

CHRONOTOPIA

Two days of electronic and experimental music at Athens Festival 2021, Pireos 260

October 1, 2021 | 20:00-02:20

Chronotopia Echoes/Αντηχήσεις Premiere of Commissioned Works

20:00 – 22:00 – Sofia Eleni Xezonaki *Installation*

22:00 – 22:40 – Gaspar Cohen *Audiovisual session*

22:50 – 23:20 – Giulia Vismara *Live performance*

23:30 – 00:00 – Max Eilbacher *Live performance*

Premiere of Commissioned works using Apotome / Leimma

00:20 - 00:35 – Sofia Zafeiriou *Live set*

00:40 - 01:10 – Khyam Allami *Live set*

01:15 - 01:45 – Andys Skordis *Live set*

Closing Performance

01:50 - 02:20 – Thanos Hana *Live set*

October 2, 2021 | 20:00-01:30

Chronotopia Echoes/Αντηχήσεις Premiere of Commissioned Works

20:00 – 22:00 – Sofia Eleni Xezonaki *Installation*

22:00 – 22:50 – Alyssa Moxley *Live performance*

23:00 – 23:30 – Savvas Metaxas *Live performance*

Closing Performances

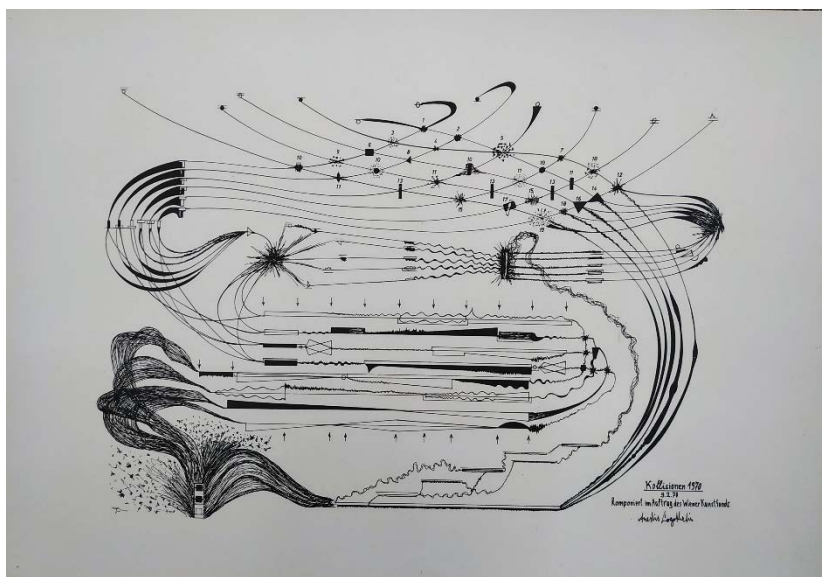
23:30 – 00:20 – Nene H *Live set*

01:00 – 01:30 – Morah *Live set*

Chronotopia Echoes / Αντηχήσεις Commissioned Work Premieres

Chronotopia Echoes / Αντηχήσεις engaged a group of sound artists and composers of electronic or electroacoustic music, selected via open call, who were invited to interact with the vast archives of KSYME under the guidance of Anke Eckardt and Akis Sinos, with the aim to create new works to be premiered at Athens & Epidaurus Festival.

In »Post Kollisionen« **Sofialena Xezonaki** takes Anestis Logothetis's score for »Kollisionen« (1970) as a starting point in order to create a sculptural installation. Using diverse materials (foam, wood, cotton and everyday objects) Xezonaki invites visitors to move within the space and confront a series of unexpected spatial possibilities.



Kollisionen, 1970
Anestis Logothetis
© KSYME Archive

»Iterative Cast« by **Gaspar Cohen** scrutinises the very tensions among different epistemological standpoints and is a scrutiny of uncertainty as contingency. It does so by live-processing audio fragments collected from the KSYME/CMRC archive: translating the archive into an auditory space that is constantly in flux, it echoes cyclical and spiral ideas of history, narrative folds, the reconfiguration of cultural practices and onto-technological disruptions.



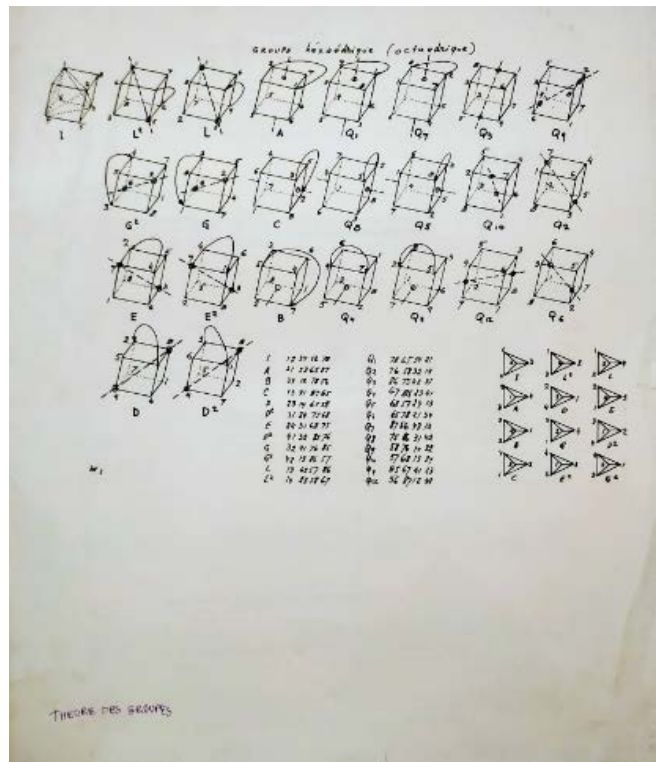
Unknown, Lights
© KSYME Archive



Giulia Vismara will present 'Clangor Lucis', a 3D composition investigating the mutual symbiosis between space and sound. Inspired by a photograph of Iannis Xenakis's 'Mycenae Polytope' (1978) found in the KSYMÉ/CMRC archive, her work is produced from the different luminous shapes, volumes and points that emerge from the black and white two-dimensional surface of the photo, filling and reclaiming space.

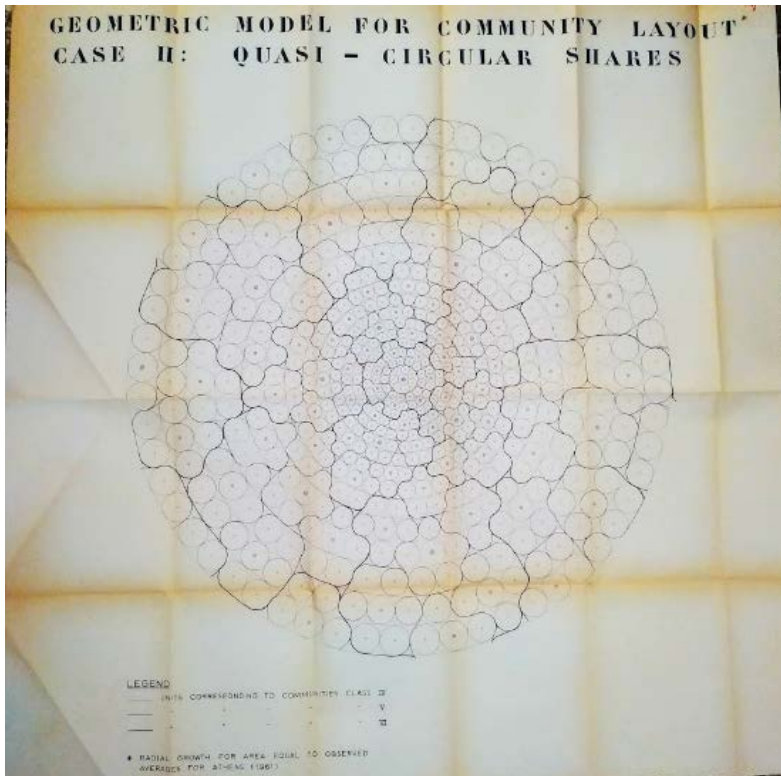
Polytope, 1978, Iannis Xenakis
© KSYMÉ Archive

Drawing inspiration from Sieve Theory and its use by Iannis Xenakis as a method to generate sequences of pitches and rhythms, Max Eilbacher's work acts as a bridge between early experiments in algorithmic composition and contemporary computer music. Using a custom implementation of the mathematical process, his work »Partial Patterns #1« is a playful study of the construction of audible forms.



Theorie des Groupes, Iannis Xenakis
© KSYMÉ Archive

In »City Replica Souvenir« **Alyssa Moxley** attempts to re-imagine and enact Xenakis's unrealised proposal for an »Athens Polytope« Following a detailed, handwritten draft found in the archives of ΚΣΥΜΕ/CMRC, she will orchestrate an assemblage of foley sounds made in real time, and field recordings. The work explores the connection



between Iannis Xenakis's spatial Polytope compositions and the urban diagrams, also found in the archive, created by ΚΣΥΜΕ/CMRC co-founder Ioannis Papaioannou as part of architect Constantinos Doxiadis's Human Community study of Athens in the early 1960s.

Urban diagram
Ioannis Papaioannou
© KSYME Archive

The reconciliation of tradition and modernity, seen through the prism of the life and work of composer Michalis Adamis, informs the live performance that **Savvas Metaxas** has put together for Chronotopia/Echoes. Sourcing original music by Adamis and using modular synthesisers, tape machines, and samples, Metaxas seeks to re-interpret the pioneer composer's oeuvre and illuminate aspects of his music that are still relevant today.



GLAROS score
M. Adamis
© KSYME Archive

Premiere of Commissioned works using Apotome / Leimma

Apotome is a browser-based transcultural generative music system focused on using microtonal tuning systems and their subsets (scales/modes). Resulting from artist and scholar **Khyam Allami's** current PhD research and his in-depth collaboration with Counterpoint, the creative studio run by Tero Parviainen and Samuel Diggins, the application is an effort to highlight the cultural asymmetries and biases inherent in modern music-making tools, alongside their interconnected web of musical, educational, cultural, social, and political ramifications.

For Chronotopia, Allami has exchanged in depth with artists Andys Skodis and Sofia Zafeiriou about the software and tuning systems in Greece and the Balkan region. All three artists have created new works, which will be premiered this evening.

Andys Skordis focuses on the sonic atmospheres of Ptolemy's Whole Tone diatonic (Phrygian) to oscillate within the liminal zone between deep nighttime and the beginnings of something new. Using laptop, guitar, and the Balafon1 xylophone, he installs different midi clocks on his two softwares – Apotome and Ableton Live – to create music to create irregular polyrhythms informed by his training in Balinese gamelan and Karnatic music.

Sofia Zafeiriou explores the sound world of augmented violin performance, transcending non-Western rhythms and modalities using electronic and stochastic interfaces, noise, and free improvisation. She will explore tunings derived from old recordings across the Balkans, the Turkish maqam, and a custom pentatonic tuning.

Artists Bios

Athens born [Sofia Eleni Xezonaki](#) seeks a non-narrative form to help her unfold her stories and thoughts. Theater is a recurring element in her artistic pursuit but her language is audiovisual and technology is her tool for creation.

[Gaspar Cohen](#) produces text, image, sound and spaces amplifying the relational of an experimental urbanity. Their works format as unstable concept-driven systems, which address the city from its thresholds of augmentation and dissidences. Also as 130_IVXX, looks for alternative interfaces for expression and composition, critical publishing formats, performance and installations that exert the politics of noise & error.

www.130-IVXX.com

[Giulia Vismara](#) is an electroacoustic composer and researcher. She is mainly concerned with the organic nature of sound and the development of textures which combine concrete and synthetic elements. Her works range from electroacoustic music to sound installation, music for theatre, performance and video art. Space is the key to her work, the matrix that shapes the music as well as the sounds she composes. Through her

research she explores "space" as a concept in various contexts, such as architectural, urban, technological and compositional. Currently she has focused on different methods of spatialization and 3D audio diffusion.

<https://www.giuliavismara.com/>

Max Eilbacher is an intermedia artist from Baltimore Maryland. He studied computer music and cinematic arts while maintaining an active touring schedule. With a number of different groups and projects, he works with conceptual and intuitive compositional systems that square the circle of the raw moment and the controlled display of an outcome. He has presented works in various galleries, clubs, museums, and basements all across North America, Europe, and Japan.

https://www.instagram.com/guess_newmodel/

Sofia Zafeiriou is an Athens-based musician, composer and artist. Her current research is focused on augmented violin performance, and transcending non-Western rhythms and modalities using electronic and stochastic interfaces, noise, and free improvisation. Zafeiriou is a long-term member of Khora Community Centre, an initiative aiming to provide open, social, and cultural spaces for displaced people in Athens. She has worked with various education-technology initiatives in Athens, for locals and newcomers to Greece, and has released a 48-hour workshop-based course on creative computing. She is a member of the Intercultural Orchestra of the Greek National Opera as a violinist. In 2020 she participated and performed at CTM festival in Berlin as a MusicMakers hacklab fellow, sharing her passion for maker culture, xinomavro, and design processes with the hacklab group.

Khyam Allami is an Iraqi-British multi-instrumentalist musician, composer, researcher and founder of Nawa Recordings. Primarily an Oud player, his artistic research focuses on the development of contemporary and experimental practice based on the fundamentals of Arabic music, with a focus on tuning and microtonality.

Currently he is completing an M4C/AHRC funded PhD in composition at the Royal Birmingham Conservatoire, Birmingham City University. This three year practice-based research degree will see him explore the application of contemporary acoustic, electro-acoustic, and electronic compositional techniques and processes to Arabic music through the use of technology and various instrumentation.

<https://khyamallami.com/>

<https://khyamallami.bandcamp.com/>

<https://soundcloud.com/khyamallami>

Andys Skordis is a composer of contemporary music, with a special interest in large scale works and music theatre. His music is characterised as archaic, that often engages performers and audience in a ritualistic experience rather than a concert. His music has been performed and awarded internationally, with prizes including the Buma Toonzetters Prize, Black Pencil Prize as well as awards from Berlin Opera Prize, ISCM Korea, Fedora, TCP, CYSO, and more. Skordis studied composition at the Conservatorium Van Amsterdam and Berklee College of Music, Karnatic music with Dr. Rafael Reina and Balinese Gamelan at ISI Denpasar.

<https://andysskordis.com/>

Thanos Hana is the label owner of TH ± Tar Hallow, a record label which was launched in 2015. His heavy acidic productions can be found released on TH±Tar Hallow, Planet Rhythm Records and Mord Records. Thanos Hana's DJ set and hardware-based live set are made for dark spaces and will spark off an immediate response from the floor.

<http://www.thanoshana.com/>

<http://tarhallow.nl>

Alyssa Moxley is an artist that works with sound, listening, memory, and environment. Her works include field recording, musical composition and performance, film sound design, choreography, interactive sculpture and sonic interventions.

www.alyssa-moxley.com

<https://soundcloud.com/alyssamoxley>

Savvas Metaxas is a musician and sound artist who works in the fields of experimental music, field recordings, and modular synthesis.

His music has been released in multiple labels such as the Granny Records, Orila, Glistening Examples, More Mars, Cronica, Phinery, Galaverna, Coherent States, Falt and he has performed in numerous concerts hosted in experimental art spaces, museums, galleries and venues. His latest album, entitled "SVL" has been released in 2020 from the Neologist Productions label.

In 2008 he co-founded Granny Records, focusing on publishing works by contemporary electronic musicians, moving in the range of free improvisation, noise, electroacoustic composition and contemporary electronica.

His other works contain the creation and composition of sound for installations and site-specific performances as well as for short movies. He has also carried out workshops for highschool students.

<https://www.savvasmetaxas.com/>

Under her given name, Beste Aydin achieved notable acclaim as a classically trained pianist. Yet her latest project, as Nene H, sees her transform into a different creature altogether. Accessing a darker, transcendental state, Nene H creates hypnotising techno. Her mysterious yet powerfully physical sound draws on elements of drone, industrial, psychedelic, dark wave, noise, and more.

Born in Izmir, Turkey, Nene H completed her degree in solo piano in Stuttgart and remained in Germany since. She first got involved in club music in 2015 after moving to Berlin. Her first release, Tingöçü, was released by UK label Seagrave in 2015, and marks "a crude four-track release featuring Arabic instrumentation, haunted vocals and sinewy club nodes," (Resident Advisor) followed by the 12-inch Metacommunication on Bedouin Records.

Inspired by Tibetan chanting, Nene H wrote Feast, which emerged on SPFDJ's imprint, Intrepid Skin. In an interview with RA, she described the experience: "It's techno. It's fucking techno. It's exactly the same feeling," responding to the ecstasy of her experiences of club music and hearing religious chant. With Feast, Nene H draws out affinities between the two.

<https://soundcloud.com/nenetreat>

Introduced at an early age to electronic music, Athens-based Morah started DJing at age 16. Steadily deepening his music production and sound design knowledge, he finally collected the money needed to buy his first synth at 19. His debut release, Route was put out via Helena Hauff's Return To Disorder label, and in 2014 he founded his own label, Phormix records.

As a DJ Morah covers a wide range of the electronic music spectrum, with a notable inclination towards experimental, leftfield soundscapes, vintage synth textures, 80s industrial, as well as ventures towards techno, post punk, ebm, electro, chicago and acid territories.

Currently Morah is working on his live set, which he is filling with pulsing and squelching electronics, nasal vocals, and a range of crashing sounds including scratched guitar, noisy old FM radios, and synths. He creates bizarrely incongruous tinkly atmospheres and electronic dance pop, a twisted fantasy that captures the mind of feverish dreams and hallucinations. A psychedelic journey in a devastated attempt for something real and pure.

<https://soundcloud.com/morah-l>

<https://phormixrecords.bandcamp.com/>

About Chronotopia

Chronotopia is an initiative by CTM Festival and Goethe-Institut Athen that highlights connections between past and current music, sound, and media practices via re-articulations of pre-modern musical forms and practices, media-archeological research, or archives amongst others. Avoiding a linear perspective that constructs time as an indication of progress, Chronotopia adopts and explores cyclical and spiralling ideas of history and time, narrative folds, parallel cultural transmissions, as well as temporal collapses where past and present fall into each other to arrive at a new dialogue.

Athens & Epidaurus Festival

Spanning a rich history of 65 years, the Athens & Epidaurus Festival is the foremost public cultural organisation in Greece and one of the oldest active festivals in Europe. Over the decades, the Festival has welcomed some of the greatest music, dance, and theatre artists of the international and local scene, attracting large audiences from around the world.

CTM Festival

Founded in 1999, the Berlin based CTM – Festival for Adventurous Music & Art is a leading international festival dedicated to leftfield pop, contemporary electronic and experimental music. CTM Festival gives space to a multitude of voices and perspectives. It covers a wide range of sonic and music practices, and of interdisciplinary projects that combine music, performance and visual arts with digital culture, critical theory and new technologies.

Goethe-Institut Athen

The Goethe-Institut is the cultural institute of the Federal Republic of Germany with a global reach, encouraging international cultural exchange, seeking to nurture international artistic partnerships, and developing project ideas involving close collaboration between Goethe- Institut and local institutions such as festivals and educational establishments as well as individual directors, musicians, choreographers, and others in the performing arts. The Goethe-Institut conveys an up-to-date image of the diversity of music in Germany and initiates dialogue and exchange between artists at home and abroad.

KSYME

KSYME was founded in 1979 in Athens by Iannis Xenakis, Giannis G. Papaioannou, and Stephanos Vassileiadis, with the aim to support the research and development of electroacoustic music in Greece. Since then KSYME has been actively engaged in the fields of research, education, publications, music creation/composition, dissemination, and exchange of ideas on art and technology, as well as with the curation and production of music events.

A collaboration between the Athens Epidaurus Festival, Goethe-Institut Athen, CTM Festival and KSYME/ CMRC.

