



there is always negotiation in murmuration [2024]

galerie dechanatstr., bremen



there is always negotiation in murmuration

multichannel sound installation

12 speakers, 2 subwoofers, 15 stage elements.

Length: 50 minutes

Performance: Galerie Dechanatstr.

April 2024

when you speak in a voice so low and soft it can barely be heard, its a murmuration
if you see an enormous, swooping flock of birds in the sky, you can call it a murmuration

'there is always negotiation in murmuration' (2024) offers an invitation to engage in physical examination, aimed at evaluating the ways somatic experimentation and speculative enactment can inform how we position ourselves beyond the physical. This exploration was facilitated through a multichannel sound installation and guided choreography to be listened and experienced collectively. The guiding voices lead the audience by employing verbal and non-verbal prompts to enter into reflective states, interrogating our collective motion and the dynamics of multi-agent systems and reevaluating possibilities for camouflage. The performance unfolds with imperative language gradually transforming into vibration, introducing layers of imperatives through the material dimension of low-frequency sound.

trailer [youtube](#)
listen online [soundcloud](#)





about all the things I think we do [2024]

künstler:innenhaus, bremen



about all the things I think we do

soundwalk, video and stereo sound composition

Lenght: 06:41 minutes

Exhibition: Künstlerinnenhaus Bremen

January 2024

As I walk through the street, I observe the passers-by in motion. Noticing their bodies' movement and how sometimes almost imperceivable they coordinate to the same rhythm. I observe their bodies temporarily accumulating to finally disperse. Yet in the unfolding spaces under construction, human bodies are not visible, they are displaced by non-human metallic entities leaving no other traces than those of their activities as operators in the manufacture of a promised land.

watch online: [youtube](#)





as everything repeats and doubles itself, the grounds moves under the feet [2023]

Theater Schwankhalle



as everything repeats and doubles itself the ground moves under the feet

4-channel composition and live performance

Video, text, recorded voice, live electronics and live 3d-modelling

Length: 30:00 minutes

Concept, Text, 3D, Programming: Farzad Golghasemi

Sound, Dramaturgy, Artistic collaboration: Gabriela Valdespino

Performance: Schwankhalle Bremen, RAUMPRO

March 2023

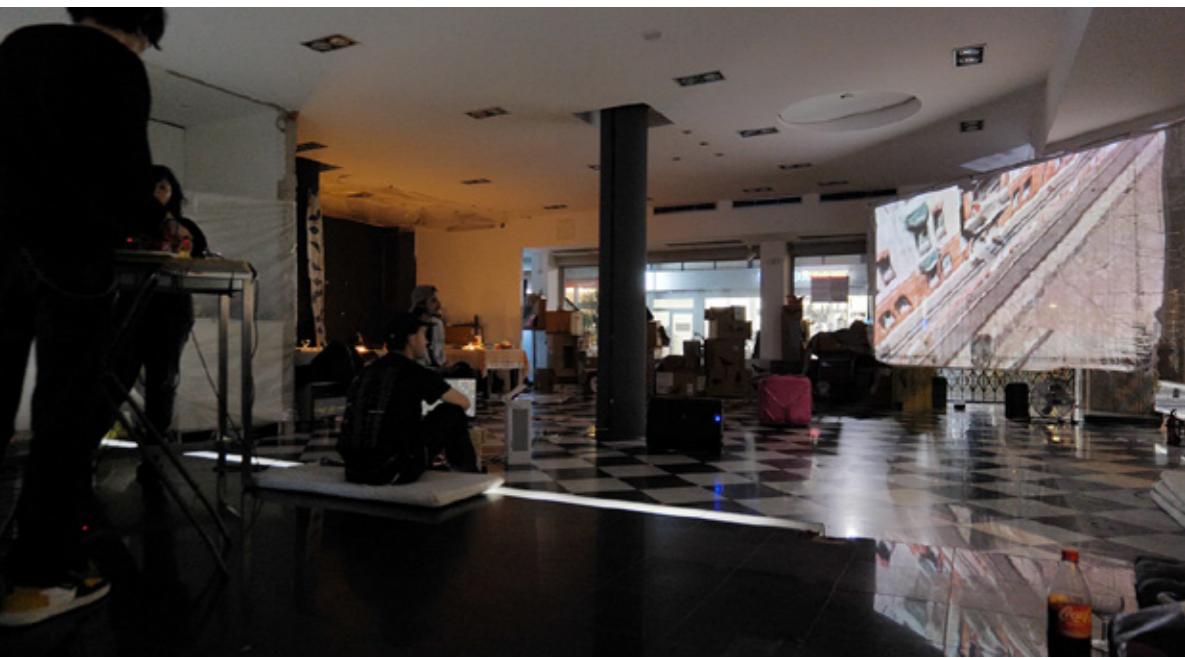
Based on Farzad Golghasemi's web installation 'Endless Twist' this audiovisual performance is a guided walk through a 3D space that is constructed by urban fragments and personal memories, presenting a critical perspective regarding the agency of the human and non-human, and by extension of architects, planners, and owners. While reflecting on the role of architecture as an apparatus that produces power dynamics, the project examines the corporeality associated with physical and digital spaces through a techno-poetical interpretation of the contemporary state of political economy.

The sound composition is structured into an introductory segment, three principal chapters, and a concluding segment. The atmosphere of the piece is created incorporating voice, digital synthesis, samples, and field recordings. The soundscapes explores the notions of disorientation and wayfinding, hauntology, the constant state of construction in the contemporary urban fabric, which result in expressions of repetition and doubling.

web version: endlesstwist.xyz

about live performance: schwankhalle.bremen.de

recorded streaming: youtube.com



as everything repeats and doubles itself, the grounds moves under the feet [2023] open rehearsal

RAUMPRO



sentimos el futuro escapar (repetición de la caída libre)

we sensed the future slip together (a repetition of free fall)

stereo sound composition

Field recordings, recorded voices from personal archive, digital synthesizer

Length: 11:38 minutes

Residency in collaboration with Noelle BuAbbud

Exhibition: thealit Arbeitszimmer, January 2023

Live: konzertsaal Hochschule für Künste, Mai 2023

"sentimos el futuro escapar (repetición de la caída libre)"

is a sonic exploration that draws back towards the experience of emergency and the meaning of specific sonic articulations of violence of the collapsing landscape of Venezuela. The composition makes use of pure tones used to design common warning devices. As such repetition is a key aspect of the throughout the piece. Besides the pure tones, and a collection of samples together with field recordings, it renders an urban landscape and its own warning signals as it could be the bell of a car, a shout, or the engine of a motorcycle playing as fragments of the past experiences of violence which served as impulses for emigration just before what can be considered the peak of Venezuela's economic collapse in 2015.

about residency: thealit.de

listen online: [soundcloud](#)

RESTORE_

curatorial art project

Curation of 3 performances and temporary occupations of vacant spaces in Bremen

Concept and curation in collaboration with Farzad Golghasemi, Neus Ledesma Vidal

Locations: Findorff, Walle, Gröpelingen

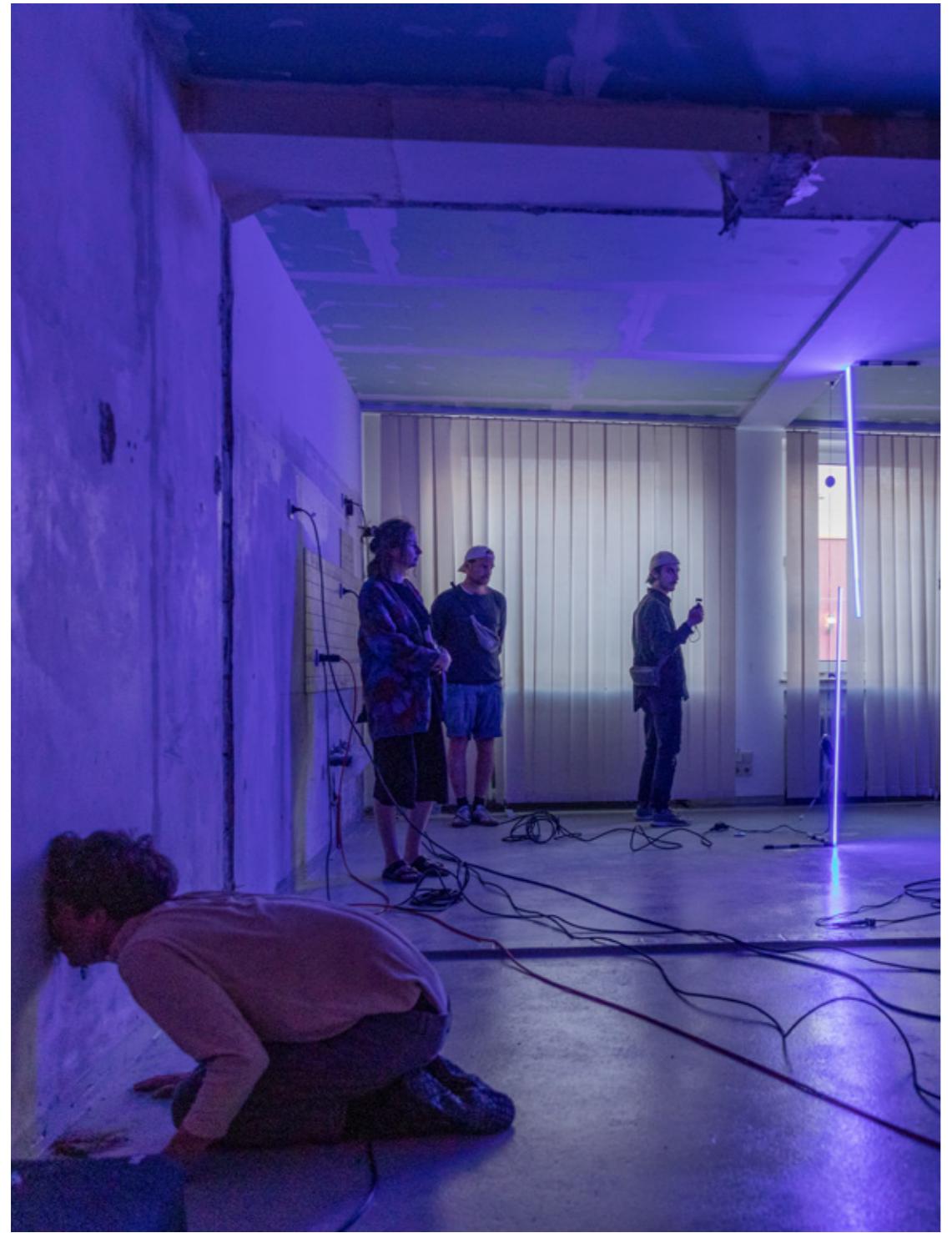
June 2022

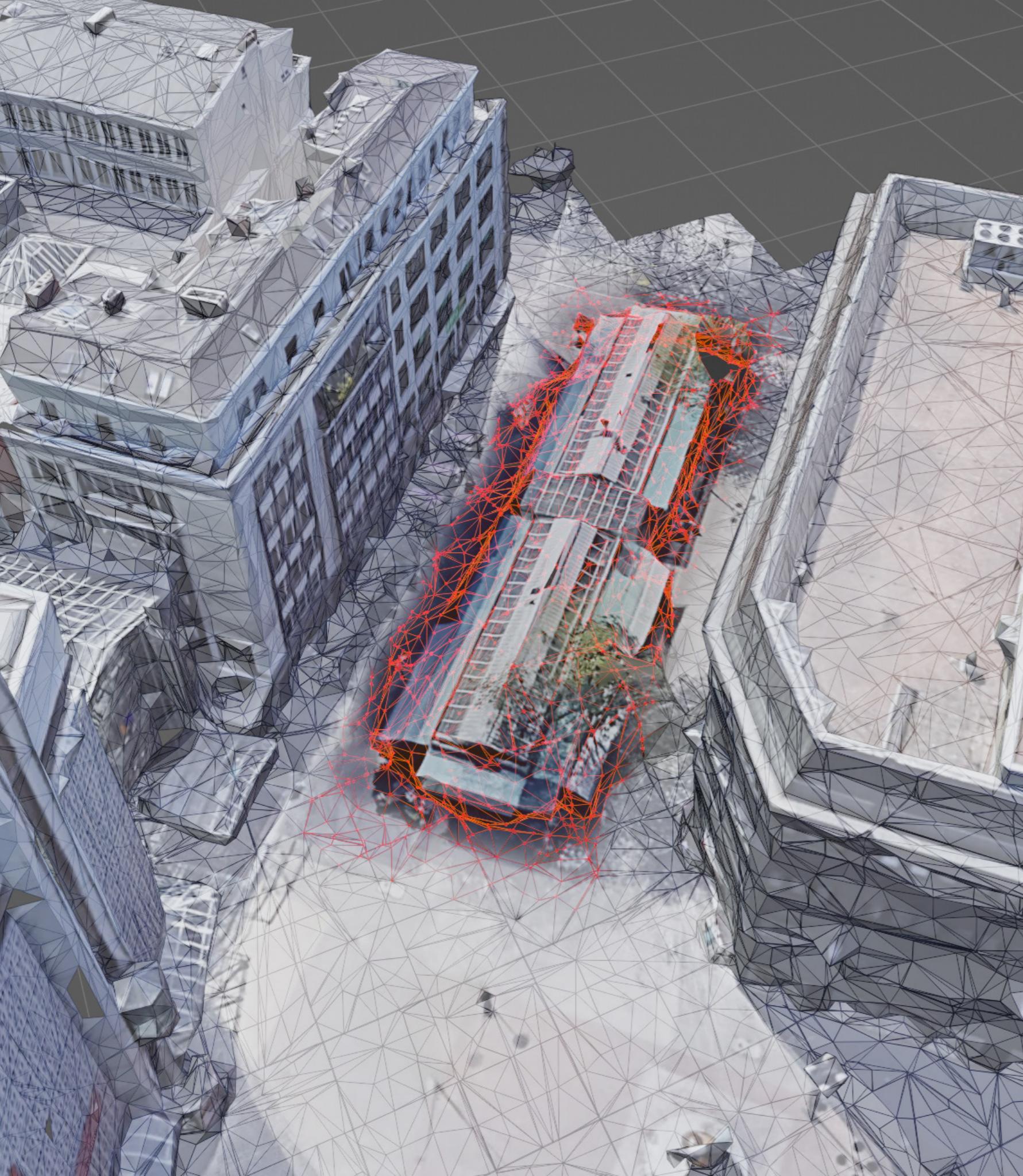
RESTORE_ is a series of projects and performances that took place through the temporary occupation of empty stores in the the west side of Bremen. Through [temporal] practices of place-making; 11 artist where selected via open call to investigate human and non-human interaction with sites through employing performance, dance, and bodily practices in conjunction with sound, visuals, technology, and new modes of communication and collaboration. By questioning the materiality of the spaces and the entities filling them, the project considered ways to relocate the theater to vacant stores.



more info: restore-bremen.space

instagram: [@restore_bremen](https://www.instagram.com/@restore_bremen)





mine

site specific project, series of workshops and activations in a vacant shop

Concept and curation in collaboration with Farzad Golghasemi, Abd Tamma, Noelle BuAbbud, Lucas Calmus
Ausguts 2023

During our time in the UMZU pavilion, we invited the public to join us in cultivating dialogue, exchange, mutual learning and unlearning, culminating in a collaborative effort to relocate the UMZU pavilion site as a social space, as we will host a series of workshops and activations open to public interactions and participation. During this time, we found ourselves mining for evidence related to shifts in economic and developmental priorities as well its consequences on individuals, communities and local businesses. Our intervention in the UMZU pavilion (formerly a flower shop) in the city center of Bremen sets the stage for a multidirectional exploration into the heart of an indeterminate site. Here, the absence of a stable ground encapsulates the disorienting effects of this urban ecology, triggering questions about operative actors, their motives and how they designate who/what this city is for.

We embraced our roles as information miners, excavating hidden narratives, memories, and insights from the depths of this transient space. Together, we weave a delicate thread through past, present and future (imaginaries), identifying within the palimpsest ways to redefine this city as a site for harmonious connections and shared visions.

program and workshops: [mine-notyet](#)



mine [2023] listening workshop, window drawings

?

DOWN

1- (IN)TO A **LOWER** POSITION

2- OPPOSITE OF **UP**

|

?

DROPPING POSTURE

?

3- DESCENDENT

|

|

?

4- RELATIVE TO **CONSCIOUSNESS:**

|

|

?

- TO **FALL ASLEEP**

- TO GO **UNDER** HYPNOSIS

?

5- TO GO OR BE IN A LOWER -OR WORSE- CONDITION

- BEING SUBJECT TO CONTROL

?

UNDER CONTROL

6- TO BE IN A STATE OF LESS PROMINENCE

?

?

?

??

?

?

????*POSTURE*

OBLIQUE

3- SITUATED

AT AN ANGLE

?

?

?

4- HAVING A **SLOPING DIRECTION, ANGLE, OR POSITION**

?

?

?

?

5- CONTRARY TO (**STRAIGHT)(FORWARD)**

HENCE

?

?

DIVERT

?

TO DIVERT ATTENTION ?

(AWAY)?

FROM?

Up and down

Left and right

Back and front

Geometrical orientations, also known as egocentric coordinates, are directions relative to the human body used to situate the body and the objects around it in space.

While searching for the following metaphors and tracing the etymological history of the geometrical orientation words in English the work reveals how these idiomatic expressions mirror the nature of power structures. The work aims to reveal how the egocentric coordinate system serves to position oneself beyond the physical space.

revisiting the egocentric coordinate system to situate affects in space and other allegorical speculations

graphic score

August 2022



absence.relocate [2022]

galerie L, bremen



absence.relocate

installation

Stereo sound: field recordings, digital synthesis

Metal pipes and joints, digital photography printed on matte photopaper (90 x 390cm)

Lenght: 28:52 minutes

Performers: Neus Ledesma Vidal, Hanna Mencz, Amin Baahmed

Exhibition: Thinking through Landscape at nebenflut, Bremen

Metal structure build in collaboration with Farzad Golghasemi

June 2022

"absence.relocate"

what is it about ruins that intrigue us? what about the moment prior to a place's emergence? The project is an exploratory effort, that aims to extend beyond the limitations of the concepts of non-places, undertaking an examination of a landscape currently undergoing construction in the urban environment of Bremen. The installation centers on the presence and absence of embodiment, and connectivity.

The exhibition converges the result of many parts of the process including field recordings from performed derives in that area, and "amplified soundwalks".

Interweaving with the photography body, the installation questions the dynamics of the relationship between human and non-human entities within the context of urban transformation.



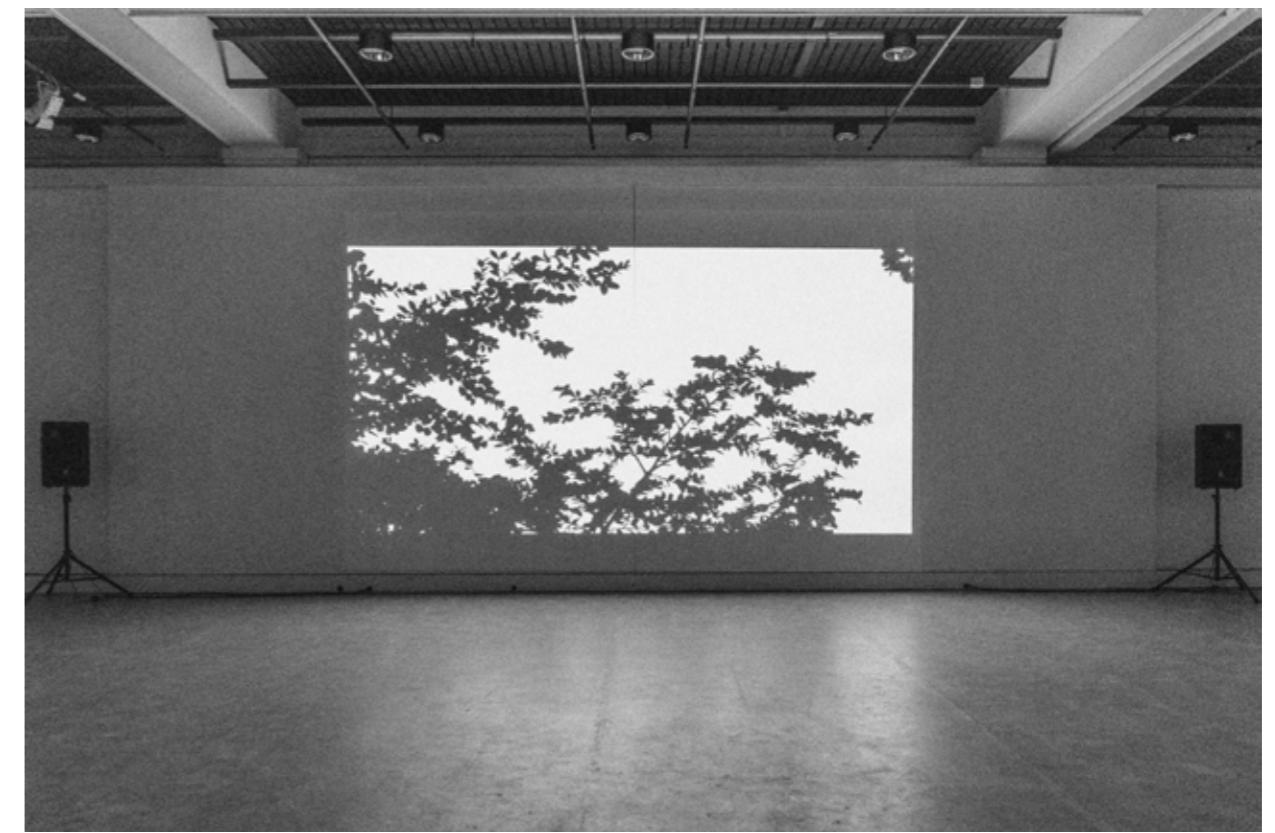




stream of perception

audiovisual performance and publication
Video, field recordings, samples, digital synthesis
Length: 27:00 minutes
Publication: A4, 72 pages
Performance: Oliver Jones
Exhibition at gallerie der dechanatstraße, Bremen
October 2021

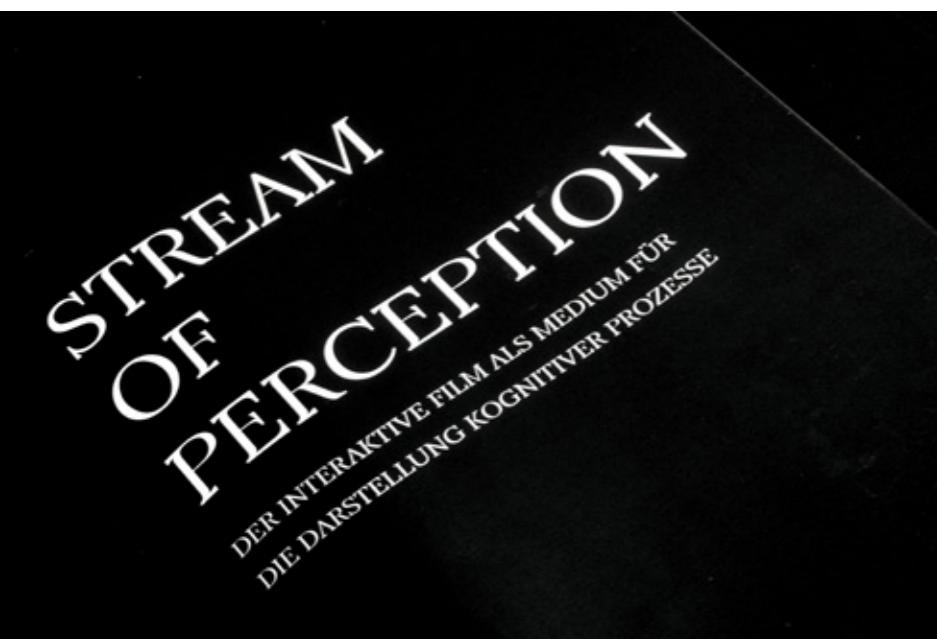
The project starting point, draws back from the publication "stream of perception". The research traces the historical development of cinematography techniques that enable the representation of embodied cognitive processes, such as perception and emotional states. The audiovisual performance undertake live composition of pre-recorded voice, samples, field recordings, and video footage to explore the possibilities of choreography and improvisation through the use of digital methods. The performance incorporates sound, dance, and photography, all interwoven with audioreactive algorithm that triggers sound and image to create a non-linear narrative that unfolds in the dynamic dialogue between the performer, (a dancer), and a computer. The piece's utilization of technology enables an exploration of the relationship between sensory experience and cognitive processes, and highlights the interaction between human and machine as it delves into the dimension of algorithmic composition.





absence.relocate [2022] stills audiovisual performance

galerie L, bremen





disbond [2022]



disbond

wearable device for sound production

Microcontroller with bluetooth module, power bank, 3d printed custom mount and harness

Performance: Carlotta von Haebler

Exhibition Baby is code outside at galerie L, Bremen

Technical support: Juan Luque

June 2022

are we connected? - "disbond" delves into the issue of bodily connections through a series of improvisational movement sessions, as it examines the dynamics of long and short distances between bodies, their contact and the intimacy involved in such interactions. With the use of a wearable proximity-tracking device, operating both an Arduino and a Time-of-Flight sensor. The device processes data and, through the manipulation of sound, demonstrates the tension between bodies, thereby creating a soundscape for them. "disbond" is part of an ongoing research on communication technologies in diaspora, transnationalism in the digital era, and the politics of the family institution.

trailer: [youtube.com](https://www.youtube.com)

GIVEN SETTINGS

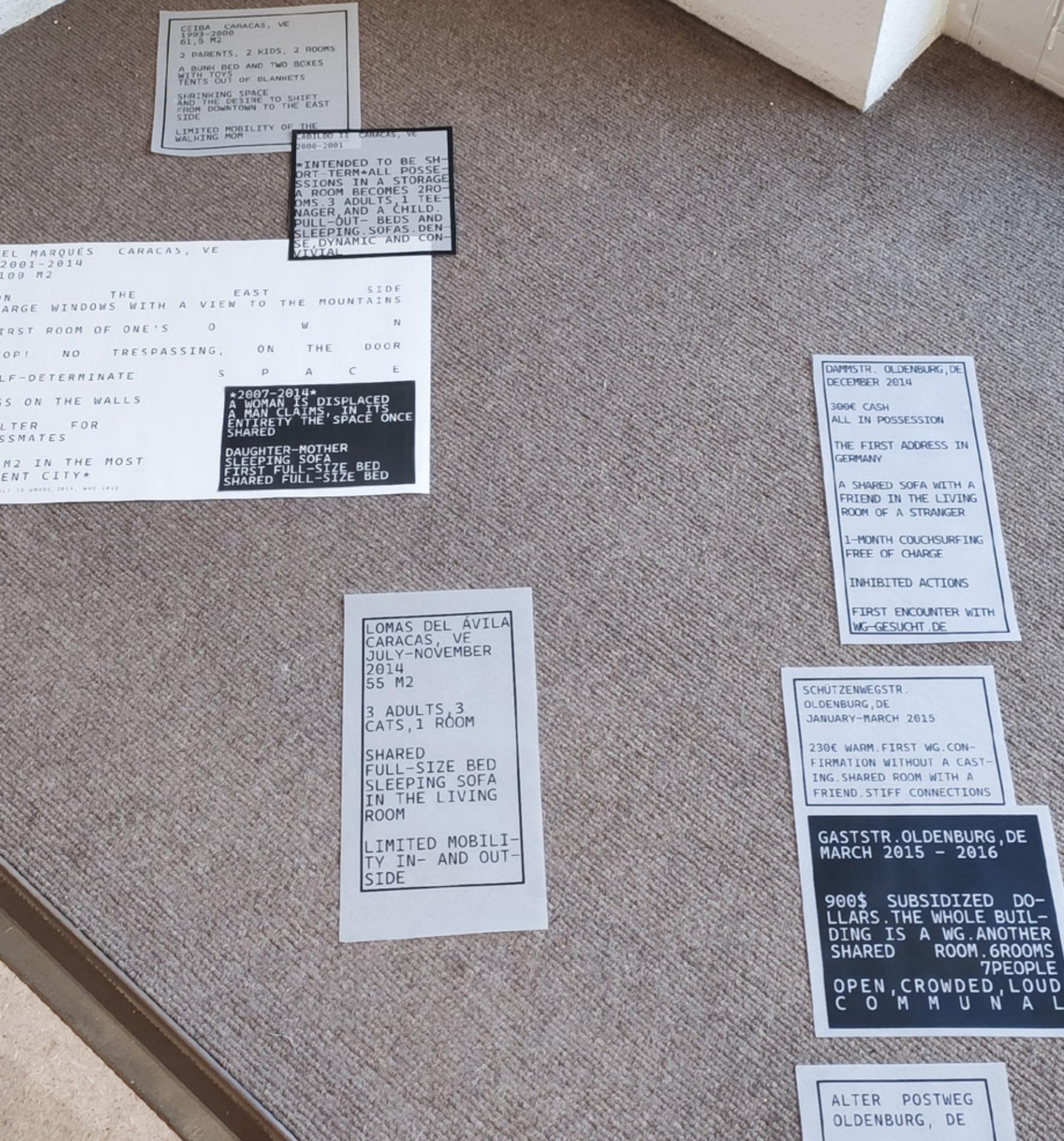
installation

13 texts, digital print on transparent paper

Exhibition: means of extending at fromthea project space. 040, Bremen
October 2022

"given settings"

a series of texts that explore the correlation between economics, space and the body.
Drawing on my personal history of (geographical) mobilizations, starting from my birth in Caracas, Venezuela until my migration to Germany in 2014, these texts offer an intimate reflection on the impact of place and space on the human experience and its consequences. Presented in the form of flat advertisements, each text lists a series of facts in a precise and succinct manner. Through this mapping of my personal journey, I aim to reveal the intricate relationship between economic scenarios and space, and the effects this can have on the interpersonal relationships of those who inhabit it.
"given settings" is an afterthought of the experiences and discussions initiated in the project space from the a.







oneistr.

photography

12 photos, digital print on satin photopaper

Size: 60x40 cm

Exhibition: Raice Múltiples at Club27 Bremen

2018 - 2019

"in der Oneistr." is a staged documentation. The series of self-portraits capture the long night walks I performed through the streets of Bremen and Hamburg as I questioned the right to inhabit this new environment and the ways in which our bodies interact with- and are shaped by- the new surroundings that we intend to understand and inhabit. The series deals with questions of disorientation, displacement, vulnerability and the fremd female body in the German urban landscape.



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[instagram](#)

[soundcloud](#)