

GABRIELA VALDESPINO

Gabriela Valdespino (*1993, Caracas) engages with questions of collectivity and togetherness. Grounded in shared theoretical and practical frameworks, her works investigates memories, myths, and social dynamics with a performative interest, creating spaces for listening that invite embodied engagement and critical inquiry.

Working across disciplines such as sound, stage design, moving image, text, and performance, her recent projects investigate social phenomena mediated by music and its associated spatial reproductions. These unfold in sculptures, experimental narrative formats, live improvisations, sound collages, mixes, and graphic scores, presented as installations and audiovisual performances.

Gabriela is actively involved in the independent art and cultural scene, supporting self-organized spaces and co-initiating projects such as SUDORAξ, a collective that explores collaborative practices around sonic expressions. Her works, commissions, and collaborations have been presented in various art spaces, theaters, and publications, including Schwankhalle, HongKongCommunityRadio, The KwaZulu-Natal Society of the Arts, Künstler:innenhaus Bremen, among others.



to mend is to regenerate a new whole [2025]

The KwaZulu-Natal Society of the Arts, (KZNSA Gallery) Durban, South Africa



to mend is to regenerate a new whole

installation

2-channel sound, ceramic objects, glazed ceramic objects, synthetic rope, metal structures

Exhibition and Sound-Performance: The KwaZulu-Natal Society of the Arts, (KZNSA Gallery) Durban, South Africa

February 2025 - ongoing

to mend is to regenerate a new whole presents as a sound installation that proposes an examination of a disassembled ship, a metaphor for repurposing as act of reclamation and mending. Ghost ships, flying ships, doomed ships, damn ships, and shipyards draw references, fictional stories, and facts. Each serves as an examining portal of history, dismantling historiographic frameworks that have dictated how the past is narrated.

The sound piece layers fragments of myths, and stories with field recordings, vocals, and samples. The piece departs from the story of la clave, a percussive instrument believed to have evolved from a wooden peg in Caribbean shipyards. Its 3-2 rhythmic pattern persists as an artefact of collective memory, surviving histories of prohibition and cultural erasure.

In the installation the claves appear as glazed ceramic objects, slightly modified in shape, to question their role beyond sound, positioning them as a site of experimentation. Two metal sculptures stand as architectural foundations in an interim state that seem to rearrange themselves as supports structures for speakers.

The work serves as a container for sonic exploration that situates the practice of collective listening and mending as an ongoing dialogue, creating a space for imagining alternative modes of construction and assembly.

listen online [soundcloud](#)



In the context of The Inbetween exhibition at KZNSA, the installation was activated through a Listening Session shaped by improvisation and collaboration together with Abd Tamma.



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' 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](#)





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

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
Live Performances: Schwankhalle Bremen, RAUMPRO

March 2023

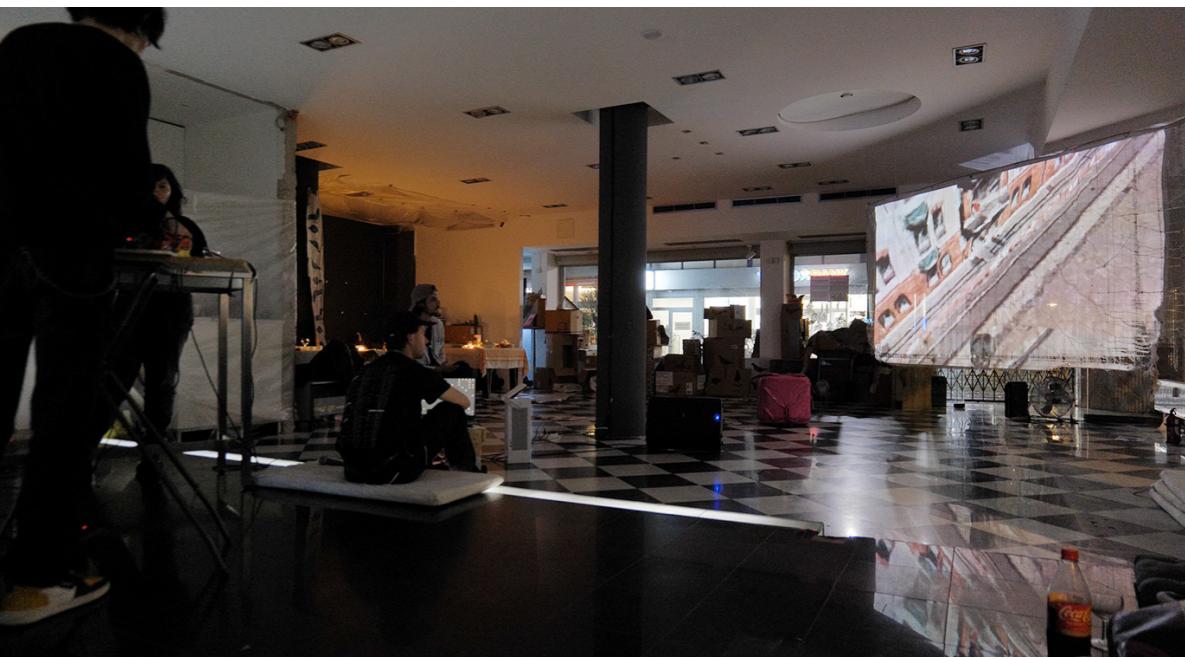
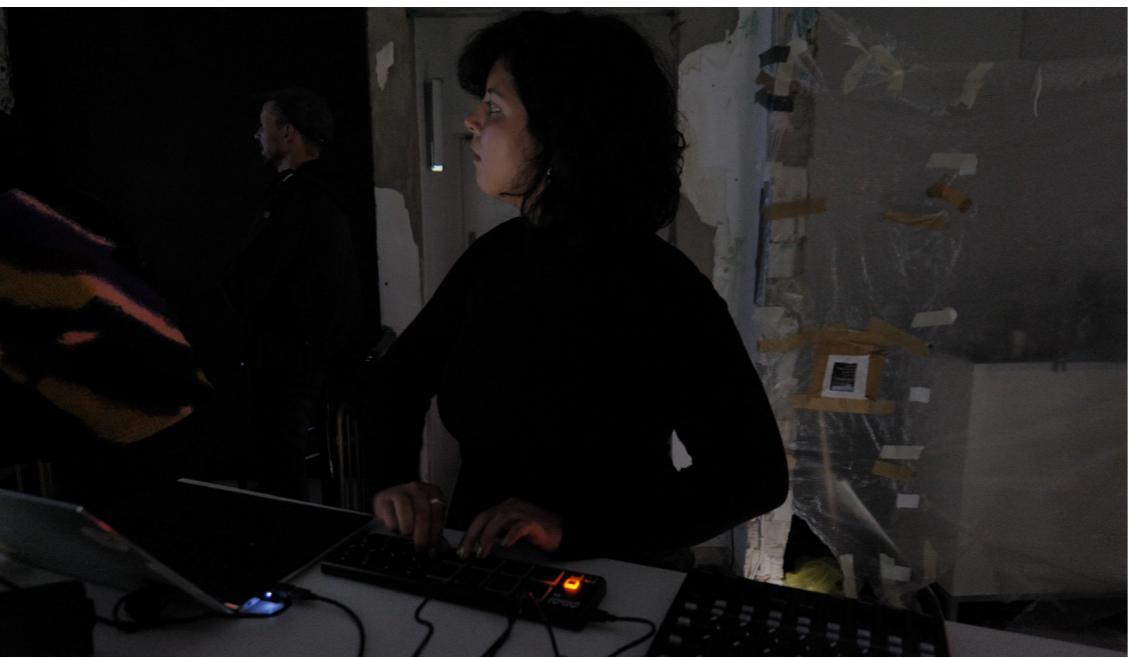
Based on Farzad Golghasemi's web installation 'Endless Twist' this audiovisual performance is a guided walk through a 3D space that is constructed by urban fragments and personal memories, presenting a critical perspective regarding the agency of the human and non-human, and by extension of architects, 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 echoing the ever persistent colonial history.

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



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
Length: 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 imperceptible 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.

This observation is the departure point for a two-channel video installation that emerged from a soundwalk developed through the residency tender absence at Schwankhalle. The camera examines collective motion, capturing alignments of bodies in public space. The dual projections show the same image, slightly altered in speed, mirroring the attempt to decelerate perception and inhabit the space with a heightened sensitivity inherent in the experience of soundwalks. The slow, drifting frames invite to consider how rhythm shapes our encounters in shared spaces in a quiet choreography.

watch online: [youtube](#)





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 in a multichannel speaker setup: Konzertaal Hochschule für Künste, May 2023

Developed in dialogue with artist Noelle Buabbud as part of the residency "The Art of Emergency," the sound piece emerges from a shared attempt to map the moment before collapse, based on our experiences with economic decline across different geographies, Venezuela and Lebanon. 'sentimos el futuro escapar (repetición de la caída libre)' examines the capacity of sound to reconstruct memory in the absence of a personal archive, gathering oral testimonies through voice messages exchanged with my mother, alongside field recordings. The work considers the moment before the fall, offering glimpses of an anecdote and the body's role as suspended in time. Intertwined with pure tones as warning signals, dissonant repetitions, and fragments of urban life, the echo of a shout, the pulse of a motorcycle, it creates an atmosphere of suspension, the breath before the shift.

about residency: thealit.de

listen online: [soundcloud](#)



SUDORAξ presents: SONIC TACTICS

Curation, sound sculpture, 2-day program:
Live performances, readings, collective listening sessions,
audiovisual performances and screenings
GB-OPEN 24: Güterbahnhof - Areal für Kunst und Kultur
September 2024

Sonic Tactics was a two-day event. It was an experiment about sharing, sound became a way of being, a practice of gathering. The event brought together artists and performers who explored the tactical use of sonic expression. Through different forms we engaged on theoretical discussions with an oxelized reading, we active listened to field recordings, speculative narratives, and engaged with live sonic experimentation.

We approached the event as a reflection on our collective work around sound and the tactics necessary to make it.

more about sudoraξ: [instagram](#)

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

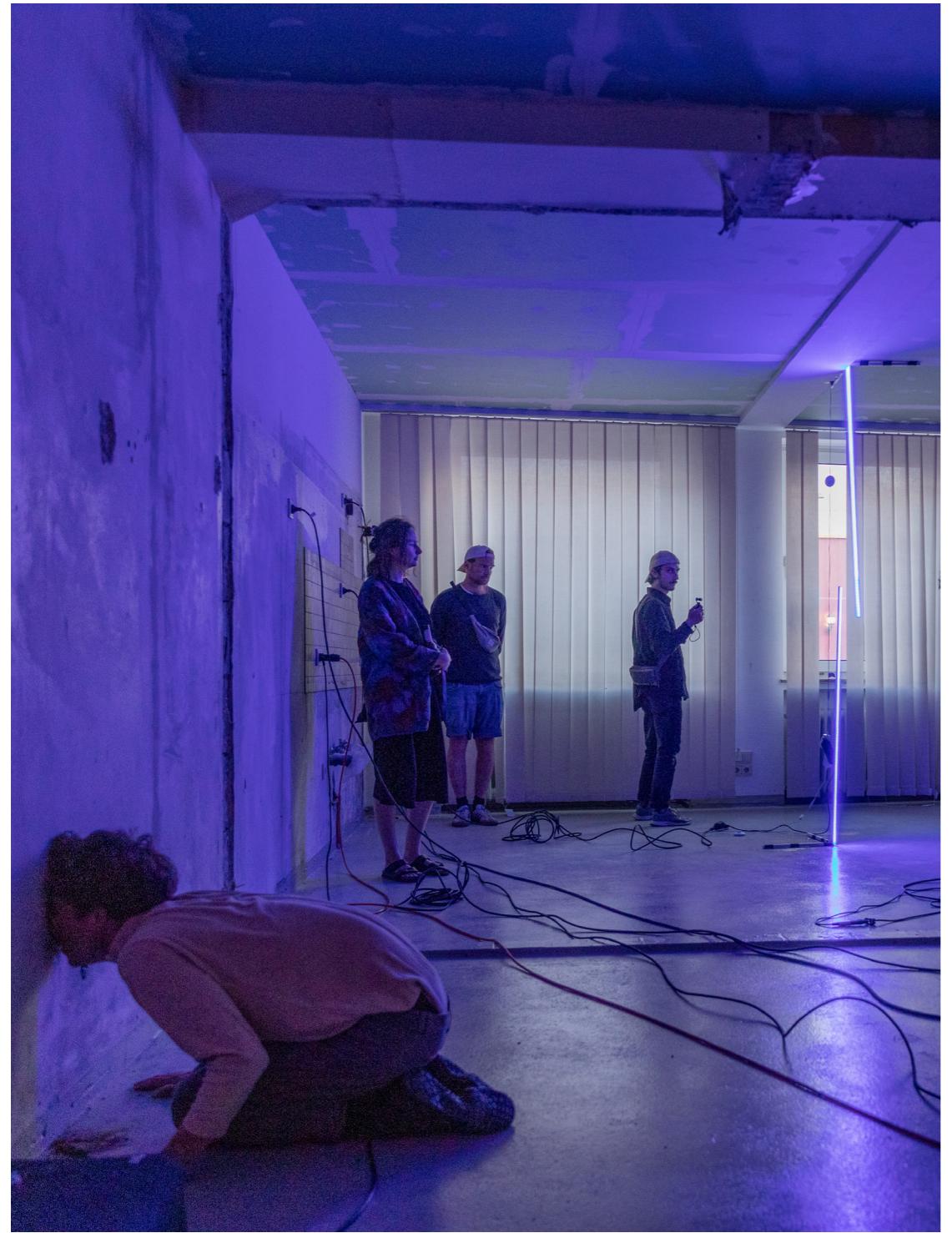
June 2022

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. Through workshops, walks, reading sessions, film screenings, and discussions, our research has encompassed a range of entangled subjects. We've delved into the historical aspect of the space, the materiality of the built environment, critically examined the process of thinking through building and constructing softwares, explored the politics of the space, immersed ourselves in the sonic environment around the UMZU pavilion, contemplated the role of AI in shaping and reshaping artistic practice and organizing, and ventured into tracing the horizonless realm.

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



mine [2023] listening workshop facilitated by Gabriela Valdespino, 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

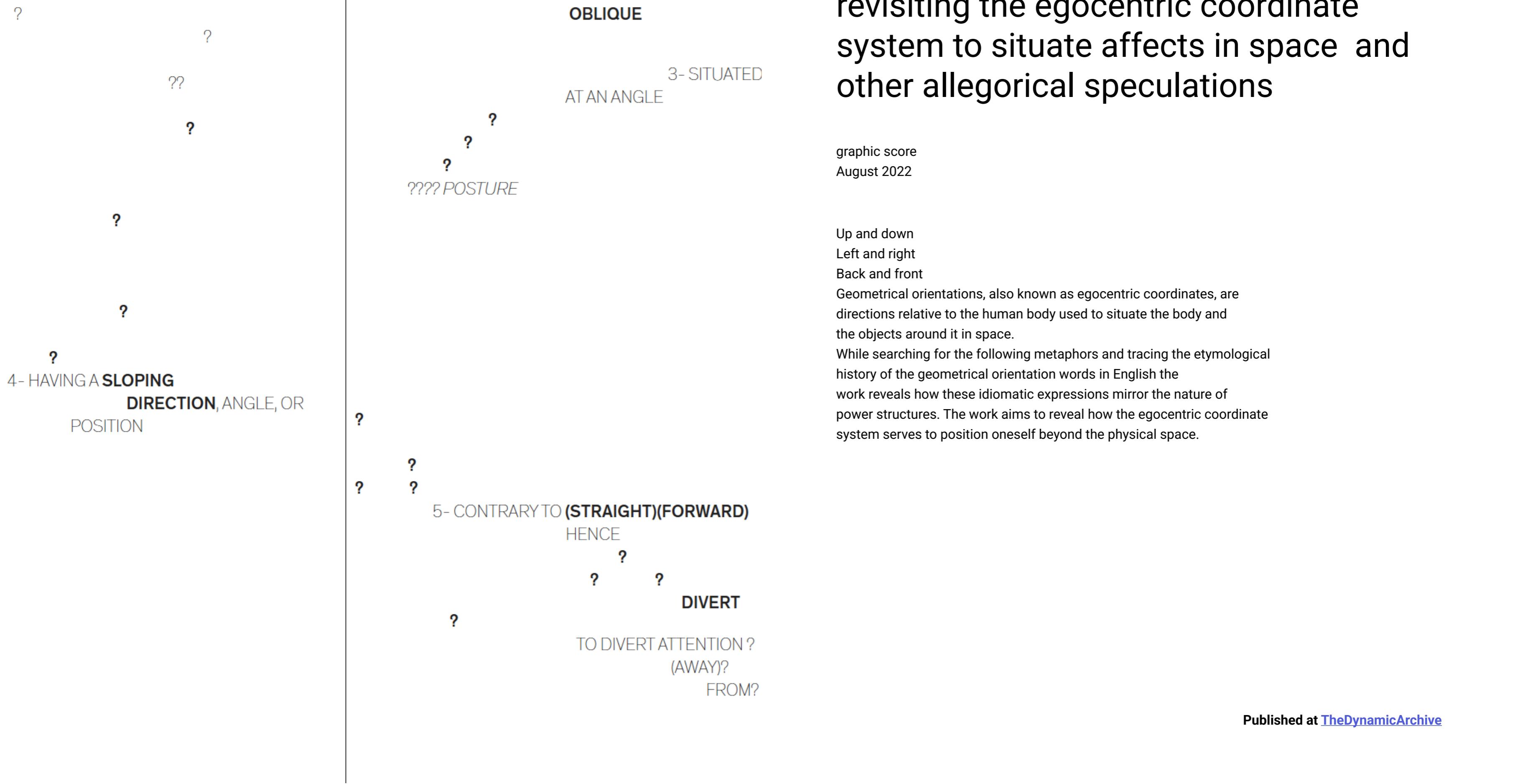
- BEING SUBJECT TO CONTROL

?

UNDER CONTROL

6- TO BE IN A STATE OF LESS PROMINENCE

?





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)

Length: 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 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, somatic and amplified soundwalks excercises , the installation questions the dynamics between human and non-human entities within the context of urban transformation.

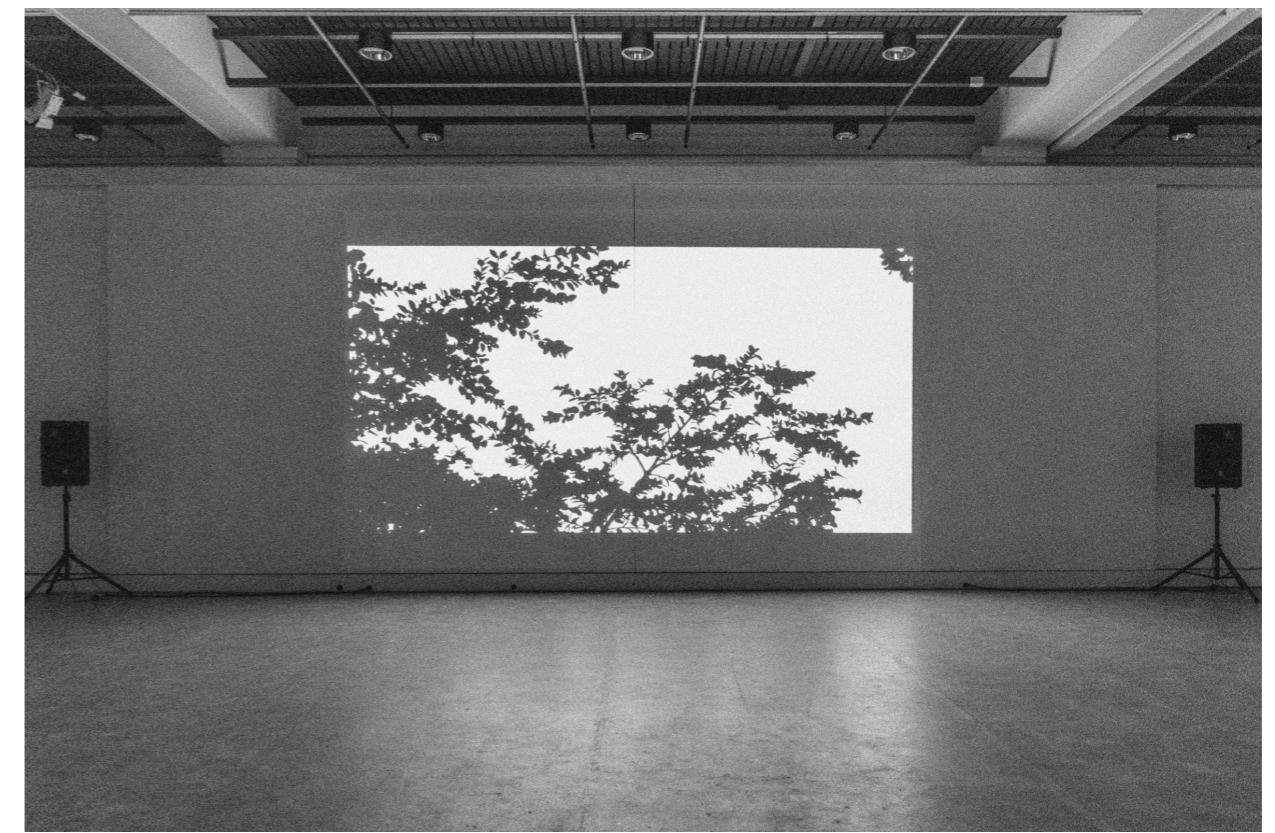


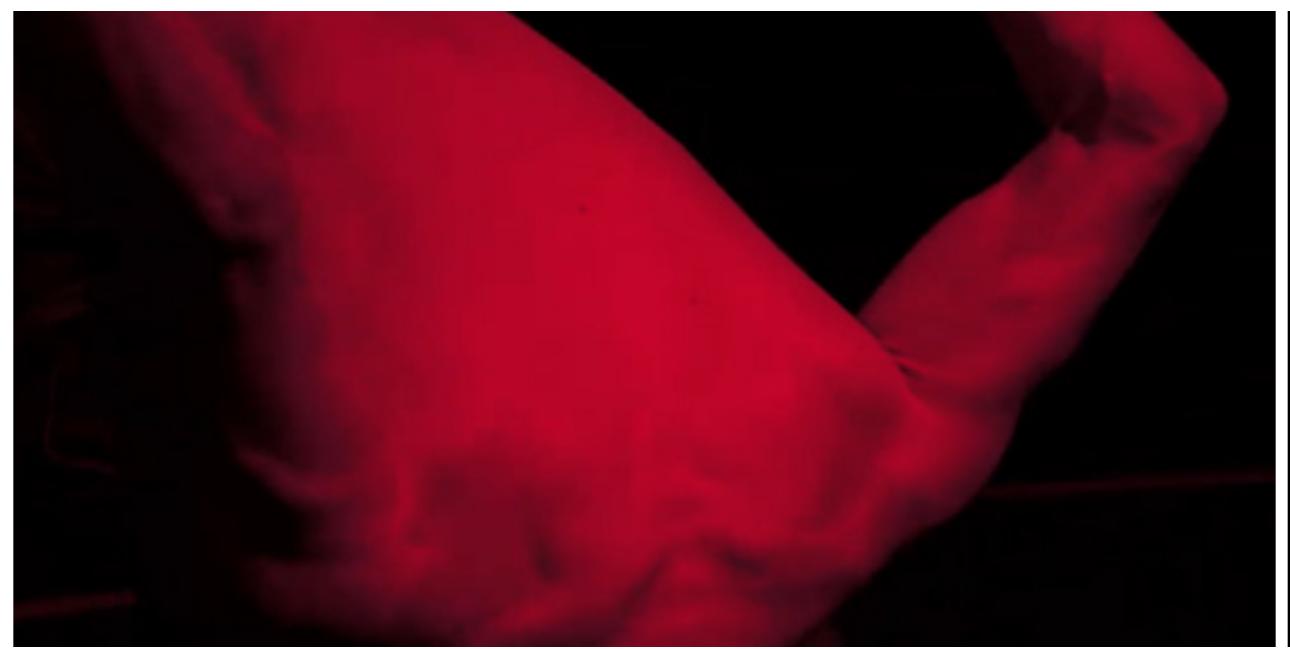
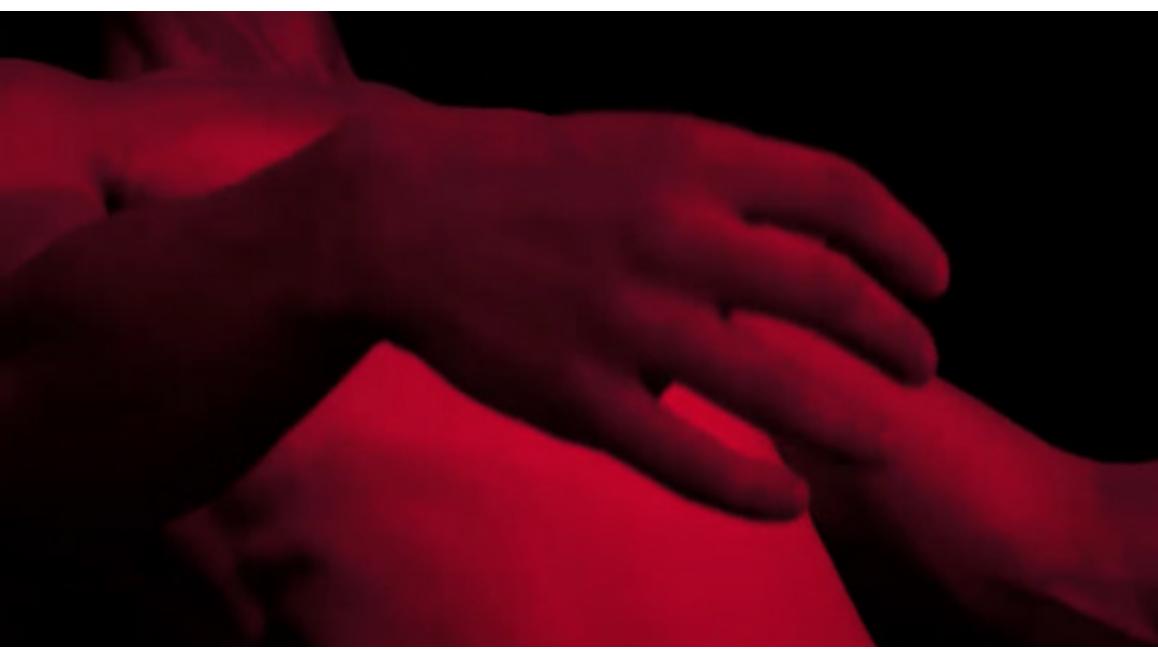


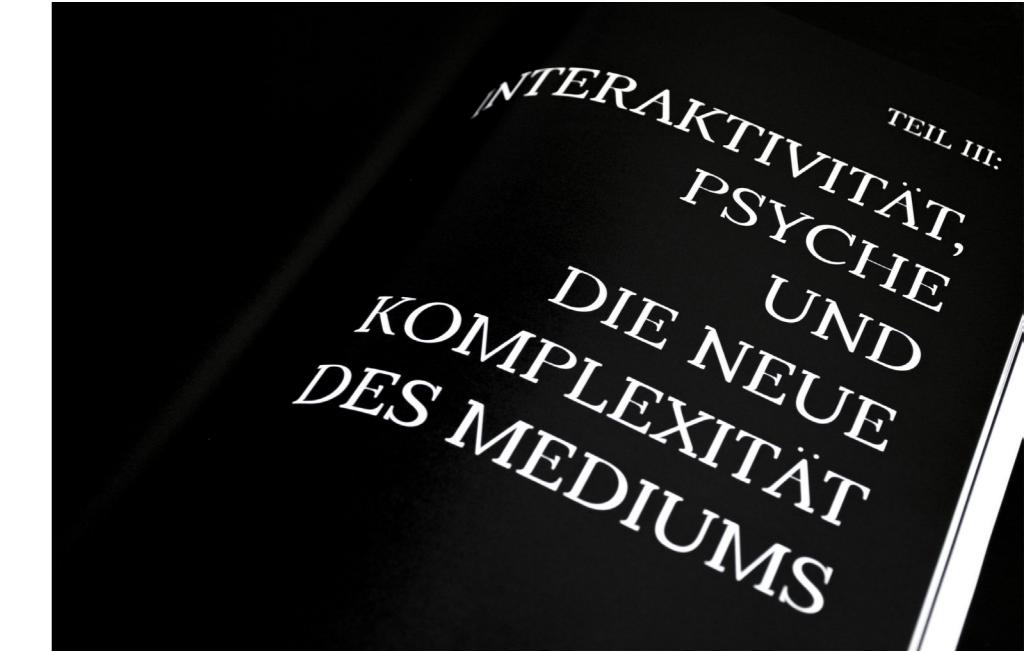
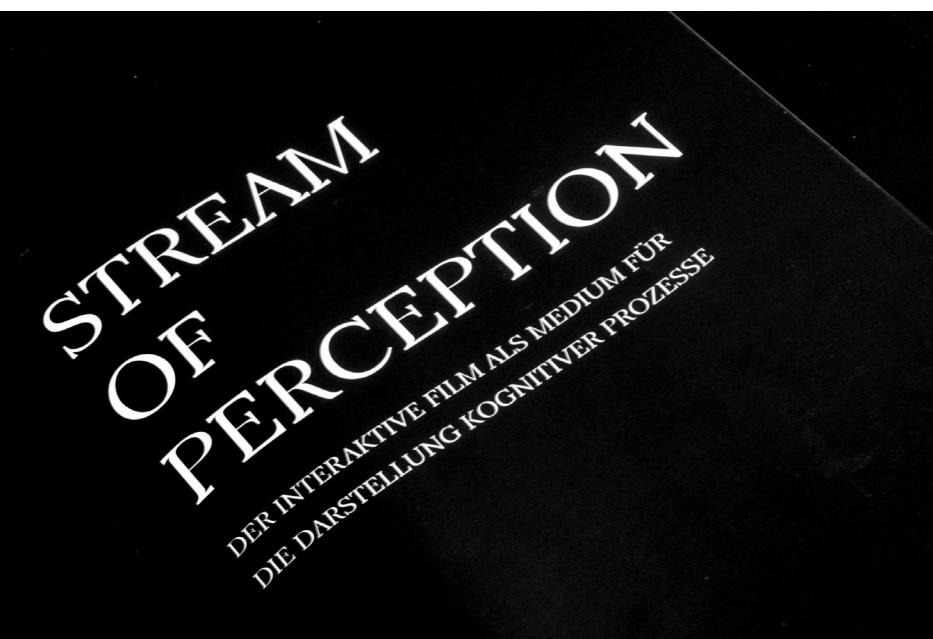
stream of perception

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

The project starting point is the research tracing the historical development of cinematography techniques that enable the representation of embodied cognitive processes, such as perception and emotional states. The audiovisual performance combine 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, controlled 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.









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' question bodily connections through a series of movement improvisations, 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.

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

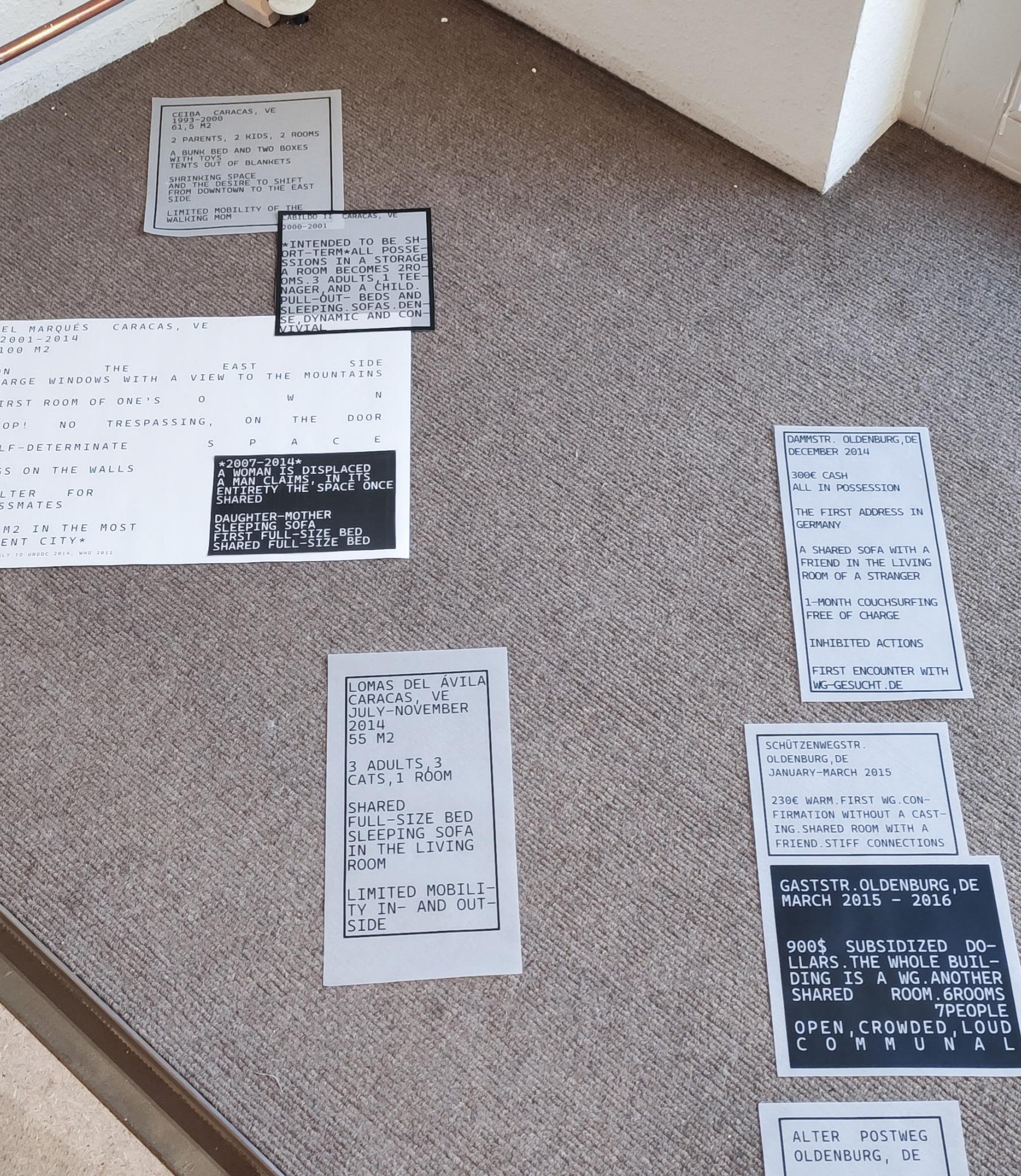
GIVEN SETTINGS

installation

13 texts, digital print on transparent paper

Exhibition: means of extending at fromthea project space. O40, Bremen
October 2022

a series of texts that explore the relation between the politics of economy, 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](#)