

KorSonor KorSonor KorSonor sound and visual arts

Second Edition, Exhibition–Festival Biennale
Arta Sperto, www.artasperto.ch

Exhibition–Festival 22.10–16.11.2025

Le CommuN + Bongo Joe + Ensemble Vide + Ensemble Vortex + Fonderie Kugler + Haute école de musique de Genève (HEM) + Les cinémas du Grütli + L'Itinéraire + Musée d'art et d'histoire (MAH) + Musée d'ethnographie de Genève (MEG) + Pneu – Le Vélodrome + Scènes du Grütli + SOMA + Unité de musicologie de l'Université de Genève + Utopiana + La Vetrina, Venise

List of artists

Gilles Aubry + Ahmed Essyad
(CH, 1973, based in Berlin / MA, 1938, based in Casablanca)

Matthieu Baumann
(CH, 1989, based in Geneva)

Chuchchepati Orchestra meets DARA Strings
(project initiated in 2024, bringing together Merche Blasco, Elisabeth Coudoux, Isidora Edwards, gabby fluke-mogul, Patrick Kessler, Paula Sanchez, Grégoire Simon, Biliana Voutchkova, based in Germany and Switzerland)

Dimitri de Perrot
(CH, 1976, based in Zurich)
+ guest artists curated by Bongo Joe: Simone Aubert, Citron Citron (Zoé and Augustin Sjollema), NVST, Cyril Yeterian, and by the Geneva University of Music (HEM): Sam Alvarez, Jorge Care, Thomas Gurin, Elouen Hermand, Yui Terada

Salômé Guillemin
(FR/CH, 1993, based in Geneva)

Jean-Luc Hervé
(FR, 1960, based in Paris)

Alexandre Joly + Daniel Zea
(CH/FR, 1977 / CH/CO, 1976, based in Geneva)
+ guest artists Olga Kokcharova, Sergei Leonov with Ensemble Vortex, Jiwon Seo, Emma Souharce
+ contributions by 40 artists

Gabriela Löffel
(CH, 1972, based in Geneva)

Marie Losier
(FR, 1972, based in Paris)

Marina Rosenfeld
(US, 1968, based in New York)

Valby Vokalgruppe + Francis Baudevin
(DK, Anja Jacobsen, Sonja LaBianca, Lil Lacy, Laura Marie Madsen, based in Copenhagen / CH, 1964, based in Lausanne)

James Webb
(SA, 1975, based in Stockholm)

Venues & programme (information up to date on www.artasperto.ch)

Exhibition-Festival 22.10–16.11.2025

Le Commun 22.10–16.11.2025

22.10, 6 pm–9 pm, opening with a performance by Marina Rosenfeld (25 min.) and live sets (15 min.) by Dimitri de Perrot

Exhibition, with Dimitri de Perrot, *Niemandsländ*, soundscape; Gabriela Löffel, Grammar of Calculated Ambiguity, video and sound installation; Marie Losier, *an eye in my ear / an ear in my eye*, film boxes and curtain device; Marina Rosenfeld, μ (mu-), video and sound installation

23.10, 2 pm–5 pm, round table

The role of sound in art, with Mathieu Baumann, Dimitri de Perrot, Salômé Guillemin, Alexandre Joly, Olga Kokcharova, Gabriela Löffel, Marie Losier, Robin Meier Wiratunga, Marina Rosenfeld, James Webb, Daniel Zea, moderated by Olivier Kaeser

In *Niemandsländ*, live sets by Dimitri de Perrot (24.10, 25.10, 16.11) and by artists curated by HEM: Tom Gurin (26.10), Sam Alvarez (31.10), Yui Terada (2.11), Elouen Hermand (7.11), Jorge Care (8.11), and by Bongo Joe: Citron Citron (1.11), NVST (9.11), Cyril Yeterian (14.11), Simone Aubert (15.11)

Public space – Parc de la Perle du Lac (Water Ski Club)

23.10–16.11.2025

James Webb, *A series of personal questions addressed to Lac Léman*, sound installation, creation

Musée d'art et d'histoire (MAH)

23.10 – 7 pm and 8 pm

James Webb, *A series of personal questions addressed to the Musée d'Art et d'Histoire's Port Statue*, inv. 004261, performance in French and English, by James Webb and Anya Léveillé, creation, 25 min.

Scènes du Grütli

24–26.10, 2 pm–7 pm

Mathieu Baumann, *Grésil Incandescent – Lumières Révolues*, installation-performance, performances every hour on the hour, two successive different sets, total duration approx. 45 min.

Les cinémas du Grütli

24.10 – 8:30 pm

Marie Losier, screening of the films *Felix in Wonderland* (2019, 51 min.) and *Barking in the Dark* (2025, 37 min.), followed by a discussion with Marie Losier and Mathilde Delaunay, producer

Fonderie Kugler

25.10–16.11.2025

Exhibition by Alexandre Joly + Daniel Zea, *Multiverse of a Birdcage*, installation and diffusion of sound works by 40 artists + guest artists in residence and concerts at 8:30 pm: Olga Kokcharova (25.10), Jiwon Seo (01.11), Emma Souharce (08.11), Sergei Leonov with Ensemble Vortex (15.11)
Concerts by Alexandre Joly and Daniel Zea on 06.11 at 8:30 pm

Musée d'ethnographie de Genève (MEG)

07.11 – 8 pm

KorSonoR × Afrosonica – Subterranean Changes – Electronic music by Ahmed Essyad and Gilles Aubry
Ahmed Essyad, *Toubkal* (1972, 11 min. 40 sec.) and *Sultane* (1973, 14 min.), sound broadcast + Gilles Aubry, *L'Makina* (2023, 40 min.), sound performance + discussion

Utopiana

9.11 – 2 pm – 8 pm

Jean-Luc Hervé, *Sombre / Topos*, music room populated by sound animals.

Performance (12 min.) performed by Myrtille Hertz at 3 pm, 4 pm, 5 pm and 6 pm.

14.11 – 10 am – 12 pm

Special session open to the public of the seminar *Ecological Issues in Music and Musicology* (5th season),
with Jean-Luc Hervé and Nicolas Donin, professor of musicology at the University of Geneva.

Project in partnership with Utopiana, the Musicology Unit of the University of Geneva, and Itinéraire Paris.

SOMA

14.11 – 9 pm

Ensemble Vide x KorSonoR

Valby Vokalgruppe (Anja Jacobsen, Sonja LaBianca, Lil Lacy, Laura Marie Madsen) composition, vocals + Francis Baudevin,
gobo projection, *Solids for Voices*, creation**Pneu – Le Vélodrome**

16.11 – 6 pm

Chuchchepati Orchestra meets DARA Strings (Merche Blasco, Elisabeth Coudoux, Isidora Edwards, gabby fluke-mogul,
Patrick Kessler, Paula Sanchez, Grégoire Simon, Biliana Voutchkova), concert

Satellite I

La Vetrina, Venise

9–25.10.2025

Salômé Guillemin, *50 Hertz*, installation and performance

Introducing *KorSonoR*

1 Introducing Arta Sperto

Arta Sperto (meaning *artistic experience* in Esperanto) is a curatorial, production and publishing platform that develops and organises multidisciplinary and transdisciplinary art projects. Without a fixed venue, Arta Sperto works autonomously or in collaboration with institutions and cultural partners to bring its projects to life in a wide variety of settings.

Today, more and more artists are pursuing cross-disciplinary practices, moving fluidly between exhibitions, performances, films, stage works, concerts and even collaborations beyond the cultural sphere. Meanwhile, contemporary culture largely remains compartmentalised by discipline—in terms of policy, institutional structure, funding models and media coverage.

This disconnect between certain forms of artistic production and the structures of the contemporary art world is what drives Arta Sperto to create hybrid projects. Blending elements of exhibitions and festivals, these initiatives aim to blur the boundaries between artistic disciplines. They are designed to support artists whose work spans multiple practices, attracts diverse audiences and activates a wide range of spaces. This approach responds to a growing need, evidenced by the increasing number of transdisciplinary artists who reach out to us.

Arta Sperto currently leads two alternating biennial events: *Dance First Think Later* (2020, 2022, 2024), which explores the intersections of dance, performance, visual arts and moving image, and *KorSonoR* (2023, 2025). Through these two projects, Arta Sperto is laying the groundwork for a transdisciplinary art centre that brings together visual, performing, and sound arts.

2 Introducing *KorSonoR*

KorSonoR is a biennial exhibition/festival dedicated to sound and visual arts. It explores the presence of sound in our environment, whether bodily, social, technological, architectural or natural. What we refer to as “sound” encompasses a vast range: vocal, instrumental, electronic, field recordings, spatial resonance, sound archives and more. Sound is everywhere. It carries emotional, documentary, memorial, sociocultural, political and creative significance. Sound demands listening and attentiveness—qualities that help us perceive people, objects and situations more deeply, and that awaken the imagination. Sound also unfolds in time, inviting reflection, personal introspection and a richer understanding of the world.

KorSonoR draws inspiration in particular from the work of Max Neuhaus, the “father” of sound installation, who created three pieces for Geneva, including *Promenade du Pin* (2002), one of the rare permanent sound installations in public space. His legacy connects the global history of sound art to Geneva’s contemporary art scene. *KorSonoR* also engages with the concept of deep listening, which distinguishes between merely hearing and truly listening—an idea championed by composer Pauline Oliveros. Her influence is echoed in a neon artwork by visual artist Émilie Ding, installed on a building façade in Plainpalais as a tribute.

In 2023, the first *KorSonoR* established a strong foothold within the Geneva and Swiss art scenes, thanks to its distinctive positioning and its complementarity with existing cultural offerings. A key highlight was the Symposium on Sound Arts in Switzerland, which brought together around twenty organisations active in the field. The event also garnered attention on the international stage.

The second *KorSonoR* features performances/concerts, installations, sculptures, videos, films, artist residencies, talks and collaborative projects. This dossier presents 12 artists, duos, or collectives—representing around 80 participants in total—whose backgrounds are strikingly diverse. They come from 13 different countries and range in age from 30 to 87. The festival unfolds across Geneva through partnerships with 17 venues and organisations (multipurpose halls, museums, theatre, cinema, residency, higher education institutions, label, artistic organiser, musical ensemble).

Several new productions stand out this year: two original projects by South African artist James Webb, created for the Museum of Art and History and Lake Geneva; the first “complete” iteration of *Multiverse of a Birdcage* by Alexandre Joly and Daniel Zea, supported by four artist residencies culminating in live concerts; nine artists selected by Bongo Joe and the Geneva University of Music (HEM) for live sets within Dimitri de Perrot’s installation; a collaboration between Danish collective Valby Vokalgruppe and visual artist Francis Baudevin, developed with Ensemble Vide; a new film box installation by Marie Losier, and the debut work of Matthieu Baumann—to name just a few.

A public roundtable bringing together around ten *KorSonoR* artists will take place at Le Commun on Thursday 23 October from 2 to 5 pm. Wherever possible, performances are accompanied by talkback opportunities. Arta Sperto places great value on these moments of dialogue between artists, organisers and audiences. Throughout the exhibition/festival, a broad range of outreach activities will also be offered, tailored to different audiences and age groups.



1. Ahmed Essyad during a sound broadcast, photo © Gilles Aubry.
2. Gilles Aubry during a performance, photo © SAS.

Gilles Aubry (CH, 1973, based in Berlin) + Ahmed Essyad (MA, 1938, based in Casablanca)

***Subterranean Changes* – Electronic music by Ahmed Essyad and Gilles Aubry**

**Part I – Ahmed Essyad, *Toubkal* (1972, 11 min. 40 sec.) and *Sultane* (1973, 14 min.),
electroacoustic works (composition and diffusion)**

Part II – Gilles Aubry, *L'Makina* (2023, 35 min.), *live set* (modular synthesiser and computer)

Part III – Discussion

An evening event organised by *KorSonoR* and *Afrosonica*, an exhibition organised by MEG.

Ahmed Essyad embodies a dual cultural heritage, both Arab-Islamic and Western. Deeply rooted in oral traditions, his work is enriched by the sounds of Arab-Andalusian and Berber music. He studied at the CNM in Rabat before continuing at the CNSM in Paris, where he became first a student and then a disciple of Max Deutsch, himself a spiritual heir to Arnold Schoenberg. Essyad's compositions span lyrical, electroacoustic and instrumental dimensions, and include film music as well.

Gilles Aubry works at the crossroads of sound and visual arts, experimental music and academic research. His practice is shaped by a transdisciplinary approach that draws from the arts, humanities and technological studies. His wide-ranging work encompasses film, composition, field recording, performance, installation, radio art, archiving and participatory interventions.

The evening's programme highlights the meeting point between traditional and avant-garde music in Morocco. Essyad's electroacoustic pieces from the 1970s echo the popular music heard in Moroccan villages in the late 1950s. Aubry, meanwhile, composes with modular synthesisers and AI-generated sounds inspired by a Moroccan song originally performed using 1930s-era equipment. In their own distinctive ways, both artists engage with cultural, technical and political themes to craft spellbinding sonic experiences.

Aubry's works have featured in numerous international festivals and art institutions, including Impulse Festival Leipzig (2023), Sea Art Festival Busan (2023), Rewire Festival The Hague (2023), Norient Festival Bern (2023), Tuned City Festival (2018), documenta14 in Kassel (2017), Café OTO London (2017), Ultraschall Festival Berlin (2016), Kontraste Festival Krems (2011) and GRM Paris (2010). His latest book, *Sawt, Bodies, Species* (2023, Adocs), offers an in-depth exploration of sound and aurality in Morocco.

Ahmed Essyad's LP *Moroccan Electroacoustic Music 1972-74* was released on the Sub Rosa label in 2024.

www.earpolitics.net

TV programme [52 minutes avec...Ahmed Essyad](#) with Ahmed Essyad broadcast on 2.4.2023, available on YouTube.



1. and 2. *Grésil Incandescent – Lumières Révolues*, project test with invited audience members, photo © Matthieu Baumann / Théâtre du Grütli, 2024.

Matthieu Baumann (CH, 1989, based in Geneva)
***Grésil Incandescent – Lumières Révolues*, performance,**
12 PAR (aluminised parabolic reflector projectors),
8 piezo sensors, 4 loudspeakers, 800 × 800 × 300 cm.

Matthieu Baumann juggles multiple creative pursuits. He works as a lighting designer and scenographer for the performing arts and as a music curator for La Bâtie festival, and collaborates with Contrechamps, Ensemble Vide and the Geneva Chamber Orchestra (OCG). He is also the drummer and percussionist for the post-punk band Future Faces and runs Roosevelt Records—a record label and events association that stages gigs in iconic Geneva venues such as L'Écurie, cave12, and L'Usine.

Baumann has a particular fascination with stage lighting equipment, exploring unconventional approaches that go beyond its intended use: “By repurposing old incandescent theatre spotlights in non-traditional ways, I aim to give new life to objects that would otherwise be discarded. Transforming them into a kind of organic musical instrument, I seek to create a unique sensory experience that blends not only sound and light but also the heat emitted by these projectors. My work highlights the tension between technological progress and a nostalgic connection to older devices. I invite audiences to sit beneath the installation, to feel its warmth and listen to the sounds it produces—a truly multisensory encounter.” (MB)

Grésil Incandescent – Lumières Révolues marks Baumann's first installation/performance. He gave an initial preview at Le Grütli in 2024 to test the setup with a small audience. The full piece will be presented in La Scène du haut at Les Scènes du Grütli.

[Article in Le Courrier from 21.11.2024](#)

matthieubaumann.tumblr.com/



1. and 2. Kathmandu horn loudspeakers used by the Chuchchepati Orchestra.

Chuchchepati Orchestra meets DARA Strings
Special concert featuring eight musicians brought together for a tour
gabby fluke-mogul, Biliانا Voutchkova – violin
Grégoire Simon – viola
Elisabeth Coudoux, Isidora Edwards, Paula Sanchez – cello
Patrick Kessler – double bass, installation
Merche Blasco – electronics, spatialisation

The Chuchchepati Orchestra is a sound system from Kathmandu consisting of up to 32 horn loudspeakers. These speakers are used in a polyphonic sound installation that interacts with different instrumental ensembles. The orchestra was founded by Patrick Kessler. The name Chuchchepati, meaning “horizon” in Nepali and also the name of a district in Kathmandu, refers to the origin of the loudspeakers, which were transported to St. Gallen—now the orchestra’s home. The line-up of musicians changes regularly.

DARA Strings is a collective of string players who first came together at the annual DARA String Festival in Berlin, founded and curated by Biliانا Voutchkova. The festival showcases a wide spectrum of innovative, genre-crossing music for string instruments—from contemporary classical to experimental and improvised sound. DARA breaks down genre boundaries, bringing together international artists from diverse musical backgrounds for a series of encounters that inspire fresh thinking and spark new individual and collective artistic projects.

For this collaboration, the Chuchchepati Orchestra joins forces with musicians from the DARA String Festival Berlin to develop a new multichannel spatial composition. This first joint project brings together artists from varied backgrounds, mainly based in Germany and Switzerland, fostering rich exchanges of culture and experience. Their sounds are spatially diffused through loudspeakers carefully placed throughout the venue, enhanced with electronics to create an immersive sonic environment.

The musicians are based in various cities: Merche Blasco, Barcelona and Berlin; Elisabeth Coudoux, Cologne; Isidora Edwards, London; gabby fluke-mogul, New York; Patrick Kessler, Gais; Paula Sanchez, Geneva; Grégoire Simon, Berlin and Paris; Biliانا Voutchkova, Berlin and Bern.

Biliانا Voutchkova is an interdisciplinary artist, composer-performer, violinist, improviser, curator and educator. She is also on the Composition faculty at the Bern University of the Arts (HKB).

Patrick Kessler is a double bassist, experimental musician and sound art mediator, as well as founder and director of Klang Moor Schopfe, a biennial festival held in Gais, Appenzell.

www.bilianavoutchkova.net/dara-string-festival.html

www.chuchchepati.ch



1. and 2. *NIEMANDSLAND – A journey to what lies between us*, views of the installation in its theatre version, photos © archphot.

Dimitri de Perrot (CH, 1976, based in Zurich)

NIEMANDSLAND – A Journey to What Lies Between Us, an installation originally designed for theatres and reconfigured for an exhibition space. It will be presented in exhibition mode from Tuesday to Thursday, and in exhibition mode with live sets from Friday to Sunday.

Live sets lasting 15 minutes on the hour in a dedicated space, by Dimitri de Perrot, Simone Aubert, Citron Citron (Zoe and Augustin Sjollem), NVST Cyril Yeterian curated by Bongo Joe, and Sam Alvarez, Jorge Care, Tom Gurin, Elouen Hermand, Yui Terada curated by HEM.

Idea, music, scenography & artistic direction: Dimitri de Perrot / Dramaturgy: Anna Papst / Co-composition: Balz Bachmann / Sound design: Max Molling / Lighting design: Karl Egli / Scenography – research and design: Franziska Born / Set design – plans and construction: Leo Hoffman / Additional music and voices: Lara Barsacq, Marc Bodnar, Miro Caltagirone, Jack Ellis, Laslo de Perrot, Nino de Perrot, Michael Fehr, Tarek Halaby, Laurence Mayor, Dimitri Jourde, Jeff Loiselette, Gaël Santisteva, Julian Sartorius, Michi Sauter, Fred Ulysse / Sound research: ICST / Peter Färber / Construction assistance: Ateliers Gessnerallee / Music assistant: Peter Tillessen / Dramaturgical think tank: Lukas Bärfuss, Imanuel Schipper / Tour management: Jorge Bompadre, Karl Egli, Max Molling, Pablo Weber / Technical direction Studio DdP: Pablo Weber / Communication & Think tank Studio DdP: Christoph Meier / Distribution: Studio DdP.

Dimitri de Perrot began his artistic journey in the 1990s as a DJ and turntablist. Today, he is a sound artist, musician, scenographer and director, using sound as a central vehicle for theatrical storytelling. His productions invite audiences into deep, attentive listening—which he sees as a vital foundation for living together. Listening, he believes, must be practised and nurtured; it requires inner availability. By giving it time, we open ourselves to encounter and discovery. Listening, for him, is the beginning of understanding—and of change. Phrases like “What we hear belongs to us. What we do with it shapes the way we live”, and “The ear is a space of freedom—because it cannot be closed”, are central to his thinking.

NIEMANDSLAND – A Journey into What Lies Between Us is an immersive sound space, woven with an infectious music score made up of everyday noises and human murmurs. In this “discotheque of the everyday”, the audience moves freely. There are no seats, no stage, no actors—just space, sound and the public—us. *NIEMANDSLAND* seeks to inspire wonder, reflection and connection, offering a space at the crossroads of theatre, concert, installation and celebration.

Dimitri de Perrot co-founded the artistic collective MZdP (1998–2005) and the directing duo Zimmermann & de Perrot (2006–2017). In 2017, he established his own production platform, Studio DdP. He lectures at the Zurich University of the Arts (ZHdK) and has been an associate artist (Hauskünstler) at Gessnerallee Zurich since 2023. *NIEMANDSLAND* has been presented at EinTanzHaus / Nationaltheater Mannheim, Gessnerallee Zurich, ZeitRäume / Kaserne Basel, Südpol Lucerne, Hellerau Dresden, Theater Chur, and Le Centquatre / Centre culturel suisse Paris, between 2021 and 2022.

www.dimitrideperrot.com

1. *50 Hertz*, photo © Baptiste Coulon.2. Video still from *50 Hertz*, performance at Centre d'Art Contemporain Geneva, Bourses de la Ville 2023. © Eva Zornio, Abjoy Studio.

Salômé Guillemin (FR/CH, 1993, based in Geneva)
***50 Hertz, Le chant du spectre*, 2019, installation and performance**
 Experimental music, ceramics, water, electricity.

The ceramics were made at CERCCO, Geneva. *50 Hertz* was developed at Fondation l'Abri.

Salômé Guillemin creates set designs, instruments, experimental music performances and sound installations accompanied by graphic scores. Her sonic practice centres on the exploration of drone music as an immersive sound form. Rooted in a minimalist aesthetic, her work focuses on textures, sustained frequencies, and the near-imperceptible evolution of sound over time. These subtle dynamics encourage a deepened awareness of listening, interrogating how sound exerts power, how it activates our senses and how we inhabit acoustic space.

50 Hertz is a drone music performance built around a set of neon tubes and ceramics, amplified with effects. The fully analogue setup draws on the 50Hz hum of household electrical current: the electromagnetic radiation emitted by the neon lights is captured by the ceramics, generating signal interference and resulting in audible modulations. The conductive and insulating properties of the clays and glazes used produce a raw sonic material, shaped through a repertoire of gestures and points of contact with the ceramic objects. Each artefact carries its own vocabulary of movement and sound, allowing for multiple, distinct sonic pieces.

The performance and its system are firmly grounded in the tradition of drone music—a genre built on continuous sound layers that create a sensory experience conducive to introspection. Through sustained tones and evolving textures, the composition reveals harmonics, interferences and beating patterns between frequencies. These elements invite reflection on the depth of listening, the physical perception of sound, and sound itself in its raw, unadorned state and sheer presence.

Guillemin's work has been presented at numerous venues and festivals, including La Bâtie, Centre d'Art Contemporain, Archipel, cave12, Pavillon ADC, L'Abri, Festival Akouphène, La Comédie, C'est déjà demain, and Les 6 toits in Geneva; NIFF in Neuchâtel; Kunstraum Walcheturm and Sonic Matter in Zurich; La Cambre in Brussels; the International Triennial of Design and Social Innovation in Liège; and through the ECART network (European Ceramic Art & Research Team) at Palazzo Trevisan in Venice.

www.salomeguillemin.ch



1. Jean-Luc Hervé © Quentin Chevrier.

2. Image de référence pour la préparation de *Sombre*: Giotto, *Le Prêche aux oiseaux*, vers 1295, Église supérieure de la basilique Saint-François d'Assise.

Jean-Luc Hervé (FR, 1960, based in Paris)
***Sombre / Topos* – Music salon with a population of sound animals**

Performer: Myrtille Hetzel
 Sound engineer: Camille Giuglaris
 Executive producer: Ensemble L'itinéraire

9.11 – 2 pm – 8 pm Sound diffusion and performance (12 min.) performed by Myrtille Hetzel at 3 pm, 4 pm, 5 pm and 6 pm.
 14.11 – 10 am – 12 pm. Musicologist Nicolas Donin interviews Jean-Luc Hervé about his ecological approach to composing for spaces and in particular about the choices made for the sound installation presented at Utopiana. With the participation of the audience and students from the seminar *Ecological Issues in Music and Musicology* (University of Geneva).

“To install loudspeakers and a musical instrument in a house, as Jean-Luc Hervé does in *Sombre*, is to learn how to inhabit a space through sound. This aesthetic act raises important questions. When musical composition becomes an *in-situ* exploration, the traditional boundaries of the concert begin to blur: where does the text end and the context begin? Is the audience listening to a work, a place or a relationship? What kind of connection emerges between pre-programmed sounds and those generated in the here and now?”—Nicolas Donin

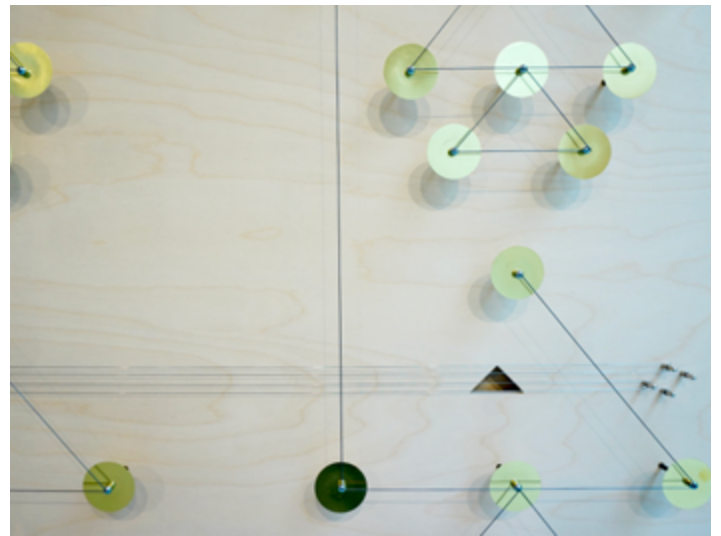
Project in partnership with Utopiana, the Musicology Unit of the University of Geneva, and L'itinéraire Paris.

Jean-Luc Hervé is deeply inspired by nature, and his compositional practice explores the relationship between music and environment—both in the writing itself and in the forms and contexts of performance and sound installations. He draws a parallel between listening to new music and the experience of a walk in nature, where the ear remains alert to the surrounding sonic landscape.

Sombre, for cello and sound installation, forms part of a cycle of solo and chamber pieces that invite audiences to tune into their environment. The musician becomes a guide, opening our ears to the sounds around us. Like Saint Francis of Assisi, Papageno or the bird-whistlers of old, the performer enters into dialogue with the invisible presences that populate the space. At Utopiana, the house is transformed into a resonant ecosystem of dispersed and unseen sound sources. Each one repeats and gradually evolves a short musical motif, forming a vast polyphony reminiscent of animal communities in nature—of insects, amphibians or birds. Specific moments are designed for close listening, as a group gathers around the cellist performing the *Sombre* score. The music begins by weaving itself into the polyphony of the installation; then, as the instrument's tones unfold under the musician's hands, the sounds come alive, gain independence and continue developing even after the performer has left—forming a new “population” of sonic creatures.

Jean-Luc Hervé studied at the Conservatoire Supérieur de Musique de Paris with Gérard Grisey. His doctoral thesis in aesthetics and a research period at IRCAM allowed him to articulate a theoretical framework around his compositional practice. A residency at the Villa Kujoyama in Kyoto marked a turning point in his work, followed in 2003 by a DAAD residency in Berlin. In 2004, he co-founded the *Biotope*(e) initiative with Thierry Blondeau and Oliver Schneller. Much of his current work focuses on site-specific concert-installations.

www.jeanlucherve.com



1. and 2. *Multiverse of a Birdcage*, La Chaux-de-Fonds Museum of Fine Arts as part of the Les Amplitudes Festival, 2024, photo © Alexandre Joly.

Alexandre Joly & Daniel Zea (CH/FR, 1977 & CH/CO, 1976, based in Geneva)

***Multiverse of a Birdcage*, 2020–2025, electroacoustic installation (piezo sensors, piano strings, copper wires and wooden panels). Exhibition with sound contributions from 40 artists.**

Residencies and concerts by four guest artists: Olga Kokcharova (1985), Sergei Leonov (1994) with Ensemble Vortex, Jiwon Seo (1993).

Multiverse of a Birdcage is a collaborative project by Alexandre Joly, who created the speaker panels, and Daniel Zea, who designed the sound diffusion interface. The installation consists of 17 suspended speaker panels forming a 17-voice spatial sound system. This hybrid *acousmonium* contains around 1,500 piezo sensors—tiny discs that vibrate when receiving a signal. Attached magnetically to steel rods and interconnected with copper wires and piano strings, the visible circuitry sketches graphic compositions that evoke the aesthetics of experimental lutherie. These sound-diffusing instruments subtly colour the audio with delicate reverberations, which unfold as the panels move through space. Like an intimate listening salon, *Multiverse of a Birdcage* invites visitors to explore a multiplicity of sonic worlds. The collective instrument plays a growing repertoire of sound pieces—currently 40 works—which expands with each presentation. Joly and Zea regularly invite artists to contribute new compositions designed to be broadcast through the system. On the occasion of KorSonoR, they are inviting three artists for a residency: Olga Kokcharova, Sergei Leonov and Jiwon Seo. Each artist will have one week to create a new work, which will then be presented in concert within the installation. In addition, Alexandre Joly and Daniel Zea will also use the installation for one week to work on their respective pieces, which will likewise culminate in a concert.

The current list of 40 contributing artists includes: Andrea Agostini, Simone Aubert, Alberto Bernal, Stéphane Borrel, Daniele Bravi, Laurent Bruttin, Horowitz aka Romane Chabrol, Arturo Corales, Marie Delprat, Santiago Diez-Fischer, D'Incise, Laurent Estoppey, José Miguel Fernández, Fernando Garnero, Daniele Ghisi, Francisco Huguet, Eduardo Imasaka, Carlos Iturralde, Alexandre Joly, Olga Kokcharova, Panayiotis Kokoras, Mario Lorenzo, Eric Maestri, Agathe Max, Francisco Meirino, John Menoud, Yota Morimoto, Gilbert Nouno, Stephen O'Malley, Nathalie Rebholz, Mauricio Rodriguez, Ana Maria Romano, Andrea Sarto, Tomoko Sauvage, Patrick Schleuter, Jiwon Seo, Emma Souharce, Marco Suárez-Cifuentes, Swann Thommen, Johan Treichel, Daniel Zea.

Alexandre Joly's work lies at the crossroads of sculpture, sound installation, music and site-specific interventions, whether within architectural settings or so-called "natural" landscapes. His work aims to offer new experiences of time and space. He is drawn to materials of often natural origin (wood, feathers, stone, plants, taxidermied animals) and explores their transformation and poetic repurposing. A key feature of his sound work is the use of piezo sensors: small industrial transducers he retools for sound diffusion. His interest in spirituality, particularly in Zen and other Eastern philosophies, quietly permeates his artistic language. He has presented solo exhibitions at Musée Ariana and Musée d'histoire naturelle in Geneva, the Chengdu Institute of Biology in China and the Musée des Beaux-Arts du Locle.

www.alexandrejoly.net

Daniel Zea is a Swiss/Colombian composer, sound artist and designer based in Geneva. His artistic practice spans instrumental and electroacoustic music, hybrid performance involving video, sound, gesture-tracking systems and physical computing, as well as programming. He often collaborates on interdisciplinary projects involving visual arts, choreography and live performance. He lectures at HEAD – Genève (Lab for Interactivity and Programming) and is a co-founder and artistic director of Ensemble Vortex, where he works as both composer and performer. Zea has served as lead artist for multidisciplinary residencies at the Fondation Royaumont, and most recently at GRAME – Centre national de création musicale in Lyon. In 2024, he was featured as the guest artist at the monographic festival Les Amplitudes in La Chaux-de-Fonds.

<https://danielzea.org>

Olga Kokcharova is a sound artist, composer, musician and landscape architect. She is drawn to everything that can be heard —regardless of medium. Her work involves analogue modular synthesisers, prepared instruments and field recordings, which she uses to create compositions, radio pieces, multichannel electroacoustic improvisations, soundtracks, soundwalks and public sound installations. She actively participates in multidisciplinary research labs alongside anthropologists, architects, landscape designers, artists, sociologists and urban planners, integrating sound as a key element in shared reflection and spatial design.

<http://kokcharova.zov308.org>

Sergei Leonov is a composer and sound artist whose work spans electronic and instrumental music, science/art performance and experimental pop. Trained in Saint Petersburg and later at HEM, he blends repetitive musical structures with spectral exploration, fusing folk and scientific themes, and combining classic instrumental timbres with the sonics of pop synthesisers. He teaches at HEAD – Genève and collaborates with ensembles such as Ensemble Vortex, HYPER DUO and PlayTime. In 2024–2025, he is an associate artist at L'Abri in Geneva, where he has presented performances for Festival Electron, Fête de la Musique and Nuit des Musées.

www.labrigeneve.ch/artistes/sergei-leonov

Jiwon Seo is a South Korean composer based in Paris. Working across instrumental, vocal and electronic formats, they develop their music through traditional compositional methods while shaping a new conceptual genre. Their practice incorporates video, movement and a distinctive personal language built from diverse sonic materials: new composite timbres, sounds of the human body and dynamic rhythms drawn from folk and shamanic traditions. These elements are woven into cohesive musical structures that engage with wider societal questions. Seo is deeply interested in literature and new media and explores expanded musical expression through 3D animation, game design and AI.

<http://seojiw.xyz>

Ensemble Vortex defines itself first and foremost as a collaborative structure. Its artistic vision is driven by the creation of new repertoire, experimentation and the discovery of emerging composers and artists. Deeply engaged in hybrid projects, Vortex explores the intersection of contemporary music with new media and motion-tracking technologies. The ensemble has commissioned and premiered over 200 new works by young composers from around the world. Vortex has been invited to perform at prestigious venues and festivals including the Fondation Royaumont (France), STEIM (Netherlands), Festival Archipel (Switzerland), ReMusik (St. Petersburg), Warsaw Autumn, Bendigo International Festival of Exploratory Music (Australia), Acht Brücken (Cologne), and contemporary music festivals in Santiago, La Serena, Bogotá, Medellín, and Buenos Aires.

<https://ensemblevortex.com>



1. and 2. *Grammar of calculated ambiguity*, Stills © Gabriela Löffel.

Gabriela Löffel (CH, 1972, based in Geneva)

***Grammar of calculated ambiguity*, 2024, 76 min., installation, 1 video channel, speakers, headphones.**

With Andrea Binder, political scientist; Katharina Pistor, lawyer; Juliette Garside, journalist; Oliver Zihlmann, journalist; Leah Bradshaw, linguist; Volker Dellwo, linguist.

Erika Irmler: Camera

Valentin Dupanloup: Sound engineer

Olga Kokcharova: Sound editing and composition

Gabriela Löffel works primarily with time-based media, focusing on the grey zones of political and financial structures, as well as the infrastructures that sustain them. Her practice involves shifting and translating documented immediacy into the realms of interpretation and staged re-enactment—strategies that characterise her working process. This approach often results in long-term projects that open up critical spaces for questioning and introduce breaks in linear narratives. She is particularly interested in the obliqueness of subject and context. It is within this gap—brought about by her unique method of engaging with her subjects—that her work fosters reflection on how we construct meaning in a world increasingly shaped by the fragmentation of knowledge.

“Grammar of Calculated Ambiguity is a video installation based on an audio recording I made two weeks after the publication of the Pandora Papers 1,” Löffel explains. *“It was captured during a conference dedicated to the offshore finance industry. The event was closed to the public and intended exclusively for professionals in the financial services sector – trustees, lawyers, wealth managers—insiders often regarded as the architects of offshore financial structures. The financial industry bears a significant share of responsibility for pressing global emergencies, including climate change and the dramatic rise in inequality. Examining the structures and infrastructures underpinning this industry is at the heart of this project.”*

“I made this audio recording during a panel discussion on public perception of the financial industry,” explains Gabriela Löffel. *“Due to the recording conditions, several segments are difficult to hear, disrupted by ambient noise. In order to retrieve the words obscured by the noise and confront the content itself, I invited a group of experts into a sound studio to collectively analyse the recording. The group was filmed throughout the entire process of close listening, dissection, and analysis—as well as their narrative reconstruction.”—Gabriela Löffel*

Löffel's work was most recently shown in the exhibition *Neutrality Model* at Aargauer Kunsthau Aarau (2025). Her projects have also been presented at MAST Bologna, artgenève, FMAC Geneva (2024), Kunsthau Interlaken, Matca Cluj-Napoca, the Kochi-Muziris Biennale in India (2023), Friche la Belle de Mai Marseille, Kasseler Dokumentarfilm- und Videofest, Swiss Art Awards Basel (2022), Vebikus Kunsthalle Schaffhausen (2021), Standard/deluxe Lausanne and Optica Centre for Contemporary Art in Montreal (2020). In 2025, her diptych video *Nous n'avons pas besoin de nous connaître à l'avance* will be featured at the Chêne-Bourg station as part of MIRE, a video art programme in Geneva's Léman Express rail network curated by FCAC.

<https://loeffelgabriela.com/>



1. *Felix aux pays des merveilles*, photo © Jean-Christophe Lett, courtesy Galerie Anne Barrault.
2. Vue d'exposition *Hooky Wooky*, Transpalette Bourges, photo © Jean-Christophe Lett, courtesy Galerie Anne Barrault.

Marie Losier (FR, 1972, based in Paris)

***an eye in my ear / an ear in my eye*, 7 film boxes and curtain device.**

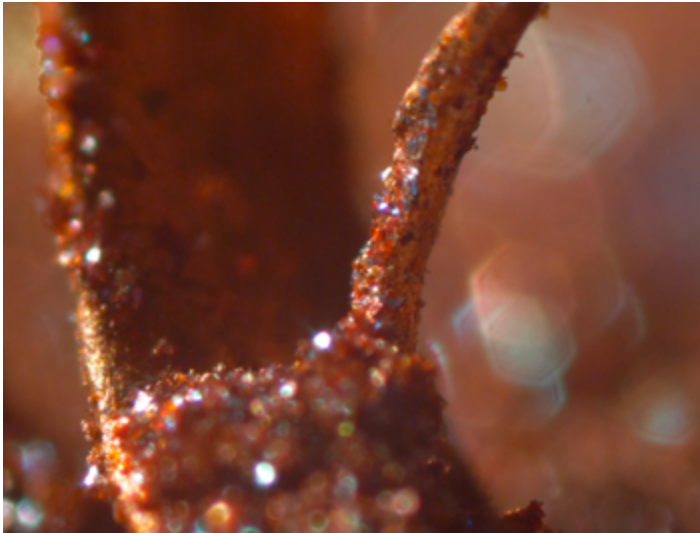
Screening of the films *Felix in Wonderland* (2019, 51 min.) and *Barking in the Dark* (2025, 37 min.)

Marie Losier is a filmmaker, visual artist and long-time devotee of experimental music. Her films are created in close collaboration with their subjects, marked by a rare and touching sense of intimacy and empathy. "Filming the creative process of sound and music, their performance and imagination, is what gives me the impulse to make films with and about musicians. I try to invent, through images, what sound can do to the body. To translate the magic of music into cinema. I film in 16mm without synchronised sound, which allows me to create my own soundtracks during editing, using foley and compositions that add another layer of life's colour. For this exhibition, I'm presenting a series of film boxes—individual cinemas inhabited by outtakes from my filmed portraits of musicians I've been connected with through friendship for over two decades. Eyes wide open and ears delightfully awakened."—Marie Losier

For *KorSonoR*, a special collection of film boxes is being presented within a curtain installation. These handcrafted boxes feature kaleidoscopic filters, optical devices or peepholes through which viewers can glimpse unreleased outtakes from Losier's films made with and about musicians such as Felix Kubin, Genesis P-Orridge, Peaches, ARLT, David Legrand with Elg, and The Residents. A new film box has been produced especially for the occasion, projecting flickering images of Tony Conrad dancing, displayed on a turntable. In addition, two of her feature films—*Felix in Wonderland* (2019, with and about experimental musician Felix Kubin) and *Barking in the Dark* (2025, with and about The Residents)—will be screened at Cinémas du Grütli, followed by a discussion with Marie Losier and her producer Mathilde Delaunay.

Marie Losier studied literature at Nanterre and fine arts in New York, where she lived for 25 years. She is best known as a filmmaker, with her films screened at major international festivals including Cannes, Berlin, Venice, Locarno and Rotterdam, as well as in leading museums such as Tate Modern (London), Centre Pompidou (Paris), MoMA (New York), Whitney Museum (New York) and the Cinémathèque française (Paris). Losier also exhibits in contemporary art spaces, including Transpalette in Bourges (2025), Le Creux de l'Enfer in Thiers (2024), Fondation Ricard in Paris (2019) and BBB Centre d'art as part of Le Printemps de Septembre in Toulouse (2018). Her latest feature film, *Barking in the Dark*, has been selected for the Official Selection at the International Film Festival Rotterdam in 2025.

www.marielosier.com



1. and 2. μ 'mu-', 2024, stills © Marina Rosenfeld

Marina Rosenfeld (US, 1968, based in Brooklyn/New York)

**μ (mu-), 2024, 4K video, 2 channels, colour (13 min. 48 sec. and 7 min. 34 sec.),
4-channel sound.**

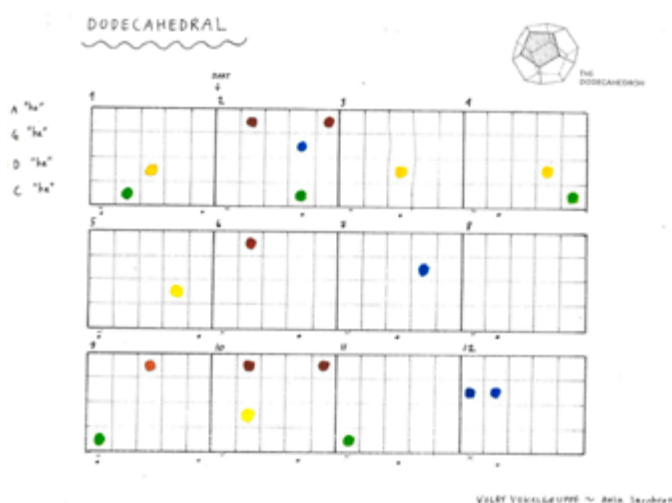
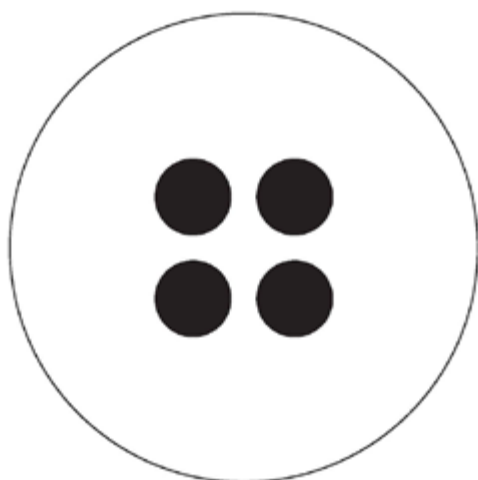
**μ is a joint commission by EMPAC Experimental Media and Performing Arts Center, New York,
and the 15th Gwangju Biennale in 2024. μ was finalised during a residency at La Becque, La
Tour-de-Peilz, in 2024.**

Marina Rosenfeld is an artist, composer and musician whose work traverses disciplinary boundaries across music, performance, improvisation, video and sculpture. Since the 1990s, her practice has continually investigated the fundamental conditions of sound and music.

μ (mu-) is a two-channel video and sound installation filmed at a microscopic scale on the surface of a dubplate—a medium long central to Rosenfeld's artistic and musical production. Named after the mathematical coefficient of friction or touch, μ is exhibited on two screens, where sound and image unfold in constantly shifting juxtapositions. The work stages a meeting between a series of stylus-like objects and an elemental landscape in which sonic inscription appears to be perpetually underway. μ imagines the work of the stylus in this borderless, pigmented terrain as a kind of avatar moving through a space of quantum conditions, where the proto-social and material potentials of music overlap and collide. The sensual topography of the recording surface generates a complex tapestry of fricative, scattered sounds, deformed through the physical act of inscription. " μ immerses us in the infrastructure of sound through a hyper-magnification of its material conditions, reimagining the base matter of sound as a rich field of individual articulation and social encounter." (Artforum, 2024)

Rosenfeld has presented solo works at major institutions including Park Avenue Armory, MoMA (New York), Portikus (Frankfurt), Serralves (Porto), the 2024 Gwangju Biennale, the Biennales of Montréal, Whitney and PERFORMA (New York), as well as the Documenta 14 radio programme, alongside performances and exhibitions across Europe, the Americas, Asia and Australia. As a turntablist working with original dubplates, she has performed and recorded with George Lewis, Okkyung Lee, Eli Keszler and Ben Vida, and has composed live scores for choreographers such as Ralph Lemon, Maria Hassabi and the Merce Cunningham Dance Company. She is the recipient of a 2011 Grants to Artists award from the Foundation for Contemporary Arts, and the 2024 Alpert Award in the Arts (Visual Art). She has held residencies at La Becque (Tour-de-Peilz), EMPAC – Experimental Media and Performing Arts Center (Troy, NY) and the Emily Harvey Foundation (Venice). Her recordings have been released on Room40, Shelter Press, 901Editions and INFO Unltd.

www.marinarosenfeld.com



1. Goboexcello 1, positif © Francis Baudevin 2. Score Dodecahedral © Valby Vokalgruppe, Anja Jacobsen

Valby Vokalgruppe (DK, Anja Jacobsen, Lil Lacy, Sonja LaBianca, Laura Marie Madsen, collective founded in 2008, based in Copenhagen) + Francis Baudevin (CH, 1964, based in Lausanne)
***Solids for Voices*, a cappella vocal trances for four voices and gobo projections**
In partnership with Ensemble Vide

Jean-Baptiste Bosshard / TMS: sound engineering and gobo programming

In 2008, Danish singer and composer Anja Jacobsen began a series of vocal explorations with eight singers. The group developed a music centered on rhythms and voices. These explorations gave birth to the quartet Valby Vokalgruppe, which over the years has evolved and occasionally integrates instruments. The four singers collectively composed four large-scale pieces with a cross-disciplinary aesthetic, some of which include texts drawn from plays, projections of texts on the walls, and at times the participation of dancers and classical singers. With the album *SOLIDS FOR VOICES*, released in autumn 2025 and premiered in Switzerland on this occasion, Valby Vokalgruppe returns to its roots.

SOLIDS FOR VOICES are short but densely concentrated rhythmic explorations that, through repetition, transform into trance. The music combines extreme precision with gentleness and radicality. Intense concentration and a playful spirit coexist and transcend the instant of sound. Geometric figures such as Platonic solids are translated into vocal rhythms, while melodies emerge intuitively. The group fully disappears into voice, rhythm, and trance.

Considering Valby Vokalgruppe's interest in geometric forms, Ensemble Vide and Arta Sperto / KorSonoR invited Francis Baudevin to conceive a visual contribution for this concert. Drawing on the repertoire of forms present in his works and references, he proposes a composition based on circles (notes) arranged in squares and circles, in both positive and negative. These motifs will be projected into the space using gobos.

Presentation of Valby Vokalgruppe's album *Solids for Voices* (Hands in The Dark Records) and Francis Baudevin's monograph *Poptones* (jrp/editions / KBCB)

The members of Valby Vokalgruppe are singers, musicians and composers, each active in both solo and collective projects. The group has performed across a wide range of venues, museums and festivals in Europe, including Roskilde Festival, Copenhagen Jazz Festival, the Museum of Contemporary Art Roskilde, Click Festival, Arken Museum of Modern Art (Denmark), Goteborg Art Sound Festival, Skissarnas Museum (Sweden), CC No 1 Festival in Berlin (Germany) and Ancienne Belgique in Brussels (Belgium).

<https://egetvaerelse.dk>

Francis Baudevin is a key figure in the neo-geo postmodern movement. He has developed a distinctive approach to abstraction by revisiting geometric motifs and drawing from advertising iconography. A knowledgeable collector and scholar of music and sound art, Baudevin explores the connections between visual art and music, particularly through record sleeve design. In 2011, he created the official poster for the Montreux Jazz Festival and curated the exhibition *Unisson* at the Centre culturel suisse in Paris. He also produced an animated video based on one of his paintings, with a soundtrack by Christian Pahud. Baudevin has had major retrospectives at MAMCO Geneva (2005) and Centre Pasquart Bienne (2023), along with solo exhibitions at institutions such as Frac Normandie in Sotteville-lès-Rouen (2024), FRAC Franche-Comté Besançon (2013), Kunstmuseum Thun (2012) and the Palais de l'Athénée Geneva (2009). He is the recipient of the Leenaards Cultural Prize in 2024.

<https://leenaards.ch/prix/francis-baudevin>



1. James Webb preparing his performance *A Series of Personal Questions Addressed to the Port Statue*, inv. 004261, Musée d'art et d'histoire, Geneva © Olivier Kaeser
2. *A series of personal questions addressed to the Rhin*, Triennale Monheim, 2023, photo © James Webb.

James Webb (SA, 1975, based in Stockholm)

A series of personal questions addressed to the Port Statue, currently housed in the Musée d'Art et d'Histoire Geneva, inventory number 004261, creation, performance in English and French, by James Webb and Anya Léveillé

A series of personal questions addressed to Lac Léman, sound installation

James Webb has an academic background in religion, theatre and advertising. His artistic practice has been described as an exploration of belief and the dynamics of communication in our contemporary world. He often employs found objects, sound and text as tools for this inquiry.

In his ongoing project, *A Series of Personal Questions*, Webb poses spoken questions to selected objects or spaces. These interventions may take place live or as sound installations, with speakers positioned in relation to the chosen object. No answers are written, offered or implied. Each question is suspended—left open—before the next one is posed. One outcome of this approach is that the audience may find themselves turning to the object for answers, potentially projecting their own responses onto it.

With this work, Webb suggests that every object is more than the sum of its parts or its symbolic meaning—it has, in a sense, lived through a unique set of experiences. The object is never physically altered, touched only by sound waves. The project offers an encounter, not an imposition of meaning, giving initiative back to the object through the act of questioning. The form of address seeks to honour the object and create a space for it to communicate on its own terms. The questions—and the internal answers they may provoke—serve to reframe the object, challenging conventional exhibition conditions and opening new paths for interpretation, parallel narratives and conceptual possibilities.

For *KorSonoR*, James Webb presents two new works from his ongoing series *A Series of Personal Questions*. The first, *A series of personal questions addressed to the Port Statue, currently housed in the Musée d'Art et d'Histoire Geneva, inventory number 004261*, is a live performance focused on the Port Statue (c. 80 BCE), a remarkable and enigmatic artefact discovered in the late 19th century in Geneva's harbour, now held in the collection of the Musée d'Art et d'Histoire (MAH). The second, *A series of personal questions addressed to Lac Léman*, takes the form of a sound installation in a public space along the lakeside.

James Webb has held solo exhibitions at the Art Institute of Chicago (USA), Yorkshire Sculpture Park (UK), Liljevalchs Konsthall (Sweden), Hordaland Kunstsenter and Kunsthøuset Kabuso (Norway) and the Johannesburg Art Gallery (South Africa). He has participated in numerous group exhibitions, including the 8th and 16th Lyon Biennales, the 13th Sharjah Biennial, the 13th Havana Biennial, the 4th Prospect Triennial in New Orleans and the 55th Venice Biennale. His work is held in several major public and institutional collections, including the Art Institute of Chicago and the Smithsonian National Museum of African Art (USA), Tate Modern (UK), MAXXI (Italy), the Khalid Shoman Foundation (Jordan) and the Kadist Foundation (France & USA).

<https://theotherjameswebb.tumblr.com>

Arta Sperto's team for *KorSonoR* 2025

Olivier Kaeser, director of Arta Sperto

Curator of *Dance First Think Later* (2020, 2022, 2024), curator of *KorSonoR* (2023, 2025), editor of *Dance First Think Later – Le corps pensant entre danse et arts visuels Vol.1*, ed. Arta Sperto, Les presses du réel, 2024.

Career: Co-director (with Patrick de Rahm) of the book *Arsenic 30*, Lausanne (2022) /

Curator of the exhibition and editor of the publication *A escala humana* by La Ribot, Sala Alcalá 31, Madrid (2022) /

Co-founder and editor-in-chief of *Grand Théâtre Magazine* (2019-2021) /

Writer of texts for exhibition catalogues / Member of juries and artistic committees

2008–2018: Co-director (with Jean-Paul Felley) of the Centre culturel suisse in Paris, the French branch of Pro Helvetia – Swiss Arts Council

1994–2008: Co-director (with Jean-Paul Felley) of attitudes – independent art space based in Geneva

Sophie Fontaine, general coordination

Céline Peruzzo, communications

Claire Jousson, production

Serafin Brandenberger, Gaël Grivet, Antoine Siron, exhibition management

Schaffter Sahli, visual identity

Fabrice Cortat / Wonderweb, website

Stéphane Darioly / Videocraft, video recording and editing

Emmanuelle Bayart, photographic documentation

Gaëlle Dumas Edwards, cultural outreach

Marianne Caplan, Manon Clerc / La petite boîte, accounting

AJS Craker, translation

Sébastien Gross, intern

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Partners of the 2nd *KorSonoR* - exhibition-festival

Le Commun

Bongo Joe

Ensemble Vide

Ensemble Vortex

Fonderie Kugler

Haute école de musique de Genève (HEM)

Les cinémas du Grütli

L'Itinéraire

Musée d'art et d'histoire (MAH)

Musée d'ethnographie Genève (MEG)

Pneu – Le Vélodrome

Scènes du Grütli

SOMA

Unit of Musicology of the University of Geneva

Utopiana

La Vetrina, Venice