



Datum: Mittwoch, 10. September | **Ort:** Muffathalle | **VVK** 10 € zzgl. Gebühren, **AK** 12 €

Kassen- und Cafeöffnung: 19.00 Uhr, **Beginn:** 20.00 Uhr (65 Minuten)

ZANGEZI

Ein immersives Theatererlebnis von und mit

Erik Adigard (US/FR), Audrey Chen (USA/DE), Stefanie Egedy (BR), The Future of Dance Company (NG), Immersive Arts Space / ZHdK (CH), Pascal Lund-Jensen (CH), kyoka (JP), Raqs Media Collective (IN), Team Rolfes (USA), Judith Rosmair (DE), Chris Salter (USA/CH), Sebastien Schiesser (CH), Remco Schuurbijs (NL/DE), Sacha Schwarz (CH), Pierre-Luc Senecal / Growlers Choir (QC/CA), Rully Shabara (ID), Stella Speziali (CH), Timothy Thomasson (CA), Fernando Velasquez (BR)

ZANGEZI ist eine radikale, multimediale Neufassung von Velimir Chlebnikows visionärem, planetarischem Poem aus dem Jahr 1922. Unter der künstlerischen Leitung des international erfolgreichen Medienkünstlers Chris Salter in Zusammenarbeit mit einem internationalen Team aus renommierten Künstler:innen aus Musik, Bildender Kunst, KI, Performance und Technologie entsteht ein spektakuläres Multimedia-Event, in dem verräumlichter Sound, Licht, Musik, Graphik und KI-gesteuerte, mit einer Game-Engine-erzeugten Szenografie mit intensiver, physischer Schauspielkunst verschmelzen. Ein zentrales Element bei ZANGEZI bildet eine monumentale LED-Wand, die als visuelles und lichttechnisches Mittel fungiert. KI-gestützte Technologien und Game-Engine erschaffen damit neue digitale Landschaften, Charaktere und Klangwelten, die live mit den Darstellerinnen interagieren, um so Kunst, Technologie und Narrativ in einer einzigartigen »Supersaga in 20 Ebenen« eins werden zu lassen.

Dabei untersucht die Inszenierung zentrale Fragen unserer Zeit: das Spannungsfeld zwischen Mensch und Natur, die Macht der Sprache sowie Krieg und Konflikt als Motoren historischer Veränderungen.

Chris Salter ZANGEZI

Produktion Muffatwerk 2025

Künstlerische Leitung: Chris Salter

Künstlerische Mitarbeit: Remco Schuurbiers

Licht: Sebastien Schiesser

Sound: Pascal Lund-Jensen

Video/Laser: Sacha Schwarz

Graphische Gestaltung: Erik Adigard

Virtual Environments: Timothy Thomasson

KI-Systeme: Gonçalo Guiomar

Dramaturgie: Ramona Mosse und Judith Rosmair

Live-Performerinnen: Audrey Chen und Judith Rosmair

Mit künstlerischen Beiträgen von Stefanie Egedy (BR), The Future of Dance Company (NG), Immersive Arts Space / ZHdK (CH), kyoka (JP), Raqs Media Collective (IN), Team Rolfes (USA), Pierre-Luc Senecal / Growlers Choir (QC/CA), Rully Shabara (ID), Stella Speziali (CH), Fernando Velasquez (BR)

Technische Koordination: Simon Lupfer

Produktionsleitung: Miria Wurm

Produzent: Dietmar Lupfer

Eine Produktion des Muffatwerkes München in Koproduktion mit dem Kunstfest Weimar, dem Immersive Arts Space / ZHdK Zürich mit Unterstützung des XR Hubs Bavaria.

Gefördert durch die Kulturstiftung des Bundes. Gefördert von der Beauftragten der Bundesregierung für Kultur und Medien.

Zangezi ist ein Gesamtkunstwerk, das, beeinflusst von bildender Kunst, Musik und Theater, Futurismus und Konstruktivismus, die Auflösung der epischen Erzählform in radikale Sprachexperimente feiert.

Im Mittelpunkt von Chlebnikows Werk steht der Prophet Zangezi, eine Mischung aus modernem Messias, Politiker und Guru. Zangezi ist in der Lage, mit den Vögeln, den Göttern, dem Kosmos zu kommunizieren. Im Stück versammeln sich die Massen in einem Bergwald, um Zangezis Predigten zu hören und zu versuchen, die Sprachen der übermenschlichen Welt zu verstehen. Auf seinem Berg stehend kommuniziert Zangezi zum Beispiel mit den Vögeln, die eine onomatopoetische Vogelsprache sprechen („Wjer-wjör wiru ssjek- ssjek-ssjek! Wer-wer wiru ssek-ssek-ssek!“). Zangezi befindet sich außerdem im Kontakt mit den Göttern, die in einer unverständlichen Zungenrede singen („Mara-roma, biba-bull! Uks, kuks, el! Rededidi dididi! Piri-peppi, pa-pa-pi! Tschogi guna, geni-gan!“). Zangezi spricht in rhythmischen Versen, in einer soghaften, poetischen Sprache und in lyrischen Monologen („Ich, Schmetterling, der sich verflogen ins Zimmer eines Menschenlebens, soll die Schrift meines Staubs an den rauen Fernstern lassen...“).

Außerdem verwendet Zangezi eine „Sternensprache“ – eine Sprache, die aus Konsonanten und erfundenen Wörtern besteht, die nicht nur akustische Eigenschaften haben, sondern auch mit geometrischen Punkten im Raum verbunden sind. Diese Sternensprache ist das extremste Beispiel für das, was die russischen Futuristen Zaum nannten (ein russisches Wort, das mit „jenseits jeden Sinns“ übersetzt werden kann). Zaum zielte darauf ab, eine utopische, universelle Weltsprache zu schaffen – eine Sprache, die sich aus Klängen, Konsonanten, Anrufungen und Beschwörungsformeln zusammensetzt –, um die sprachlichen Trennungen zwischen den Nationen und Völkern aufzuheben.

Gleichzeitig suchte Chlebnikow sein ganzes, kurzes Leben lang nach algorithmischen Formeln, die zukünftige historische Ereignisse vorhersagen würden. Chlebnikow erkundete auf spielerische und poetische Weise mit Worten und Zahlen die Grenzen zwischen Sinn und Un-Sinn, Wahnsinn und Vernunft, Ordnung und Unordnung, erdgebundener und kosmischer Erfahrung.

Zangezi sprüht und funkelt nur so vor Worten, die sich in ekstatische, kehlige Urlaute verwandelt haben und an den Anfang der Menschheitsgeschichte oder die erfundenen Sprachen von Kindern, in denen Sinne und Welt noch nicht durch rationales Denken voneinander getrennt sind, erinnern.

Chris Salter is an artist and Professor for Immersive Arts and Director of the Immersive Arts Space at the Zurich University of the Arts (ZHdK).

He is also Professor Emeritus, Design and Computation Arts at Concordia University in Montreal and former Co-Director of the Hexagram network for research-creation in arts, cultures and technology and Co-Founder of the Milieux Institute at Concordia. He studied philosophy and economics at Emory University and completed his PhD in theatre studies with research in computer music Stanford University.

His artistic work has been seen all over the world at such venues as the Venice Architecture Biennale, Barbican Centre, Berliner Festspiele, Wiener Festwochen, Grand Palais Immersif, MEET Center, ZKM, Kunstfest Weimar, Musée d'art Contemporain, Muffathalle, EXIT Festival and Vitra Design Museum, among many others.

He is the author of three monographs, all published by the MIT Press: *Entangled: Technology and the Transformation of Performance* (2010), *Alien Agency: Experimental Encounters with Art in the Making* (2015) and *Sensing Machines* (2022).

Salter has given over 100 talks and keynotes at academic and cultural institutions worldwide.

<https://www.zhdk.ch>

Remco Schuurbiers is an independent curator, creative producer and multidisciplinary artist in the fields of photography, video, installations and A/V production.

A co-director of Berlin's CTM Festival international festival for adventurous music and related visual arts since 1999, program director for Today's Art Festival in The Hague, Netherlands, since 2007.

Co-founder of DISK e.V. – Initiative Bild & Ton for the promotion of experimental music and visual arts within the context of sound and music, established in 2005. Founding member of the project space General Public in Berlin, established in 2005.

Schuurbiers' artistic projects have been presented frequently at galleries, institutions and festivals in Europe, Asia, the Antipodes and the Americas over the last decade. He also founded The art of pingpongcountry in 2001, a country music and ping pong 'rundlauf' action that has been invited to a number of prestigious international events as far afield as Canada and New Zealand. He has worked on various film and theatre projects with director Ivan Stanev.

<http://www.remcoschuurbiers.com>

Judith Rosmair wurde 2007 von der Fachzeitschrift Theater heute als ‚Schauspieler:in des Jahres‘ ausgezeichnet und arbeitet frei in den Bereichen Theater, Film, TV, Hörspiel und Oper. Sie war im Ensemble des Schauspielhaus Bochum, des Thalia Theater Hamburg und der Schaubühne Berlin und Protagonistin von namhaften internationalen Regisseur:innen wie Evgeny Titov, Wajdi Mouawad, Torsten Fischer, Falk Richter, Dimiter Gotscheff, Nicolas Stemmann, Gesine Dankwart, Thomas Ostermeier, Martin Kušej, Wilfried Minks, Frank Castorf, Jürgen Gosch und arbeitet mit dem Videokünstler Theo Eshetu zusammen. Rosmair war 2018 Stipendiatin des Goethe Instituts (Kulturakademie Tarabya). Sie schreibt und inszeniert eigene Projekte, wie ihre bei Presse und Publikum gefeierten Theaterstücke CURTAIN CALL!, A ROOM- Ein Zimmer für sich allein, oder ihre 360°-Virtual-Reality-Projekte BYE BYE BÜHNE und BEING NIETZSCHE, die sie ebenso wie den Pandemie-Monolog ENDLOSE AUSSICHT von Theresia Walser beim Kunstfest Weimar uraufführte. FRÄULEIN JULIE, in der Rosmair die Titelrolle spielt, wurde 2022 mit dem Inthega-Preis geehrt. Seit 2023 spielte sie die Mary in EINES LANGEN TAGES REISE IN DIE NACHT, nominiert für den Friedrich-Luft-Preis und in RICHARD III am Schauspielhaus Düsseldorf. Judith Rosmair inszenierte 2024 mit großer Resonanz IM HERZEN TICKT EINE BOMBE von Wajdi Mouawad und lebt in Berlin.

As a 2nd generation Taiwanese American (born 1976) living in Berlin, **Audrey Chen**’s work continuously explores the displacement of story and history due to the migration and integration processes, loss and adoption of language, untold stories, and how the past can be accessed through inherited and lived experience. Her practice is deeply intertwined with this act of invocation, calling upon the physical body to remember beyond the limitations of its own memory. Through extreme, un-processed hyperextensions of her voice in tandem with the chaotic glitch of a Ciat Lonbarde “Fourses” synthesiser, she invokes a highly amplified joint resonant body/space transforming itself in a feedback loop of imagination, touch, vibration, sound and aural sensation. For over two decades, she has been touring extensively, appearing worldwide and aside from her solo concerts, Chen performs currently in her longest running duo project since 2005 with Phil Minton; as BEAM SPLITTER with trombonist Henrik Munkeby Nørstebø; as MOPCUT with Lukas Koenig and Julien Desprez; with electronic music artist Kaffe Matthews; with American sound artist Nick Klein and as a duo for voice/live digital process with Mexican sound artist Hugo Esquinca.

She has shown her work at festivals/venues such as: Festival Beyond Innocence (Osaka, JP), Maerzmusik, CTM Festival, Berghain, (Berlin, DE), Unsound Festival (Krakow, PL), 2PI Festival (Hangzhou, CN), Musique Actuelle de Victoriaville/FIMAV (CA), Festival Ecuatoriano de Música Contemporánea (Quito, Ecuador), Meteo Festival (Mulhouse, FR), Angelica Festival (Bologna, IT), Zacheta National Gallery (Warsaw, PL), Musée du quai Branly, Radio France (Paris, FR), Auditorio de Tenerife (Tenerife, ES), Teatro Colon (Buenos Aires, AR), Teatro Fondamenta Nuove (Venice, IT), DOM (Moscow, RU), Wien Modern, Wiener Konzerthaus (Vienna, AT), Lille Opera (Lille, FR) and Robert Wilson's Watermill Center (Water Mill, NY, US) among many others.

Writing for The Wire, Julien Cowlez describes her practice as »uncompromising and idiosyncratic music, tightly disciplined yet acoustically wild and heavy with implication. Her ultra-verbal vocalising, often reminiscent of the visceral and emotionally charged sound poetry of François Dufréne or Henri Chopin, exposes physiological aspects of utterance that are concealed within standardised articulation and day to day

speech. Fleshy, breath-driven and flecked with spittle, Chen's voice emanates not just from her mouth but from an ensemble of upper body surfaces, channels, passages, and cavities.«

www.audreychen.com

Erik Adigard is an artist-designer whose projects in environmental and media design aim to address contemporary challenges and opportunities at the intersection of culture, technology and socio-economics. Adigard participated in the launch of Wired magazine, later conceiving many of its visual essays. Other notable works include experimental websites for WiredDigital, and the short documentary Webdreamer. Among exhibit commissions are large scale media installations for La Villette, Paris, Muffathalle, Munich, ExperimentaDesign2005, Lisbon, and the 2008 and 2012 Venice Architecture Biennales. Adigard's creations have been shown in major international exhibitions, film festivals and publications, such as the Smithsonian Cooper-Hewitt National Design Museum, the Denver Art Museum, the Saint Etienne International Design Biennale, the Design Museum in London, Resfest and the Sundance Film Festival. In 2018 his work will be shown in the Stedelijk Museum, Hertogenbosch, NL, the Helsinki Design Museum and the San Francisco Museum of Modern Art. His work is included in the Postmasters Gallery digital selection. Main awards include the Chrysler Award for Innovation in Design, the Rome Prize in Design, and the Venice Biennale Special Mention. Erik Adigard belongs to the American Institute of Graphic Arts and the Alliance Graphique Internationale. He teaches at the California College of the Arts.

<https://adigard.cargo.site/>

Low frequency sound artist **Stefanie Egedy** investigates sound as a composer of conceptual pieces, commissioned works, and electronic music. Focused on researching possibilities with low frequency sound, bodies, and subwoofers, her work stems from installations to live performances as sonic propositions, building a body of work called BODIES AND SUBWOOFERS (B.A.S.). Sub-bass, bass, infrasound, subwoofers, and their potential therapeutic effects (such as relaxation and the reduction of stress and anxiety), along with their capacity to permeate a space, form the core of her artistic practice. This foundation is enriched by examinations of the possibilities of interaction between human/architectural bodies and sound waves, using field recordings in conjunction with analog and digital synthesis. Immersed in this context, Egedy articulates the crossover between sonorous and musical language to investigate sonic communication between beings. Furthermore, Egedy co-founded and manages the label COISAS QUE MATAM (THINGS THAT KILL), researches light-sound relations with Camille Laurent, and has collaborated with Chris Salter, Alexis Blake, and Fernando Velázquez, among others. Stefanie Egedy has worked with and exhibited in contexts such as CTM Festival, Berghain, KW Institute for Contemporary Art, Heroines of Sound Festival, Tresor,

Radialsystem, The Fairest at Trauma Bar, and MONOM in Berlin (DE), Massachusetts Institute of Technology (MIT) and Harvard University in Cambridge, MA, (USA), The High Line (New York City, USA), FIBER Festival (Amsterdam, NL), Sónar+D (Istanbul, TR), Kunstfest (Weimar, DE), HELLERAU - Hybrid Bienalle (Dresden, DE) Zentrale (Viena, AT), Lisboa Soa Festival (Lisboa, PT), Centro Pecci (Prato, IT), Una Boccata d'Arte at Fénis Castle (Valle d'Aosta, IT), Nextones Festival (Ossola Valley, IT), Patchlab Festival (Krakow, PL), WIELS (Brussels, BE), Museu de Arte Moderno (Buenos Aires, BR), Museu Paranaense (Curitiba, BR), in São Paulo (BR) at MIS, Museu da Imagem e do Som, and Festival Novas Frequências (Rio de Janeiro, BR). In 2017, Stefanie attended an artist residency at Red Bull Station in São Paulo, where she returned to give a lecture in 2019, and in 2024 she was awarded a grant for the Sound Art Lab Residency in Streur, Denmark.

<https://stefaniegedy.com/>

The Future of Dance Company, founded in 2015 through collective collaboration, uses art to drive positive change in Bariga and beyond. Led by Artistic Director Femi Adebajo and Choreographer Ridwan Rasheed, the company blends Nigerian and African indigenous arts with contemporary themes. Known for innovative dance theatre in both traditional and modern spaces, they work with young creatives from Bariga to challenge societal perceptions of youths. Committed to inclusivity, they bridge Nigerian youth with the global stage, empowering communities through transformative projects in arts and culture.

<https://thefutureofdance.com.ng/>

Growlers Choir is the most famous growlers choir in the world. Composed solely of metal vocalists, Growlers Choir blends metal and experimental music in a way that is unique and groundbreaking. Hailing from Montreal, Canada, the 13 metal vocalists ensemble was founded by composer Pierre-Luc Senécal in 2018. Fascinated by extreme metal as well as a variety of throat singing techniques, Growlers Choir showcases the sonic potential of the voice and demonstrates its extraordinary properties, both sensual and monstrous.

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

Excellent sound artist Japan-born and Berlin-based, electronic producer, DJ, installation artist and field recorder **kyoka**, with an extraordinary capacity to explore and experiment. Known as the first solo female artist signed to the iconic German experimental label Raster-Noton, home to artists like, founder, Alva Noto (a.k.a. Carsten Nicolai), Byetone, Frank Bretschneider, Ryuichi Sakamoto, William Basinski and Ryoji Ikeda.

Among her most outstanding songs is Link released from Trip Recordings by Nina Kravitz, a song with strong techno rhythmic basses with sound elements from the most contemporary electronics. Another theme is Hovering, adopted for global advertisement of Apple iPhone commercial, representative of syncopated electronics and the use of drum machines with breaking rhythms.

Kyoka has been invited and presented live performances at WHP Aphex Twin curats 2019, Mutek(Montreal, Japan, Korea, Spain), Centre Pompidou (Paris), CTM (Berlin), Sonar (Tokyo), Volt Festival (Sweden), Plissken Festival (Greece, there she won No.2 best act.) and so on. Invited by over 34 countries, 101 cities.

<https://ufunfunfufu.com/home/biography/>

Pascal Lund-Jensen (1995) is a Zurich-based sound and media artist. His work spans sound installations, electroacoustic composition and acousmatic performance. Lund-Jensen's practice focuses on the formation of sonic-spatial dispositives, exploring how sound can extend, transform, or reimagine spaces. His work engages with artificial sonic interventions in real-world locations, the construction of imaginary sonic environments, and the development of autonomous sonic entities defined through sound. Through installative and performative settings, he examines sonic methodologies that explore our relationship with the sonic environment, focusing on its role in perception, spatial awareness, and ecological context. He holds a Bachelor's degree in Sound Arts from the Bern University of the Arts and a Master's in Electroacoustic Composition from the Zurich University of the Arts (ZHdK). Alongside his artistic practice, He works as an artistic researcher at both the Immersive Arts Space and the Institute for Computer Music and Sound Technology at ZHdK.

<https://www.pascallund-jensen.com/>

Raqs Media Collective (*1992 by Jeebesh Bagchi, Monica Narula and Shuddhabrata Sengupta) The word "raqs" in several languages denotes an intensification of awareness and presence attained by being in a state of revolution. Raqs take this sense to mean 'kinetic contemplation' and a restless and energetic entanglement with the world, and with time. Raqs practices across several media; making installation, sculpture, video, performance, text, lexica, and curation. Raqs enjoys playing a plurality of roles, often appearing as artists, occasionally as curators, sometimes as philosophical agent provocateurs. Raqs have shown at Documenta, the Venice, São Paulo, Istanbul and Sydney Biennales. They have had solo shows at the National Gallery of Modern Art, Delhi, K-21, Düsseldorf, Whitworth Gallery Manchester, MUAC, Mexico City, Mathaf Museum of Modern Art, Doha and at Proa, Buenos Aires, amongst others. They have curated editions of Manifesta, Shanghai Biennale and the Yokohama Triennale. Most recently, Raqs were finalists for the design competition for the 22nd July National Memorial in Oslo, Norway.

<https://www.raqsmediacollective.net/>

Team Rolfes Team Rolfes is a realtime digital performance and image studio led by Sam Rolfes and Andy Rolfes, specializing in figurative animation, VR puppetry and mixed-reality collage. The studio's practice expresses itself across multiple formats including livestream improvisational comedy, live motion-capture animation on large festival stages and underground rave bunkers, print design for fashion collections, album covers, and music videos.

Team Rolfes' collaborators and clients include Lady Gaga, Danny Elfman, Holly Herndon, Lil Mariko, GFOTY, Danny L Harle, Tiesto, Lunice, Josh Pan, Matthew Dear, Denzel Curry, Amnesia Scanner, Danny Brown, and Caroline Polachek; fashion print and promotional design for Nicola Formichetti's Nicopanda line, fashion work for Dior, Louis Vuitton, Nike, Chopard, King Kong Magazine, Novembre Magazine, and Hussein Chalayan; animations for Adult Swim, Super Deluxe; & live visuals for Rabbit, House of Kenzo, Danny L Harle + PC Music, and performances at MoMA, Berlin Atonal, CTM Festival, Unsound Festival, and many others.

<https://rolfes.team/>

Sébastien Schiesser ist 1978 in Neuchâtel geboren. Nach einem abgeschlossenen Studium an der Eidgenössischen Technischen Hochschule in Lausanne (EPFL), Wechsel zum Musikstudium an der Hochschule für Musik und Theater Zürich (heute Zürcher Hochschule der Künste, ZHdK). Abschluss 2007 mit einem Konzertdiplom in Interpretation/Performance und ein *Diplôme d'Etudes Supérieures Spécialisées* (DESS) von der *Université de Montréal (UdM)* im Bereich Computermusik/Live-Elektronik. Schließlich, Vertiefung in zeitgenössischem Musiktheater an der Hochschule der Künste Bern (HKB). Seit 2007, Forschungstätigkeit im *Institute for Computer Music and Sound Technology* (ICST) an der ZHdK. Schwerpunkt bei der Entwicklung von Sensorenschnittstellen für die musikalische Praxis und Multinodes-Funkstrecken. Aktiv als freischaffender Musiker in der Musik der zweiten Hälfte des XX. und des XXI. Jahrhunderts, sowie im Bereich „experimentelles zeitgenössisches Musiktheater“. Parallel zu den solistischen und kammermusikalischen Aktivitäten, Teilnahme an Produktionen in Europa u.a. im Stadttheater St. Gallen und im Schauspielhaus Zürich und an dem Festival MaerzMusik (Berlin), sowie mit dem Schweizer Kollektiv Bin°oculaire. Arbeitet ebenfalls als Produktionsleiter am Paléo Festival Nyon im Bereich Kleinkunst und Zirkus, sowie für das Zürcher Theaterspektakel.

<http://sssax.net/about/>

Rully Shabara (ID): <https://www.rullyshabara.id/>

Stella Speziali is a multidisciplinary Interactive Designer and Researcher based in Zurich. She works at the intersection of immersive arts, real-time technologies, and performing arts. With a background in Visual Communication and Interaction Design (ECAL) and a Master's in Interaction Design (ZHdK), she has been a Research Associate (since 2019) and Lecturer (since 2021) at the Immersive Arts Space (ZHdK). Her work explores spatial experience, perception, and digital embodiment, integrating motion capture, spatial augmented projection, and real-time scenography into live performances. At Immersive Arts Space, she researches digital-bodied representations (Avatars, Digital Humans) and their role in interactive performances, blending AI-driven visuals, volumetric capture, and sensor-based environments. Beyond research, she shares her expertise in transdisciplinary courses at ZHdK and through lectures on digital identity and immersive arts. Her work has been showcased at Ars Electronica, Swissnex San Francisco, FILE Festival São Paulo, Mirage Festival Lyon, Spielact Geneva, and Vitra Design Museum in Weil am Rhein.

<https://portfolio.stellaspeziali.ch/>

Timothy Thomasson is a Montréal-based artist whose work explores slowness and duration, questioning how moving images are produced and consumed in both historical and contemporary contexts. His practice examines the effects of computer-generated imagery and emerging technologies on society, culture, aesthetics, and perception. Thomasson's work has been exhibited at galleries and festivals internationally.

<https://timothythomasson.com/>

Fernando Velázquez (Montevideo, Uruguay, 1970, lives and work in Sao Paulo) is an artist, curator, and educator whose work has focused on the intersection of art, science, and technology since the 2000s. He seeks to establish connections between ancestral and informal knowledge and hard science by exploring the role of technical devices as mediating agents. His work encompasses installations, site-specific pieces, objects, videos, and audiovisual performances that engage the viewer in paradoxical, hyperbolic, and ritualistic narratives. He is a PhD candidate in Artistic Process, holds a Master's in Fashion, Art and Culture, a postgraduate degree in Video and On/Offline Technologies, and another in Contemporary Cultural Management. He has participated in exhibitions such as Mundo de Redes (Centre Pompidou, France, 2022), The Matter of Photography in the Americas (Cantor Arts Center, Stanford University, USA, 2018), Emoção Art.Ficial, Bienal de Arte y Tecnologia (Itaú Cultural, Brazil, 2012), and the Mercosul Biennial (Brazil, 2009). He has received awards including the Funds for Culture (Uruguay, 2019), the Sergio Motta Award for Art and Technology (Brazil, 2009), and the Artificial Life Prize (Spain, 2008), and has held residencies at Ircam/Pompidou and MC93 in Paris and Campo Garzón in Uruguay. He has given classes, conferences, and workshops at institutions and festivals such as Visiones Sonoras (Morelia, Mexico), Stony Brook University (New York, USA), University of Florida (Gainesville, USA), Universidad de los Andes (Bogotá, Colombia), and Queen's University (Kingston, Canada). Between 2015 and 2018, he

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served as curator and artistic director of Red Bull Station in São Paulo. He is currently professor in Contemporary Art and Audiovisual at FAAP.

<https://fernandovelazquez.art/>

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Oder über unsere Homepage auf der **Eventseite** selbst: <https://www.muffatwerk.de/de/events/view/7629/chris-salter-zangezi>

Passwort: muffatpresse

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Veranstalter: Muffatwerk München