporating a sample of this soundtrack that underwent editing and audio processing. The AI-generated soundtrack was created using prompts related to keywords such as ethereal moods, timelessness, and arpeggiator synthesizers. The second element involves human-recorded instruments, including a digital electric piano recorded by Sam Nóbrega. Nóbrega received a briefing related to harmonic and melodic gothic motifs, ethereal qualities, and the concept of silence as an absent presence. Additionally, Pedro Diniz programmed MIDI sounds (such as strings as virtual instruments) with effects and audio processing. Diniz also handled the editing and mixing of all these elements together. The result is a progressive, noisy, ethereal, and tense music piece crafted exclusively for this scene.

The Eternal Night. (2024)

Beto Machado

"The Eternal Night" is an evocative audiovisual piece that reimagines Murnau's 1922 silent film, *Nosferatu: A Symphony of Horror*, through contemporary lens. This creation explores themes of absence and presence, seamlessly weaving the spectral with the tangible. The stark contrast of black and white imagery accentuates the haunting ambiance, where the interplay of light and shadow evokes a profound sense of fear and connection.

In this gothic and gloomy narrative, we follow the lonely Count Orlok, a living dead soul ensnared in his Transylvanian castle. Driven by a mysterious sign, he embarks on a poignant

quest to reunite with his beloved Lady Orlanna in the Netherlands. The visuals, generated through AI, craft a retro alternate reality that bridges past and present, imbuing each frame with a timeless, eerie beauty and mystery.

Complementing the visual experience, the soundtrack features generative experimental ambient music produced with a modular synthesizer. These sinister soundscapes, marked by ludic and exquisite contemporary sound elements, envelop the viewer in a chilling, immersive atmosphere. "The Eternal Night" is a modern symphony of horror that marries the gothic aesthetic with innovative technology, delivering a mesmerizing journey into the macabre.

Bios

Marcia Cattaruzzi

Maria Cattaruzzi was born in São Paulo, Brazil and began taking piano lessons at the age of six from Maria Elisa Leal Cardoso. She graduated at University São Judas Tadeu with Lina Pires de Campos, assistant teacher of Magda Tagliaferro, and earned her master's degree in Piano Performance at Arizona State University from Caio Pagano's class. Cattaruzzi had performed chamber music in Brazil, Peru and the US. She has performed as a soloist with orchestras, including Santo André Symphony, São Paulo Symphony, and Phoenix Symphony.

Since 2021 she has dedicated to researching and performing Paulo C. Chagas piano repertoire at the Contemporary Arts at the College of Arts, an interdisciplinary program at University of Coimbra. Cattaruzzi was engaged with the XI Conference of Music Research (ENIM 2022) that took place at the University of Aveiro, Portugal. On March 2023, she presented at La Frontera International Piano Conference in Texas, EUA and in November performed at Chagas's project Sound Imaginations at the Art Institute of Unicamp, São Paulo, Brazil.

She has been involved with the artist Joana Pais in the project Partitura-Poema since 2021 with whom performed at Casa das Artes in Porto (July 2023) and at Motel Coimbra at the Art Gallery of College of Arts - University of Coimbra (October 2023 – January 2024), Portugal.

Barbara Macz

Barbara Macz is a first-year PhD student in music composition at UC Riverside. Her work primarily focuses on the indie alternative pop music style, drawing inspiration from a diverse range of musical artists including Franz Schubert, Coldplay, Joao Gilberto, and Billy Joel. Barbara enjoys creating music that is personally meaningful, quirky, and melodically pleasing. In her spare time, she mentors middle school students in writing bilingual pop and hip-hop songs on social and environmental activist themes. Looking to the future, Barbara aspires to become a professor and guide future musicians on their creative journeys.

Lorna Katz

Lorna Katz is in her first year of graduate school to earn her Ph.D. in Composition, at the University of California, Riverside. She has been a singer and performer for most of her life. Lorna earned her Master's in Music in Theory and Composition at the California State University, Fullerton, where she was a student of Dr. Pamela Madsen. She graduated from CSUF in May 2023, and was awarded the outstanding graduate composer award at the school's 2023 convocation ceremony. She also was awarded the 2023 Ellen Jane Lorenz Grant for Graduate Composition, from the Mu Phi Epsilon Foundation, which funded her attendance at Operation Opera in 2023 as an Art Song participant in composition. Lorna is currently a composition student of Dr. Dana Kaufman at UC, Riverside. Lorna is one of twelve composers selected as a fellow by the Choral Arts Initiative for their PREMIERE | Project 2024. Her composition, "Peace"

written for SSAATTBB will premiere on Saturday, June 28, 2024, at Concordia University Irvine's gorgeous Borland-Mankse Center and the Charlie and Ling Zhang Orchestra Hall. Lorna will be making her debut as a composer with this same work written for SSAATTBB and strings, at the Walt Disney Concert Hall, where it will be performed by the Los Angeles Korean-American Musicians Association, on Sunday, August 18, 2024. She is a professional actor and nineteen-year member of the Screen Actors Guild/American Federation of Radio and Television Artists.

Hyunjoo Lee

Ewha Womans University Composition Major - Bachelor
Seoul National University Korean Music Composition - Master
PhD student in digital composition at UC Riverside

Collection of my works -Youtube@fammusic28

Pedro Diniz

Pedro Gonçalves Diniz (He/Him), born in Recife, Brazil, known artistically as P3dr0 Diniz or Pedro Diniz, is a music producer, composer, musician, arranger, and specialist in Brazilian Popular Music (MPB). Splitting his time between São Paulo and Recife cities, he has been deeply involved in various Brazilian musical genres for nearly 20 years, recording, producing, and performing in numerous cities across Brazil. Currently, he is based in Riverside, California, USA.

With a focus on fresh aesthetics and a profound understanding of artists concepts, Pedro has produced 12 full music albums, with 5 titles released on 12" Vinyl, alongside singles and EPs. He crafts authentic music records through collaboration, experimentalism, and psychedelic influences. Work with Di Melo, a notable figure in Brazilian music, resulting in the release of a full music album and extensive touring across the country. Since 2016, he has been involved as a composer, musician, and producer for the band Mundo Livre S/A, and has established a partnership with Fred 04. This involvement has led him to adopt a music producer role within the mangubeat movement, a renowned Brazilian cultural movement characterized by Artist Disruptors, where he also performs as a musician in alternative music venues. Pedro's artistic endeavors are deeply rooted in multicultural, interdisciplinary, and integrated arts movements, utilizing active rhetoric to address critical and latent social issues.

Sam Nóbrega

Sam Nóbrega is an award-winning Brazilian composer, music producer, singer-songwriter, sound designer, and multi-instrumentalist, holding degrees in Music from UFPE and Audio from IAV. For over ten years, Sam has been producing and composing soundtracks for films, theater plays, games, dance performances, and advertisements. His acclaimed soundtracks have reached audiences in France, India, Greece, Germany, and Portugal. Notably, he has contributed themes for HBO series such as "Teenage Kiss" (2023) and Netflix's "Olhar Indiscreto" (2023). Currently, in addition to continuing his audiovisual projects, Sam is

performing pre-release shows for his debut album "Ponta de Dois Lados," which will be released by the British label Freestyle Records. He has been showcasing his music in Brazil and Lisbon, where he currently resides.

Danilo Rossetti

Danilo Rossetti is a composer and researcher focusing on the use of technology and interdisciplinary research in creative processes and musical analysis performances. He is the author of musical works for various formations (solo or ensembles), acousmatic, live electronics, and multi-modal (audiovisual installations, music and dance, networked and telematic music). He is also the author and coauthor of several articles concerning creative processes in music and musical analyses. He is an assistant professor at the Department of Arts of the Federal University of Mato Grosso (UFMT) and a professor at the Graduate Music Studies Program of the Institute of Arts at the State University of Campinas. He earned his Ph.D. in Music Composition at UNICAMP, with a research stage at the Centre de Recherche Informatique et Création Musicale (CICM) at Paris 8 University, and he completed postdoctoral research at NICS-UNICAMP, funded by FAPESP. His compositions have been played at many international events and festivals.

Vitor Kisil

Vitor Kisil is a composer, performer, researcher, and professor active in various forms of musical manifestation, such as the development and presentation of interactive performances, creation of soundtracks for short films, and musical performances as a performer and creator. He holds master and doctorate degrees in music from the University of São Paulo (USP), is a member of NuSom (USP), and is one of the founders of the Group of Interactive Practices (GPI - NuSom). He has won awards for best soundtrack for short films at festivals in Brazil and abroad. He regularly works in interactive art groups as a composer and is responsible for the development and implementation of real-time audio processing and manipulation tools. He has performed at important national and international events. In 2020, he released the album "Convergência Procedimental." He currently teaches Phonographic Production at Centro Universitário Belas Artes and Digital Games at Faculdade de Informática e Administração Pública (FIAP), in addition to his own courses and private students.

Cássia Carrascoza

Cássia Carrascoza is a renowned Brazilian flutist, educator, and researcher, acclaimed internationally in the classical music scene and network arts. She is a professor in the Music Department at the University of São Paulo (USP) and is currently a Visiting Scholar at the University of California, Riverside, where she conducts research in telematic performance under the supervision of Prof. Paulo C. Chagas. Carrascoza has been honored with several prestigious awards, including the APCA Contemporary Music Award (São Paulo Association of Arts Critics) in 2010 and the 8th Bravo Award in 2012. She served as the principal flutist of the Symphonic Orchestra of the Municipal Theatre of São Paulo for 20 years. Her work is devoted to the

promotion of contemporary Brazilian music, and she has inspired several compositions dedicated to her, notably by Paulo C. Chagas, which include immersive audiovisual pieces for flute, electronics, and video. Currently, Carrascoza's research focuses on collaborative composition, telematic performance, and improvisation with electronics. Cássia Carrascoza's research is supported by "The São Paulo Research Foundation" (FAPESP), grant number 2022/05986-0.

Guilherme Bertissolo

Born in Porto Alegre, Guilherme Bertissolo is a Brazilian composer and professor of Composition and Music Theory at the Music School of the Federal University of Bahia (UFBA), Brazil. Bertissolo's artistic and research interests include the relationship between music and movement, principles of Brazilian capoeira, and enactive music cognition. His work encompasses pieces for ensembles, chamber music, electroacoustic works, and collaborations with dance and video artists, and has been widely performed and published in Brazil, Europe (Germany, Portugal), and the USA. He holds a degree in Classical Guitar (Federal University of Rio Grande do Sul/Brazil), a Master's in Music Composition (Federal University of Bahia/Brazil), and a Ph.D. in Composition from the Federal University of Bahia, advised by Paulo Costa Lima. For his dissertation, he conducted research as an invited scholar at the University of California, Riverside, under the guidance of Paulo C. Chagas. He has received many awards for his compositions in Brazil and abroad, such as the "1 Prêmio de Música Contemporânea da Bahia" (2015), the "Funarte Prize for Classical Music" (Brazil, 2012, 2016, 2019, 2021), the "C.A.R.L. Residency" (California/USA, 2012), the "Fernando Burgos Composition Prize" (Brazil, 2011), and the "10th Carl von Ossietzky Composition Prize" (Germany, 2010).

Lia Sfoggia

Lia Sfoggia is a Brazilian dancer, choreographer, and physical educator (Polestar Pilates instructor). Sfoggia obtained her B.A. in Dance and Physical Education at the State University of Rio Grande do Sul and the Federal University of Rio Grande do Sul, respectively. She graduated in 2010 with an M.F.A. in Dance from the Federal University of Bahia. Her graduate research focused on Laban/Bartenieff Movement Analysis and Dance Composition. She earned a Ph.D. in Cultural Studies at UFBA, focusing on Capoeira as a source for artistic processes in Dance. Sfoggia has over fifteen years of experience studying and teaching Brazilian dance and capoeira. From 2009-2011, she was an Assistant Professor at the University of Bahia, acting as an undergraduate advisor in the Dance Department. Sfoggia was awarded the distinguished Yanka Rudzka Prize for Dance Composition (2010) and the C.A.R.L. Residency at the Barbara and Culver Center of Arts, University of California (2011). Her works explore movement and image, intertwining dance, photography, video, capoeira, and samba de roda.

Beto Machado

Audiovisual Musician, Composer, and Video Maker, former Sonologist from the Royal Conservatoire The Hague (Institute of Sonology), Beto Machado explores combinations of

diverse synthesized components of generative music, creating imaginary atmospheres, environments, and soundscapes with varieties of rhythms and textures, acoustic metamorphoses, and noisy contrasts. All of these elements are produced using modular synthesizers and field recordings with analog and digital processing.

In his videos, he explores the art of montage by editing images recorded with his own camera alongside those generated by artificial intelligence. This approach creates new dynamics and transformations, altering the context and narrative, and offering alternative interpretations for the audience.

Born in Rio de Janeiro, Brazil, he develops original work under the alias Fantosh Flak, an experimental electronic music project.

Passionate about music, cinema, technology, and cats...

Johannes Birringer

Johannes Birringer is an independent choreographer/media artist. Since 1993 he has been artistic director of AlienNation Co (www.aliennationcompany.com), and has created numerous dance-theatre works, videos, digital media installations and site-specific performances in collaboration with artists in Europe, the Americas, China, Japan and Australia. His film installation “Vespucci” toured Brazil in 2001; a dance film, “XU”, was created and exhibited in Beijing in 2004, and “Canções dos olhos / Augenlieder” (with music by Paulo C. Chagas) was featured at SARC, Belfast and the 2007 Dança em Foco in Rio de Janeiro, Brazil. The collaborative telematic installation “East by West” was shown at DEAF2003, Rotterdam. The oratorio “Corpo, Carne e Espírito,” created with Paulo C. Chagas, opened the 2008 FIT Theatre Festival in Belo Horizonte. Birringer lives in Houston and London, and co-directs the Design and Performance Lab (<https://dap-lab.brunel.ac.uk/>), and with fashion designer Michèle Danjoux has created immersive dance works featuring electro-acoustic and sensortized wearables. DAP-Lab’s “Suna no Onna” premiered in London in 2007; the mixed reality installation “UKIYO” premiered in 2009-10 before touring in Eastern Europe in 2010. A dance opera, “for the time being/Victory over the Sun,” premiered at Watermans International Digital Arts Festival in 2012; an new version was shown at Sadler’s Wells (2014). He collaborated on the European METABODY project, along with 12 other European organizations, and DAP-Lab’s *kimospheres*, a series of immersive installations, began touring in 2015-16. His most recent dance creation was the telematic work “The river of no one” (2022). He is also founding director of Interaktionslabor, an annual media lab housed in an abandoned coalmine in the Saarland (<http://interaktionslabor.de>).

Paulo C. Chagas

Paulo C. Chagas is a renowned composer and professor of composition at the University of California, Riverside, serving since 2004. He founded the Experimental Acoustics Research Studio (EARS), a lab devoted to exploring the fusion of music and technology in the Music

Department. Dedicated to using advanced technology to transform music composition, Chagas creates multi-sensory experiences that have earned worldwide acclaim. His prolific oeuvre includes more than two hundred works spanning orchestral, chamber, electroacoustic, audiovisual, multimedia, and telematic music. As a distinguished scholar, he has contributed significantly to the fields of music semiotics and the philosophy of technology. His publications include 'Unsayable Music' (Leuven University Press, 2014), which offers theoretical and analytical reflections on contemporary music; 'Sounds from Within: Phenomenology and Practice' (Springer, 2021), which he edited; and 'Zwischen Klängen und Apparaten: zur Theorie und Praxis der elektronischen Musik' (Rediroma, 2021), a critical exploration of electronic music. Chagas's research was recognized with the prestigious Fulbright Research Scholar Award for a residency in Berlin (2022-23).

Christophe Katrib

Christophe Katrib is an artist/filmmaker and an assistant professor of teaching in Theatre, Film, and Digital Production at the University of California, Riverside. His creative practice spans 16mm film, video installation, photography, and sound. He is a graduate of the *Institut d'études scéniques, audiovisuelles et cinématographiques* (IESAV) in Beirut, Lebanon and earned his MFA in Photographic and Electronic Media from the Maryland Institute College of Art (MICA) in Baltimore. Katrib is a former Fulbright scholar with two decades of combined experience working professionally in all aspects of film production and photography, exhibiting/screening his videos, photos, and installations internationally, and teaching at the college level. Christophe is also a radio DJ broadcasting a SWANA-focused weekly music show titled *Journeys: Beirut and Beyond* on KUCR Riverside 88.3FM.

Nikolay Maslov

Nikolay Maslov is Curator of Film & Media Projects at UC Riverside ARTS. At UCR ARTS Nikolay curates the film screening series, along with exhibitions that intersect media, digital technology, and popular culture. Additionally, Nikolay oversees UCR ARTS' OFF THE BLOCK, an award-winning summer documentary workshop for local area high school students. He did his graduate studies in Cinema and Media Studies at USC's School of Cinematic Arts, where he was an Annenberg Fellow.