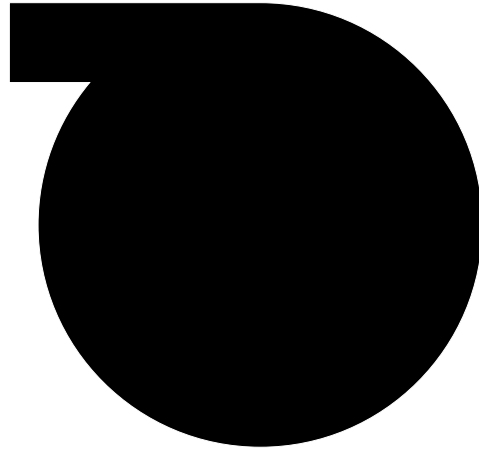


MEDIUM



RASHT MULTIMEDIA FESTIVAL

INSTALLATION / ELECTROACOUSTIC CONCERT / LECTURE

MEDIUM FESTIVAL

is an annual event in Rasht city which focuses on multimedia art. This festival tries to introduce and create the Art and Thoughts which draw a vision beyond the traditional forms. Here we try to review the perceptions of Form, Aesthetic, Artwork and its relations with society and environment.

This festival is independent and manages by a team of Artists and organizers from various cities of Iran

First day - May 4th

Installation Art:
13-10 and 20-17

Lectures:
Artistic music - non-artistic music
17:30 - 18:30

A study on installation art in the post-human era
19 - 20

Second day - May 5th

Installation Art:
13-10 and 20-17

Electroacoustic Concert (iranian composers):
19 - 20

Second day - May 5th

Installation Art:
13-10 and 20-17

Electroacoustic Concert (international composers):
19 - 20

LECTURE

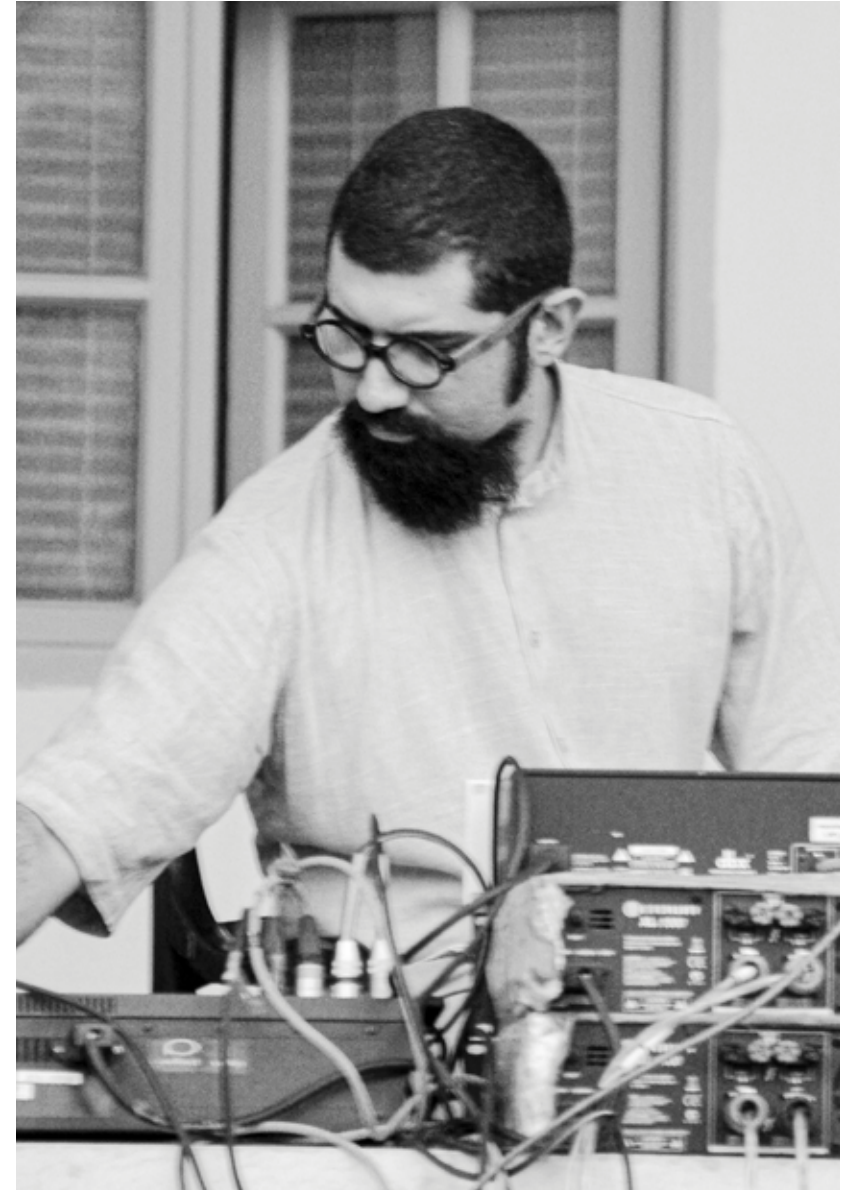
NIMA A. ROWSHAN

ARTISTIC MUSIC - NON-ARTISTIC MUSIC

Moderator: Ali Moradi

Nima A. Rowshan (b.1985)

Began studying music by playing the piano. By entering the Art University of Tehran in 2005, he studied with "Hamed Mohajer" and at the same time, he started composition experimentally and through studying the great composers. Nima later attended master classes of "Alireza Mashayekhi". He co-founded "Ensemble-M" in 2006 to perform & introduce contemporary classical music in Iran. In 2009 he decided to pursue further studies with "Michel Merlet" at the "école normale de musique de Paris". He is active as a composer and his works have been performed variously in festivals and events in the US, Europe, Asia and the middle east such as Donaueschingen Musiktage and by ensembles and orchestras such as Klangforum Wien, KNM Ensemble Berlin, Living Earth Show, and Nipler Symphonic Orchestra. He is also the curator of discussion panels at "Tehran Contemporary Music Festival" and the artistic director of "Aleph Foundation".



ERFAN GHIASI

A STUDY ON INSTALLATION ART IN THE POST-HUMAN ERA

Erfan Ghiasi is a multi-disciplinary artist based in Tehran, working in different mediums such as documentary photography, performance, Installation art, and interventionist art. His aim is to bring to light those aspects of reality Which are hidden.



INSTALLATION ART

THE ROOMS

is a collective installation art exhibition with three artists. Installed in three separate rooms, and connected with an imaginary line together. In **The Rooms**, poetry is considered as a material; a substance that flows through space in a room, in the form of sound, and causes particles to move. It reveals its words to the eye in another room, And in its absence in the third room, insists on its existence. The poem that appears in these rooms was written by Bijan Elahi in the late 1960s. This installation borrows its title from the title of this poem.

MORTEZA GHahreMANIAN

Morteza Ghahremanian (b.1989) lives in Gorgan, Iran. is a newmedia artist. Morteza started working in the field of visual arts with graphics. Then he expanded it into the fields of digital art, 3d Visualization and Visual programming. His main activity in the last few years is experience in the digital world. Practice, trial and error in various fields such as simulation, generative visual systems, microcontrollers, and anything that can be created and controlled with something called "data." Playing with this data in the 3D world with extensive simulation capabilities leads to the production of many worlds. His effort is to build a bridge between these worlds. Morteza's works have been presented in Tadaex festival, Set Fest, Parasang Live London, Alice Copenhagen, Neoshibuya Tokyo, Rasht Independent Performances, Engage 2021, Creative Code Art 2020 New York, in the field of audiovisual and video art.



ALI HASHEMLOU

Ali Hashemlou, 1989, Tehran

Is a composer and multimedia artist based in Rasht. In recent years he had focused on Installation art, Land art and organizing the new media art events. His thoughts and aesthetics have basics on achieving a creative connection between art work, the environment and the audience. He tries to carry the perception of the audience beyond the borders between reality and imagination, and use the imaginations as a base for re-conception of reality.



NARGES MOSTAFALOU

Narges Mostafalou AKA Guess lou lives in Gorgan, Iran.

She started her career on stage in the dramatic field of theatre, but after a while, she became interested in public places and how performative arts can interact with people off the stage. Her main subject became finding unused and public spaces as a location for making art. The topic is still the same. She is a multidisciplinary artist. She uses mediums as a tool for translating ideas. language, literature, science, and climate change are her fields of research.



**ELECTROACOUSTIC
CONCERT / IRANIAN COMPOSERS**

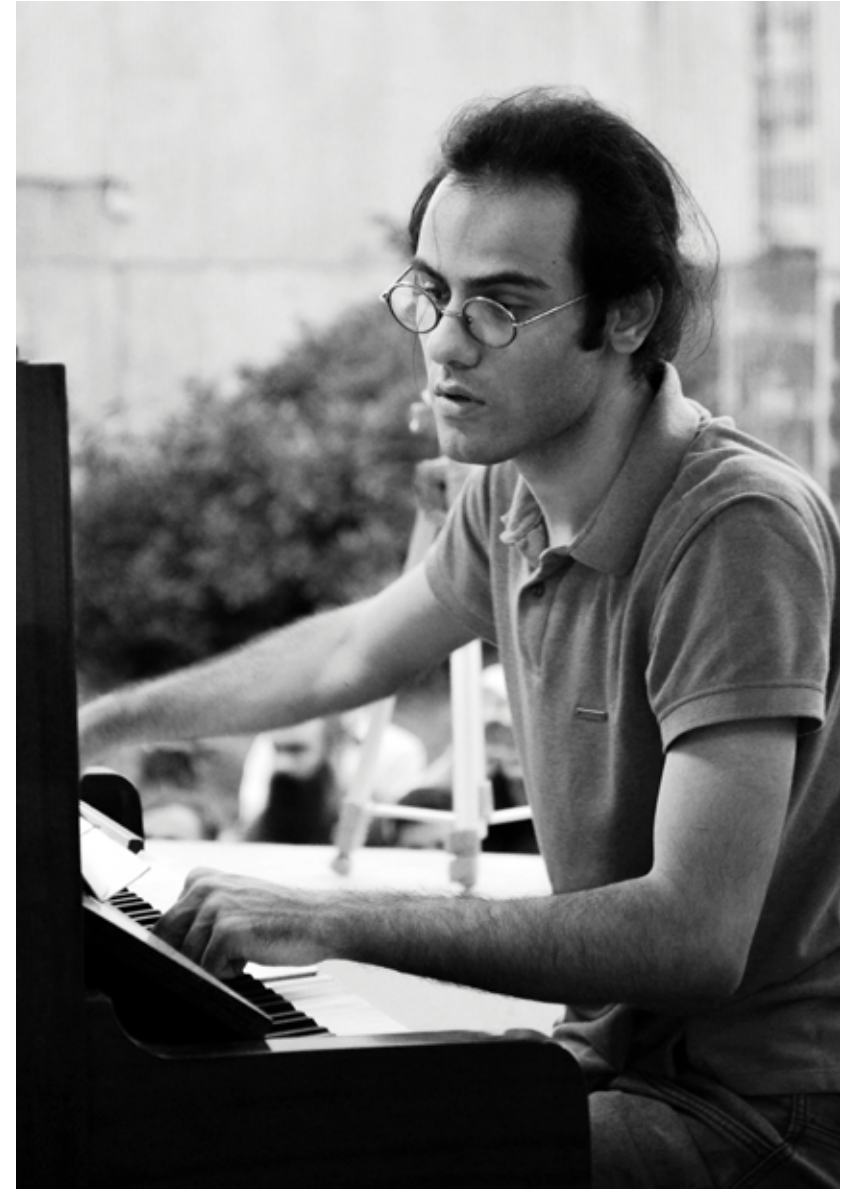
AFSHIN MOTLAGHFARD

Afshin Motlaghfard (Shiraz-1991).

began his music studies with Violin, under the instruction of Kaveh Keshavarz, Then he attended in theory and composition classes of Ali Radman. In 2014 graduated from Azad university of shiraz with a bachelor's degree in composition and after that pursued his Studies in Composition with Mehdi Kazerouni and Ashkan Behzadi. Alongside his composition career, Afshin is a self-taught pianist, and he has performed and organized numerous piano recitals and electroacoustic events in Iran.

Piece: Sketch 1 (Fixed media for 4 channels) 2020

This sketch was created for accompanying a performance, which finally I decided to develop to its final form as an abstract musical piece. The main sound sample that I have used for developing the piece, is the scratching sound of a piece of wood, on the wall.



ARASH PANDI

Arash Pandi is an experimental electronic musician, sound designer & teacher from Rasht in northern Iran, currently based in Denmark. In his music, he experiments with Iranian classical music through programming microtonal systems, improvising and using various sound synthesis and audio production techniques, to achieve his particular form of 'Persian electronic music'. He has also collaborated with other sound and visual artists such as Khyam Allami, Jaleh Negari, Morteza Ghahremanian and Nanna Hansen in the form of collective composition and performance in different festivals and venues in Iran, Germany, Denmark, Sweden, and Belgium. Member of :

- 'XYZ Sound Collective'; since 2019 a community of sound artists working with special sound
- 'The Bridge Radio' since 2016, a community radio based in Copenhagen working with refugee and immigrant issues as well as racism in Denmark.

In recent years, Arash has been active with organic farming and climate activities and is trying to find the common ground with his art career and environmental and animal rights subjects.

Piece: Dogah (2015)

This piece was originally made for 10 speakers using audio programming environments 'chuck' and 'maxmsp'. It's an experiment on new approaches to work with non-western musical systems using modern western tools. I used a common motif in Dogah (one of Persian music's 'dastgaah' or system) and carried out algorithmical composition and FM synthesis to explore the capacity of the Persian classical music system. The ending of the piece is another experimentation on field recordings of the local market (bazaar) in Rasht, Iran. Using only the raw sound recordings processed in multilayered audio effects, it's a manifestation of the power of everyday sounds around us.



ARSLAN ABEDIAN

Arsalan Abedian was born 1983 in Tehran.

His musical studies began by learning to play the santur with Omid Sayyareh. In 2007 he graduated from Azad University with a Bachelor's degree in composition and in 2011 from Tehran University of Art with a Master's degree in the same field. He continued his studies at the Hanover University of Music, Drama and Media (where he obtained a Master's degree in Electronic Music in 2014 and a Soloklasse Konzertexamen degree in composition in 2016). Abedian studied composition in Iran i. a. with Kiawasch Sahebnassagh and in Germany with Oliver Schneller, Joachim Heintz, Ming Tsao and Gordon Williamson as well as taking composition seminars with Rebecca Saunders and José María Sánchez-Verdú. Abedian has been received among other stipends, a one-year composition scholarship (2018 – 2019) from the Lower Saxony Ministry of Science and Culture, and his works have been played by several ensembles. The DEGEM (German Society for Electroacoustic Music) has published two of his works in its CD-Edition (CD 13 Grenzen, 2015 as well as CD 14 Escape, 2016). He is currently pursuing a Ph.D. in musicology in Hanover.

Piece: Glissade (2005)



MAJID TAHRIRI

Madjid Tahriri (b.1981 Tehran)

is an Iranian composer, pianist and musicologist. He holds a Bachelor's degree of Arts (piano, musicology) from the Azad University, Tehran, a diploma in instrumental, and electronic composition, and a PhD in musicology from the Folkwang University of the Arts in Essen, Germany. His music is performed at international festivals in Europe, Asia and America, and he obtained different international prizes in the category of composition and electronic music. Besides his artistic work, Madjid Tahriri was teaching at the Folkwang University of the Arts since 2010. Currently, he is teaching at the Tehran University of Art.

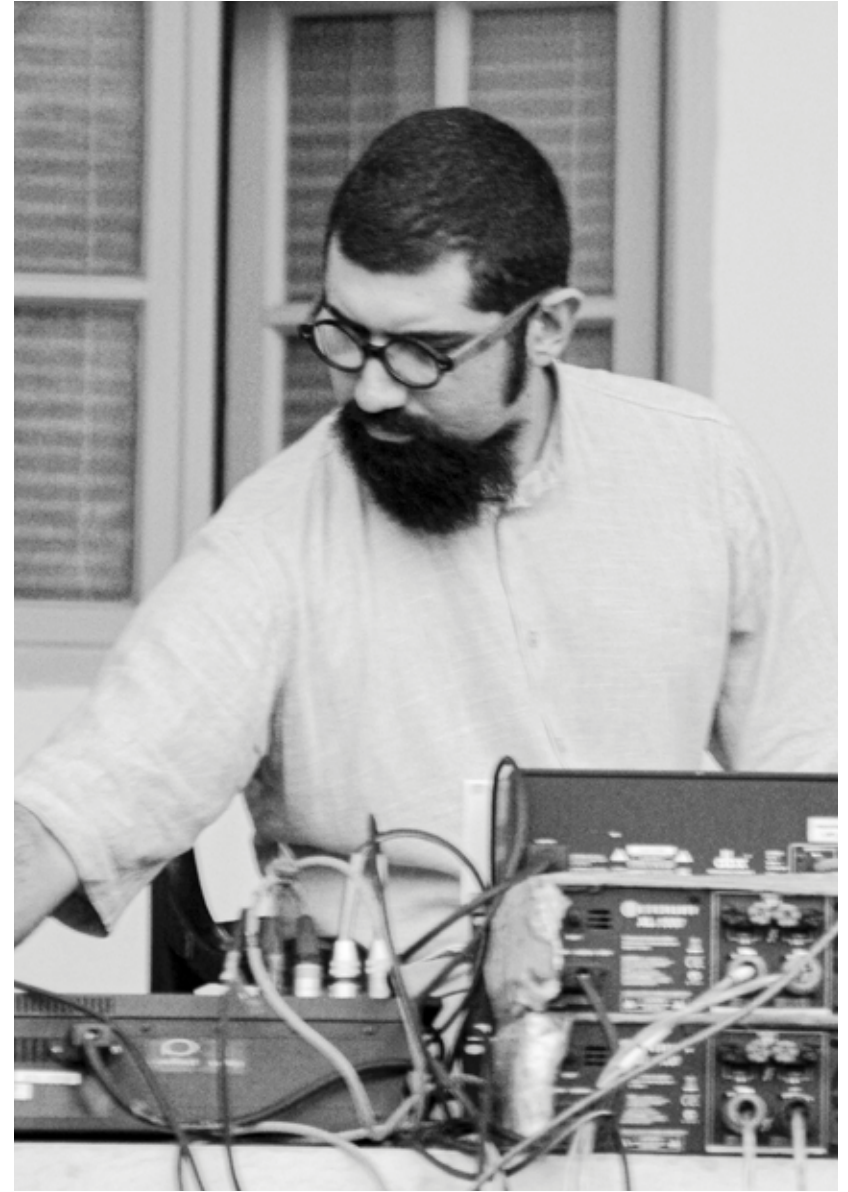
Piece: Amadinda (2022)

Amadinda is an African pentatonic xylophone that is played by three players simultaneously. The first player starts alone with the okunaga (subject) and is later joined by the okwawula (contra subject) of the second player. Each of the two players plays his melody in octaves, whereas the third player just uses the two highest tones of the amadinda. The polyrhythmic amadindamusic is the main idea of this piece, which uses only impulses of different characteristics. Amadinda was realized with Csound and Nuendo 3. The Csound scores were generated in the programming language Scheme.



NIMA A. ROWSHAN

Piece: Short Studies - IV. For Two Flutes & Sine-waves - Pan (2022)
flout: Farid Shamsar
flout: Ali Chopani
*Word Premiere



SAMAN SAMADI

Saman Samadi (b. 1984) is a Persian-American composer, performer, and current doctoral researcher at the University of Cambridge. For over a decade, his prolific repertoire of orchestral, chamber, solo and electroacoustic music has been performed internationally — in the mid & far East, Europe, and on both coasts of the United States. His music was inspired early by those composers who are known under the rubric New Complexity; however, in 2010, he commenced to develop his unique compositional approach, one which entails a new pitch space, using microtones derived from traditional Persian music, multilayered & heterophonic textures, complex polyrhythms & polymeters; all traced within a detailed system of musical notation permitting replication. For the past half-decade, Samadi has been an active performer in New York City's Downtown Scene of experimental music and free improvisation. In 2018, he invited various alumni from the Manhattan School of Music to form the Saman Samadi Quintet. He is also the leader of two NYC-based ensembles, Āpām Napāt Trio, and Aži Trio. In 2015, Samadi was awarded an Artist Diploma from the New York Foundation for the Arts (NYFA). He is a former faculty member of the City University of New York, Music School of New York City, the Piano School of NYC, and the Editorial Officer of the Wolfson Research Event 2021. Samadi is the founder and director of the Cambridge University Experimental Music Ensemble. He is a Grantham Scholar and the President of Wolfson College Music Society at the University of Cambridge.

Piece: Ghorbat (2016)



**ELECTROACOUSTIC
CONCERT / INTERNATIONAL
COMPOSERS**

BERND ALOIS ZIMMERMANN

(1918 - 1970)

Zimmermann occupies a special position in German music of the twentieth century, his musical language and techniques relatively original. For much of his career he taught at the Cologne Musikhochschule, drawing, in his music, on his own wide cultural background and his own roots in Catholic teaching and tradition.

Piece: Tratto (1966)



ELODIE SERHANE-FERRE

is a musician and visual artist born in France. A graduate of the Conservatory of Piano Music and Fine Arts. She was interested very early in sound matter and the spatialization of sound. Influenced by repetitive and Post-modernist music. She oscillates between sound creation, improvisation, Installation and composing music for the image. She is also a piano teacher. Elodie was laureate of the 9th forum of young contemporary musical creation organized by the international society for the contemporary music. She has participated in several festivals including the Lille Piano Festival (France) and the Lacuna Festivals (Spain)

Piece: Tachiagareba Horomaku Hoshizora* II (2018)

is an Electroacoustic piece that takes its inspiration from the Buto dance which means "to dance" and "to hit the ground". This piece is a dive into a panting sound whirlwind, in search of a breath, a break, a saving silence that would come to break this sound tension as if to evacuate the darkness of the body.

*"At the sight of the sky, my feet rise"

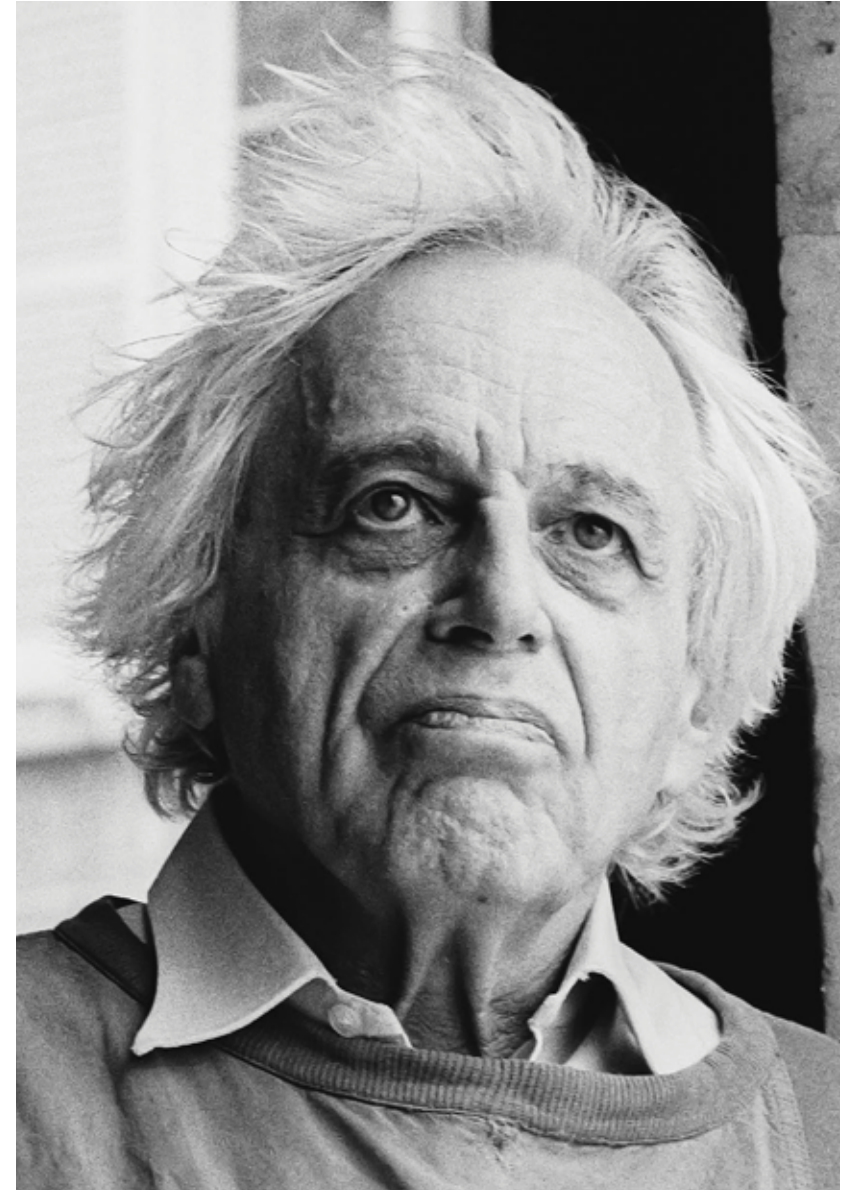


GYÖRGY LIGETI

(1923 - 2006)

a leading composer of the branch of avant-garde music concerned principally with shifting masses of sound and tone colours. Ligeti, the great-nephew of violinist Leopold Auer, studied and taught music in Hungary until the Hungarian Revolution in 1956, when he fled to Vienna; he later became an Austrian citizen. He subsequently met avant-garde composers such as Karlheinz Stockhausen and became associated with centres of new music in Cologne and Darmstadt, Germany, and in Stockholm and Vienna, where he composed electronic music (e.g., *Artikulation*, 1958) as well as music for instrumentalists and vocalists. In the early 1960s he caused a sensation with his *Future of Music—A Collective Composition* (1961) and his *Poème symphonique* (1962). The former consists of the composer regarding the audience from the stage and the audience's reactions to this; the latter is written for 100 metronomes operated by 10 performers.

Piece: *Artikulation* (1958)



IANNIS XENAKIS

(1922 - 2001)

Romanian-born French composer, architect, and mathematician who originated musique stochastique, music composed with the aid of electronic computers and based upon mathematical probability systems.

Xenakis was born to a wealthy family of Greek ancestry, and he moved to Greece in 1932. He fought in the Greek resistance movement during World War II, losing an eye. After graduation in 1947 from the Athens institute of technology, Xenakis was exiled from Greece owing to his political activities. He moved to Paris, where he was for 12 years associated with the architect Le Corbusier. During this time he designed the Philips Pavilion for the Brussels International Exhibition of 1958. During his 30s he turned seriously to musical composition, receiving training with Darius Milhaud and studying composition under Olivier Messiaen at the Paris Conservatory from 1950 to 1962. Following Messiaen's suggestion, he began to use mathematical models in composing his musical pieces. His formal approach was rare among European composers, who had largely embraced serialism. In 1954 he began his experiments in stochastic music with the composition *Métastasis*. Xenakis's article "La Crise de la musique sérielle" (1955; "The Crisis of Serial Music") elucidated his rigorously logical techniques, wherein the performers—mostly on standard instruments—are directed by a specially devised notation to produce sounds specified by a computer programmed by the composer.

Piece: S.709 (1994)



LOLA AJIMA

Lola Ajima is the artist name of Boe Przemyslak (DK), an electroacoustic composer and sound artist educated at Conservatoire de Pantin in Paris. She is very interested in the spatial dimension and changes of sound texture when it comes to giving the listener an intriguing and unusual experience. Lola is co-founder of Beats by Girlz in Denmark and France, who teaches women, non-binary and transgender in electronic music, and co-founder of the Copenhagen based XYZ Sound Collective with the mission to promote spatial and immersive sound experiences in Denmark.

Piece: ((.....)), (2018)

"((.....))" – composed from field recordings Lola has made during her longer stays in Berlin and Paris as well as from her childhood home in Hillerød, Denmark. A biographic work that plays with the entanglement and the ephemeral nature of memories.



PETER ABLINGER

Peter Ablinger, (b.1959), Schwanenstadt, Austria, lives in Berlin.

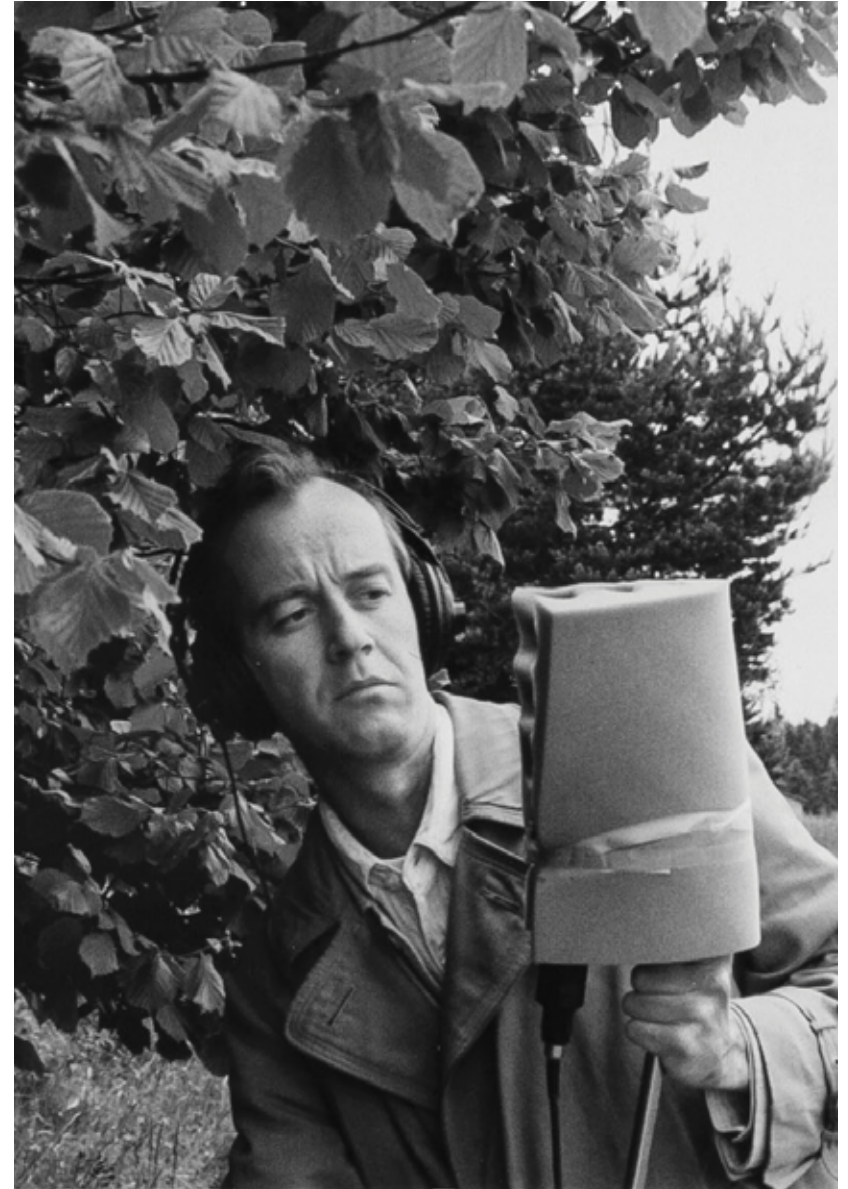
For decades, Peter Ablinger's work has been forcing open fault lines in the topography of the audible. His vast output of scores, electronic pieces, installations, and conceptual works consistently finds ways—funny, pointed, disturbing—to put the ear's organization of reality in doubt. Is that a voice, and what is a voice? When is something newly or no longer music? Noise? Information? In Ablinger's cunning scramble of sonic categories, listening loses its lay of the land. Concepts come unmoored from sounds, and the land changes shape.

(Seth Brodsky)

Piece: Panpiece (1999)

listening has nothing to do with an outer world that we receive passively. Rather, listening is a creative activity that forms both what we hear and how we hear.

We are creating, therefore, nothing less than: ourselves.





Thanks to all who accompanied us on this festival

Ali Hashemlou / Afshin Motlaghfard / Shole Vahedi / Nima Sade
Ali Sajadi / Milad Moosavi / Shirin Azmoodeh / Ahmad Marzban
Narges Mostafalou / Morteza Ghahremanian

