

Jorge Vicario
+ 49 1578 2186505
jorgevicario00@gmail.com
<https://jorgevicario-studio.hotglue.me>

Installations / Multichannel works



Poltergeist II

March 2024

9'53"

16 channel of computer-generated audio

Ars Electronica Forum Wallis, Switzerland.

Poltergeist II is a composition of sixteen computer-generated audio channels synthesized using Supercollider software. The sounds are distributed throughout the duration of the piece and the sixteen channels using algorithmic procedures. The diffusion of this piece aims to simulate with naturalness the acoustic phenomena that occur as a consequence of different mechanical processes and diverse states of matter affections.

The artistic purpose of Poltergeist II is to transfer ideas from a virtual medium to an acousmatic experience that invites the audience to associate this piece's sounds with referents from the material world, through activating the mental representation that reorganizes mnemotechnical Information. Since these sounds were originally designed through computational functions, any attempt or sensation of knowing or representing the original object would force us to enter the field of speculation.



Poltergeist I

October 2023

9'50''

8 channel of computer-generated audio

Sound Cinema, FTT Düsseldorf

Presentation of the composition "Poltergeist" at Sound Cinema festival in Düsseldorf. This piece was composed using algorithmic procedures to synthesize and distribute sounds throughout the duration of the piece, and to produce different variations of the synthesizer sound in each of the eight audio channels, generating a mass of sounds reminiscent of phenomena and objects of the material world.



Screamer

June 2023 Berlin, December 2024 Valencia

Multichannel performance

8 channel of computer generated audio

Collegium Hunagircum, Berlin.

Sonolab, Las Naves, Valencia.

Presentation of the first version of the instrument prototype “Screamer” at the Collegium Hungaricum in Berlin on June 10th, 2023.

Presentation of the second version of the instrument prototype “Screamer” at the Sonolab in Las Naves, Valencia, on December 19th, 2024.

Screamer is written in Supercollider and implements a wave-table synthesis system distributed by a chaotic map oscillator. This instrument produces multiple audio signals in parallel through the combination of algorithmic patterns.

<https://www.udk-berlin.de/en/courses/sound-studies-and-sonic-arts-master-of-arts/news/8-12-june-2023-sounds-master-exhibit/jorge-vicario/>

<https://valenciainnovationcapital.com/program/super%C2%B7lab-cierra-el-2024-con-la-presentacion-de-screamer-de-jorge-vicario/?lang=val>

<https://soundcloud.com/jorge-vicario-guillen/premiere-of-the-multichannel-instrument-screamer-by-jorge-vicario>

<https://jorgevicario-studio.hotglue.me/?screamer>



Virtual sound objects for a non-visible exhibition II

January 2023

Multichannel sound installation

4 channel of computer-generated audio

Zwitschermaschine, Berlin

Virtual sound objects for a non-visible exhibition is a computer-controlled sound installation written in Supercollider. The installation is the conclusion of an artistic research project consisting in the codification of sounds synthesised and identified according to their real referents in the material world.

These sound designs are extended beyond their originally defined materiality and into a speculative aesthetic realm, conducted through ever evolving algorithmic patterns.

<https://about.sounds.berlin/virtual-sound-objects/>

<https://www.youtube.com/watch?v=UrxwHe7RoLk>



Virtual sound objects for a non-visible exhibition

December 2022

Multichannel sound installation

8 channel of computer-generated audio
Markisches Museum Great Hall, Berlin

The sound of this installation relates from a psycho-acoustic perspective with the materials and objects of the room. The bell of the Wilsnack sanctuary, located in the center of the Great Hall, receives special attention as most of the installation sound contains trembling metal resonances that intensify the uncanny perception of the bell in the room.

The language and sounds of the piece have been elaborated specifically for its reproduction in the multichannel system of eight loudspeakers installed in the Great Hall of the Markisches Museum. The installation aims to transfer ideas from computational language to the production of acousmatic experiences that invite us to trace the materiality of sound in the room, activating in our memory the stimulation of a referential process where sound and matter are associated.



Speculative Life Forms

June 2022

Site-specific Sound installation

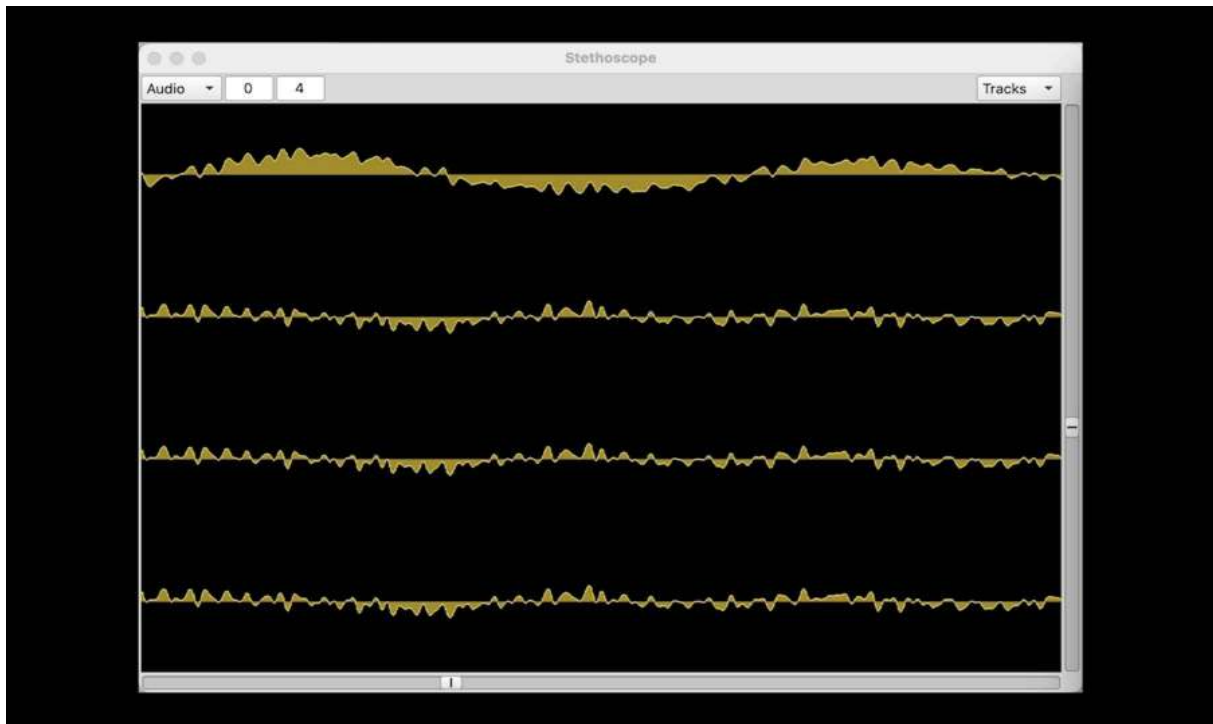
1 channel of computer generated audio
Hobrechtfelde, Berlin

One speaker installed inside a water tank trailer found on June 26 of 2022 in Hobrechtfelde, within the context of the Klanglandschaften festival in Berlin. The installation contains computer-generated audio that emulates the sound of an amphibian, and the trailer hides the speaker that diffuses the sound.

This introduced sonic element coexists in the same frame of representation of our imaginary with the rest of the elements perceived only acoustically, to each of which we assign a referent located from the experience contained in our memory

<https://www.youtube.com/watch?v=cqK1Nj1tCtA>

<https://www.udk-berlin.de/en/courses/sound-studies-and-sonic-arts-master-of-arts/news/24-26-june-2022-klanglandschaften/>



Autofilter

2017-2021

Multichannel performance

4 channel of computer generated audio

Berlin 2017, Madrid 2019, Valencia 2021.

Quadraphonic performances controlled with a pattern composition system implemented with Supercollider. The system allows to produce infinite combinations of one short sound sample through band-pass filter variations.

Radio

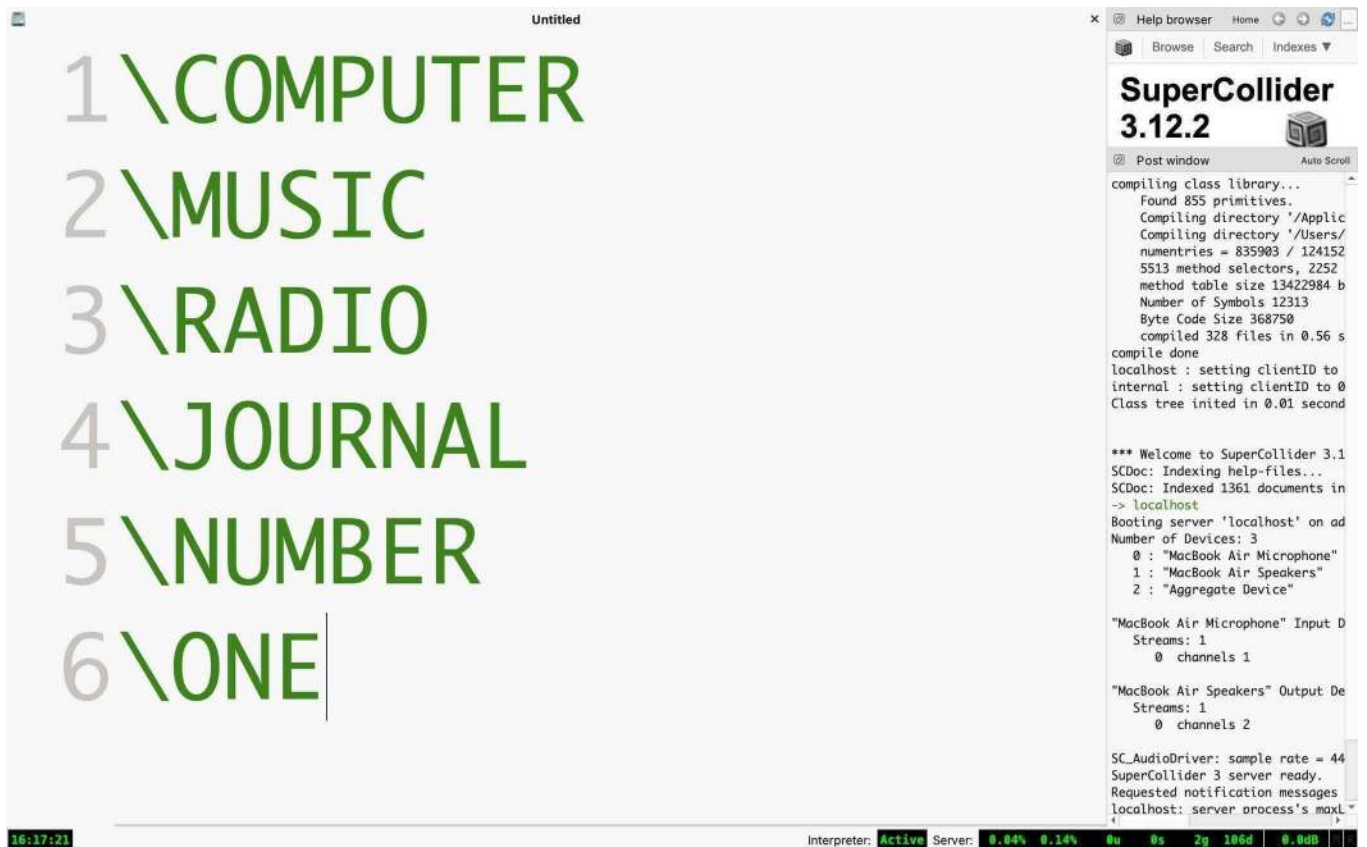


Computer Music Radio Journal Number Two I.V.O.O.V.S. (Radiophonic Version)

Cashmere Radio, Berlin.

The second emission of C.M.R.J. is dedicated to the radiophonic version of a sound piece titled “Infinite variations of one virtual substance” or “I.V.O.O.V.S.” presented as 8-channel audio computer-controlled installation in the facilities of U.D.K. in 2022. This emission contains a 30 minute render produced by a two-channel version of the installation code developed in Supercollider. All sounds are generated by a resonator bank defined with different parameters each minute, these parameters are chosen through algorithmic patterns producing numbers into a certain range that determines the metallic, rubbed-bell-like character of the sound.

<https://cashmereradio.com/episode/experimental-radio-practice-jorge-vicario-guillen/>



Computer music radio journal number one

Cashmere Radio, Berlin.

Radio emission dedicated to algorithm music and object oriented sound design.

The broadcast researches different methods to create music with computer resources. The program is conducted by prerecorded computer voice. Every method and resource is explained through its application within the creation of computer music tools and concepts implemented in the software Supercollider along the transmission.

It was broadcasted at Cashmere Radio Berlin on June 22nd, 2022.
The recording of the broadcast is part of cashmere radio's online archive.

<https://cashmereradio.com/episode/experimental-radio-practice-jorge-vicario-computer-music-radio-journal-1/>





El Futuro era tu Cuerpo

Podcast
Sept 2020-Nov 2021

Reina Sofia Museum - Madrid
Our Many Europes/ L'Internationale Grant

El Futuro era tu Cuerpo is a sound research project about the transvestite communities of the nineties in Peru, awarded with the Our many Europes grant. It is a reflection in the key of sound exploration about the relationships between register, archive, reproduction and memory.

<https://radio.museoreinasofia.es/futuro-era-tu-cuerpo>



Ensamblajes de Cuidado: memorias de salud, dolor y comunidad

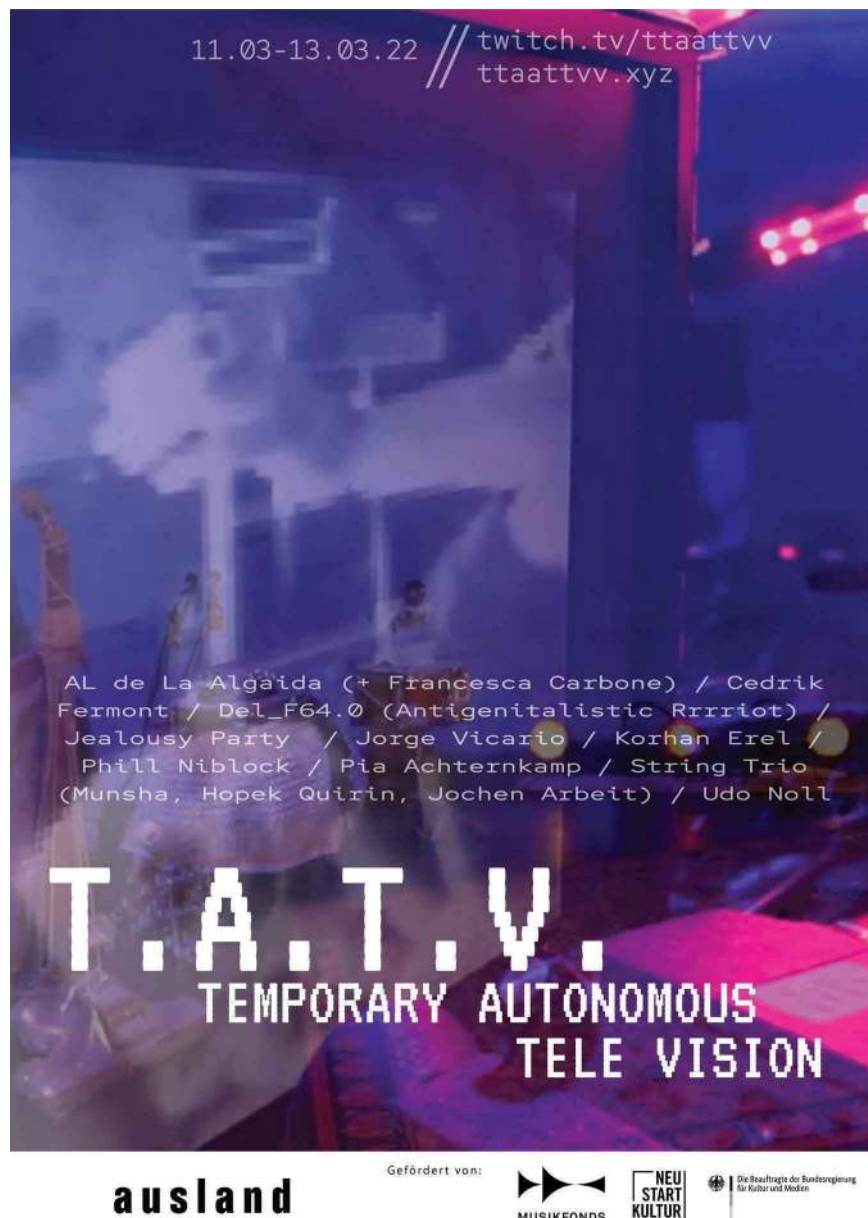
Podcast, 58'40''
CCElima, Peru.

Work in collaboration with the activist and antropologist Elisa Fuenzalida.

Interviews to Peruvian women who relate different experiences and problematic perspectives of Peru's health system facing 2020's contemporary events.
Production and coordination of a podcast as part of the exhibition Como Continuar, presented at CCElima in Lima, Peru.

<https://www.arteinformado.com/agenda/f/como-continuar-191142>

Exhibitions



Seventh movement for elastic tape

Seventh composition for tape loops from the “movements for elastic tape” series, performed and broadcasted at T.A.T.V. in Ausland, Berlin, 2022.

T.A.T.V. archive hosts a video documentation of the event

<https://www.youtube.com/watch?v=rmQ7LiZMf7s>

<https://ttaattvv.xyz/archive/t-a-t-v-3/>



Audiosphere

Sound Experimentation 1980-2020

14 October, 2020 - 15 February 2021 / Sabatini Building, Floor 3

Second movement for elastic tape

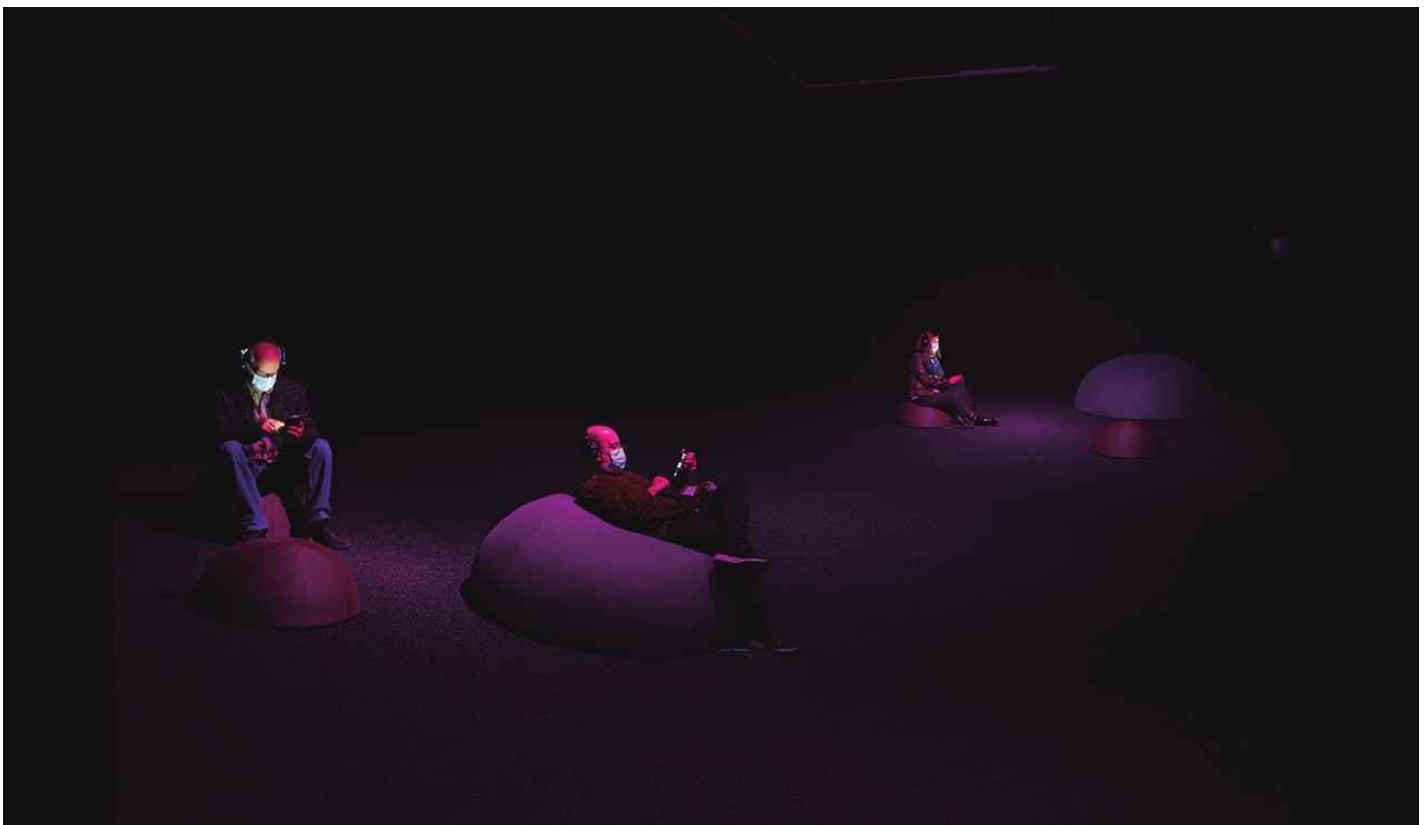
Sound composition 2'46''

Reina Sofia Museum, Madrid.

Contribution to the collective installation Audiosphere in Reina Sofia museum. An interactive installation that allows the listener to explore the work of different sound artists in an immersive listening atmosphere.



<https://www.museoreinasofia.es/en/exhibitions/audiosphere>

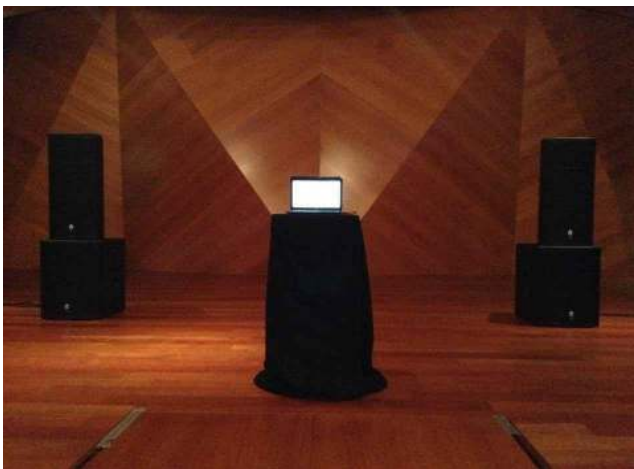




First movement for elastic tape 4'44" Sound composition

Arranged with tape loops, part of the series Movements for elastic tape.

Contribution to the collective installation Audio MAD at CentroCentro in 2014 in the context of the art exhibition Audiopolis, containing sounds from 100 different artists. A Computer assisted installation uses an algorithm with the instructions to cut and mix all the tracks using computer self-learning methods.



<https://audiopoliscentrocentro.wordpress.com/english/artists/audio-mad/>



2 × DVD, DVD-Data, Compilation
Contains all the sound pieces from the project and four recordings from the installation live arrangement.



<https://audio-mad.bandcamp.com/track/jorge-vicario-first-movement-for-elastic-tape>



Four movements for elastic tape

Four sound art pieces, exhibition and installation in the context of the series Audiopolis #13 curated by Francisco Lopez at CentroCentro and SONM in 2014.

Live show at the Auditorum of CentroCentro and SONM. Installation at CentroCentro displays 4 compositions from the work Four movements for elastic tape previously released in 2013 by Reductive music as part of the Audio Arts series.

<https://sonm.es/ver/>

AUDIO ARTS SERIES

ONE

FOUR MOVEMENTS FOR ELASTIC TAPES*

Using cool edit pro 2 for convert to audio the executable file of the own program "coolproz.exe" gets the raw material of these four movements. Some excerpts from this sound recorded on tape are manipulated through tape players with loops, heeding to time elasticity of loops. Recordings made in a specific order, first movement is created from the sound "coolproz.exe", recorded audio is used to repeat the whole process in second movement and third movement, fourth movement is created from the sound "coolproz.exe". Recorded directly from tape players to hard disk. PERFORMED BY JORGE VICARIO

* FOUR MOVEMENTS FOR ELASTIC TAPES

Collective works



Keilahnaio

Soundscape anthropology project, understanding the sound identity of a place through the expansion to all the physical/sound possibilities that concrete materials manipulation and space allows. We made performances exploring that possibilities and generating an archive of recordings of the memory of all this different places, like farms, warehouses, brick/clay/wood houses, all of them abandoned, useless or close to complete destruction.

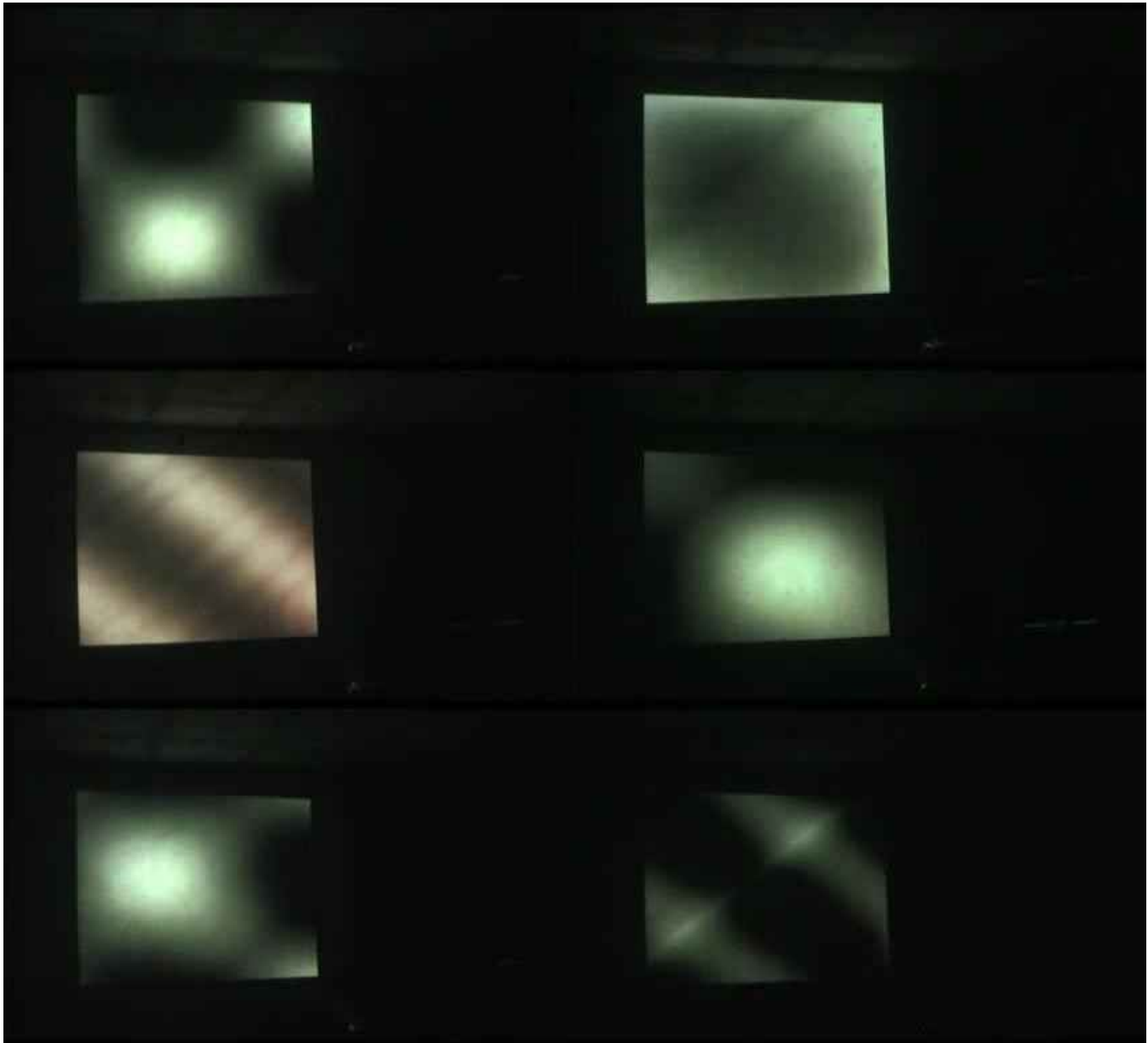
Live presentation of the work was shown in the context of the sound art exhibition In-sonora at the Reina Sofia museum in 2012.

<https://www.museoreinasofia.es/en/actividades/sonora>

<https://keilahnaio.tumblr.com/>

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





Untitled

60' Live cinema 2013

Light: Daniel del Rio

Field recordings: Jorge Vicario

Live audiovisual piece made by light patterns algorithms and manipulation of field recordings.

Presented in Sala de Cura, Zamora (Spain) in 2013.

<https://www.youtube.com/watch?v=tmNiLdoC5Y8>



Tao Te Queen

Performance, L.C.E. Madrid, January 2024.

Artistic concept: Matilde Amigo

Sound, composition: Jorge Vicario

Sound Designer and Sound Operator for Tao Te Queen, a contemporary performance by Matilde Amigo. Responsible for the development of the sonic landscape and the technical implementation of the sound, supporting the integration of music, voice, and performative elements within the stage composition. My work contributed to shaping an immersive auditory environment aligned with the conceptual and choreographic framework of the piece.

<https://matildeamigo.com/TAO-TE-QUEEN>



Amasijos de puta

Performance

Performance group involving David Gomez, Rene Kotte, Daniel Del Rio, Jorge Vicario and many others. This group was active between 2014 and 2018 in Berlin, Spain and Poland. The main goal of the performances was to create a disruption between what is expected to happen from a certain situation, and what finally really happens.



Collective Improvisation

2011, Madrid

Colaborative project involving Seijiro Murayama (drums), Miguel A. Garcia (electronics), Daniel Del Rio (prepared turntable) and Jorge Vicario (prepared guitar). Seijiro wrote a time score to be followed by the performers. Video recording of the performance was screened at Media-Lab Prado in the context of a series of art exhibitions titled Los martes experimentales.

<https://www.medialab-prado.es/videos/los-martes-experimentales-seijiro-murayama>



Objeto amplificado nº 1 - contenedor
Pablo Suárez y Jorge Vicario

sábado 21.5.11 - 17h
EACEC. C/ Postas s/n
Azuquera de H. (Gu)
<http://eac-elcontenedor.blogspot.com/>



Contenedor Performance, 2011

Collaborative work with Pablo Suarez.
Dumpster was amplified with piezo microphones and sound system. During the performance the found objects were manipulated to create feedbacks of sound through material resonances.

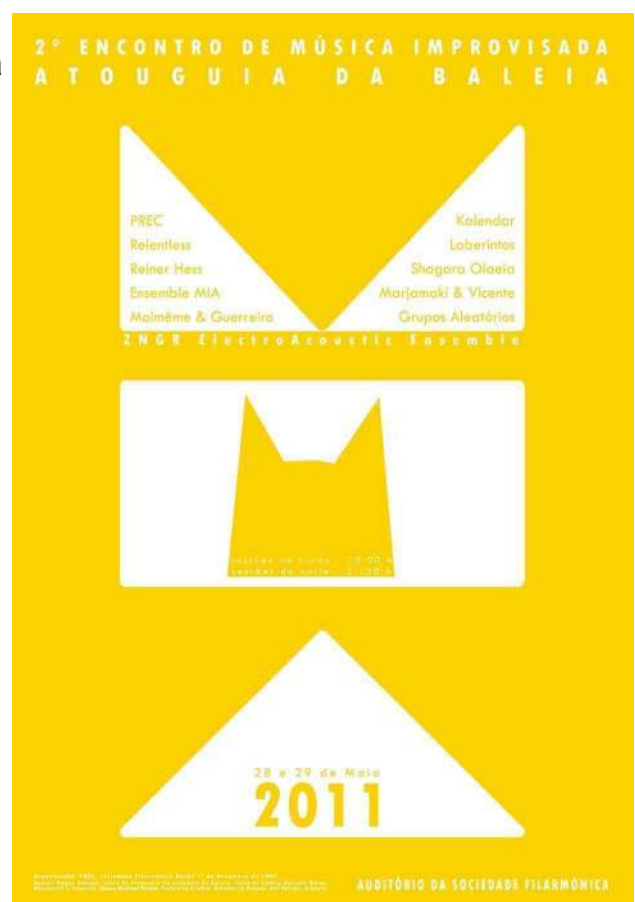




Improvised Music Encounter of Atouguia da Baleia, Portugal 2011.

Participant in the improvised music ensemble MIA playing prepared guitar within diferent groups of musicians along two days of live performances.

<https://www.mia-festival.pt/archive/year/2011>



Releases



Broken music # 1

Work published by Jozik Records in 2012. Compositions arranged through the manipulation of tapes and field recordings collected at Sant Feliu de Guixols, Spain.



Broken music # 2

Second volume from the Broken music series, published by Cave recordings in 2014. Two pieces arranged with piano and tape loop.



Continue music # 1

8" tape loop

A Stretched Lines Become Points
B Nearby Points Become Lines

First issue of Continue Music series, an experimental art platform dedicated in the presentation of exclusive sound works made for cassette tape loop and repetitive listening purpose.

DATA DVD WITH OVER 5 HOURS OF UNCOMPRESSED AUDIO

NO BULLSHIT

A Sonic Tribute to Zbigniew Karkowski (1958-2013)

Pieces created by friends of the late Zbigniew Karkowski using his music / noise
Compiled between December 2013 and February 2014
Initiated and coordinated by Francisco López
Released in May 2014 (edition 1000 copies) by **SONM:**
Sound Archive of Experimental Music and Sound Art - www.sonmarchive.es

With pieces by:

Tito Diaz, Pablo Reche, Alan Courtis, Francisco Meirino, Eric Mattson, Strom Varx, MAZK (Masami Akita & Zbigniew Karkowski), Thomas BW Bailey, Antoine Cheesex, EVOL, He Felt His Body Divide, Una Lee & Peter Wullen, Seitz, Jupiter-Larsen, John Duncan + Zbigniew Karkowski, Carl Michael von Hausswolff, Lelf Egggen, Jorge Castro, Eric Lanzillotta, Daniel Menche, Francisco López, Rubén García, Francisco Ali Bouchoud, [ruidobello], JGRUU, Luis Alvarado & Ignacio Briceño, Chop Shop, Joachim Montessuis, Amy Denio, Domenico Scialino, Milos Tatarevic, ILIOS, Le Depeupleur (Zbigniew Karkowski & Kasper T. Toeplitz), Peter Rehberg, Brian O'Reilly, Jorge Haro, Gen Ken Montgomery, Xopher Davidson, Destruction Des Animaux Nuisibles (Marta Sainz-Miguel A. García-Enrique Zaccagnini), Michael Gendreau, Gil Kuno, Phill Niblock, Marcus Schmickler, Industria Masoquista, Zbigniew Karkowski & Robert Piotrowicz, Dennis Wong, Dario Moratilla (Games Addiction), Manongo Mujica, Scott Arford, Jorge Vicario, Michael Mykola Haleta, Cal Lyall & Manuel Knapp, Dickson Dee, Zeitkratzer, Aquiles Hadjis, Gustavo Serpa, Piotr Grygor, Damion Romero, Christophe Charles, Robert B. Lisek, Naut Humon, Luis Marté, Marek Chłoniński, Chrs Galarreta, Anton Lukoszevics, Eduardo Imasaka, Komora A (Karol Koszniec-Dominik Kowalczyk-Jakub Mikolajczyk), Massimo Pupillo.

NO BULLSHIT A SONIC TRIBUTE TO ZBIGNIEW KARKOWSKI (1958-2013)

NO BULLSHIT

A SONIC TRIBUTE TO ZBIGNIEW KARKOWSKI (1958-2013)



None

Computer generated sound 4'14"

Audio DVD released as part of an homage compilation for Zbigniew Karkowski

Data DVD with 5 hours of uncompressed audio. Pieces created by friends of the late Zbigniew Karkowski using his music /noise. Compiled between December 2013 and February 2014. Initiated and coordinated by Francisco López. Released in May 2014 (edition 1000 copies) by SONM: Sound Archive of Experimental Music and Sound Art. All income from distribution of any copies of this release go to Atsuko Nojiri, partner of Zbigniew Karkowski.

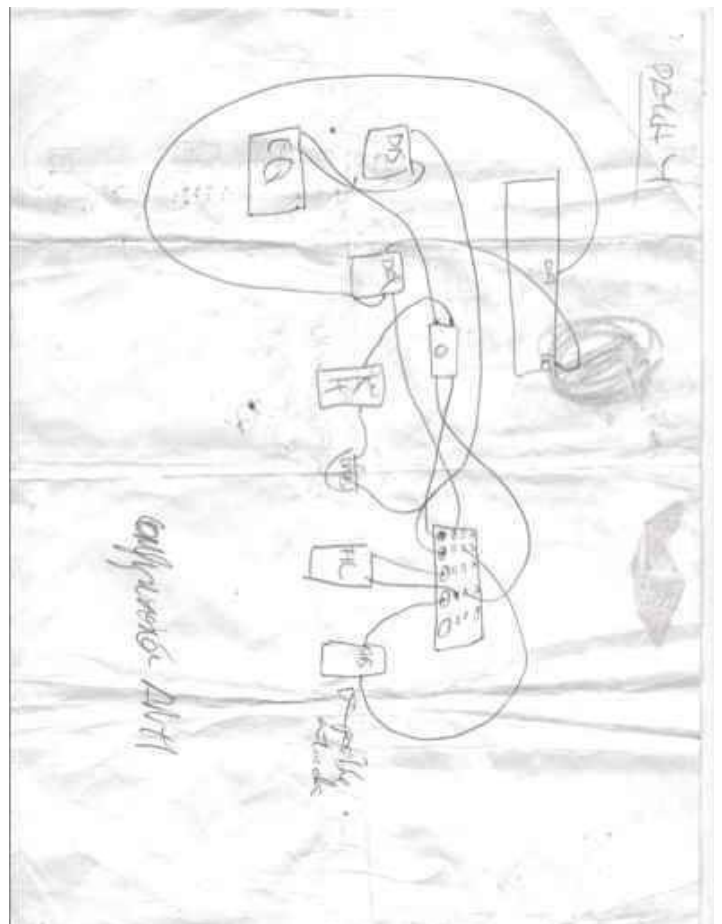
<https://karkowski.bandcamp.com/track/none>

PONZOÑA

PIEZAS 2010 / 2015

Ponzoña
Piezas 2010/2015
CD

Released by Reductive music in 2015.
Ponzoña was an active fluxus noise-art
project between 2010 and 2015, this
release collects sound pieces and live
recordings from this period.





Temporary treshold shift

Computer generated sound.
Published by tecnonucleo in 2010.

<http://tecnonucleo.org/index.php?page=release&release=23>



Ponzoña/D.Rio
Split

Extreme noise music duo with Daniel del Rlo.
Released by Desetxea in 2010.

<https://archive.org/details/02PonzonaDRioDesetxea>



Ponzoña/Grassa Dato
Split

Noise music colaboration.
Released by mattoid in 2012

<https://mattoid.bandcamp.com/album/trepanning-vol-2>



Untitled
Mattoid compilation #1

Track contribution for a noise music
compilation by mattoid released in
2012.



Disambiguation, sound composition 4'20''

Part of the double CD compilation *Saturacion de mecanismos*, a compilation of Noise music from Spain curated by Luis Albarado and released by Buh Records.

https://buhrecords.blogspot.com/2011/10/br38-saturacion-de-mecanismos-una_08.html



Millions of dead cows, sound composition 5'

Noise music track part of an anthology of noise music from Madrid, released by For Noise Sake.

<https://fornoisessake.blogspot.com/2011/04/fns063-va-madrid-es-ruido-c120.html>



San Vito, sound composition 4'50''

Noise music track compiled in the audio CD catalogue published with the first issue of *Ursonate Fanzine*, a magazine about sound art in Spain.

https://archive.org/details/ursonatefanzine_001



Shalocins/Ponzoña

Split

Improvised noise music,
published by Put your hands
down in 2012



Shalocins/Ponzoña

Split

Improvised noise music,
published by For noise sake in
2010.

Music production

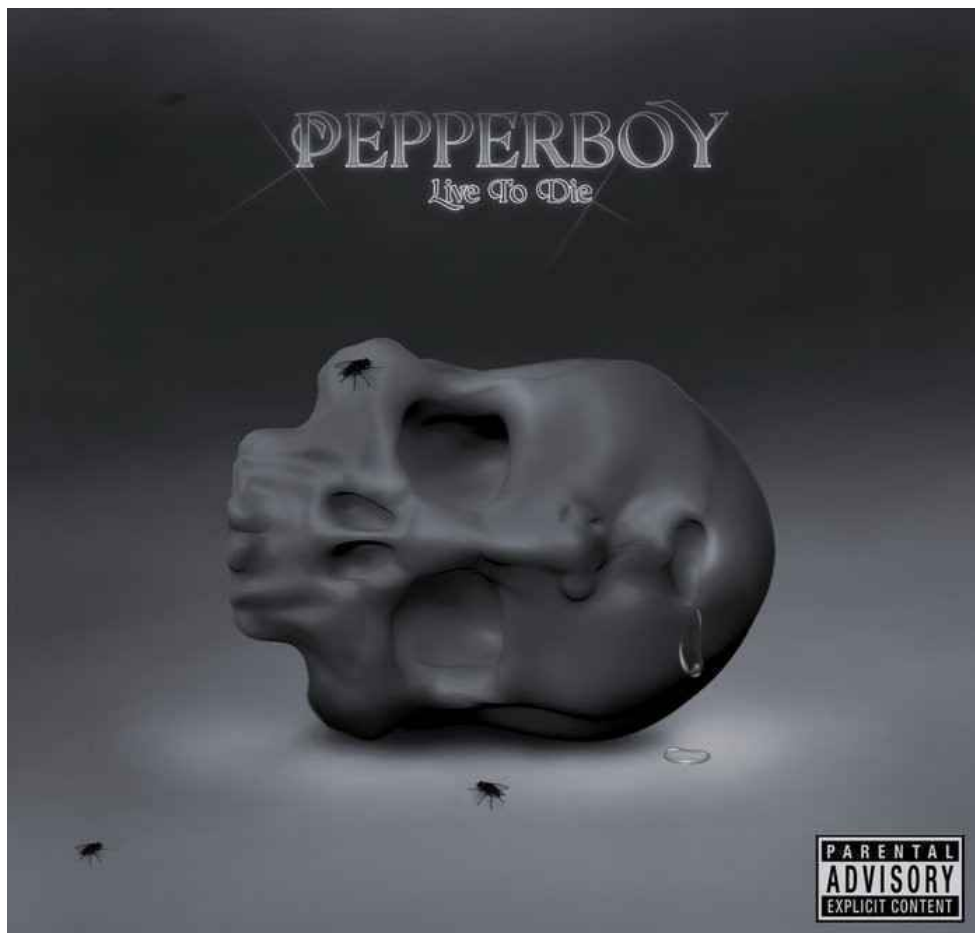


So Phat
2'14''

Production of track #16 of the LP Gucci Lion 3, featuring Marcy Mane and Diamondsinydick.
Track was broadcasted at NTS Radio show.
CD released by Flexico in 2020.

<https://open.spotify.com/album/3OP2sbEYqrP17mjQeS7cCe>
<https://www.youtube.com/watch?v=fwoLA6NbD-M>





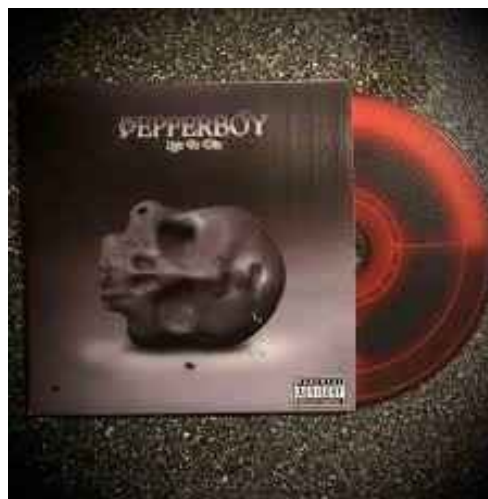
Daytons & Vogues

3'34"

Production of track #3 of the EP Live to die, featuring Pepperboy Davie.

CD released by Candy Drips, 2020.

<https://candydrips.com/premiere-pepperboy-new-ep-live-to-die-now-streaming/>
<https://pepperboy.bandcamp.com/track/daytons-vogues-prod-guccifer-beats>





Outrageous

2'50''

Production of track #4 of the EP Bleeding Forever, featuring Pepperboy



