

LUIS SANZ
PORTFOLIO 2024



```
1
2 // midi settings
3 (
4 MIDIClient.init;
5 MIDIClient.destinations;
6 m = MIDIOut.newByName("IAC Driver", "Bus 1");
7 )
8
9 // ableton link
10 l = LinkClock(1).latency_(Server.default.latency).permanent_(true);
11 l.tempo = 142/60;
12 l.tempo = 85/60;
13
14
15 // pattern
16
17 //track 1
18 (
19 Pbindef(\abletonMIDI).clear;
20 Pbindef(
21   \abletonMIDI,
22   \type, \midi,
23   \midicmd, \noteOn,
24   \midiout, m,
25   \chan, 0,
26   /\scale, Scale.partch_u1,
27   \degree, PSVsyndif_i([15, 7, 22])-12,
28   \amp, PSVsyndif_i([3, 5, 6, 7, 9, 10, 11, 12, 14, 15])/2.5,
29   \dur, 0.05 * PSVsyndif_i([3, 5, 6, 7, 9, 10, 11, 12, 14, 15]),
30 ).play.(l, quant:4);
31 )
32
33 Pbindef(\abletonMIDI, \degree, Pseq([-2], inf)-7).quant_(4);
34
35 Pbindef(\abletonMIDI, \degree, Pseq([-2, -2s, -1], inf)-7).quant_(4);
36 Pbindef(\abletonMIDI, \degree, Pn(Plazy({Pseq([-2, 0, 3, 4, 0s].keep(rrand(36, 43))), inf}))) -12).quant_(4);
37 Pbindef(\abletonMIDI, \degree, Pseq([-2s, 1], inf)-7).quant_(4);
38
39 Pbindef(\abletonMIDI, \degree, Pseq([1, -2, 0, -1], inf)-7).quant_(4);
40 Pbindef(\abletonMIDI, \degree, Pseq([-2, 1, 0], inf)-7).quant_(4);
41 //Pbindef(\abletonMIDI, \degree, Pseq([0s, 1], inf)-7).quant_(4);
42 Pbindef(\abletonMIDI, \degree, Pseq([1], inf)-7).quant_(4);
43 Pbindef(\abletonMIDI, \degree, Pseq([-2, 1], inf)-7).quant_(4);
44 Pbindef(\abletonMIDI, \degree, Pseq([-1], inf)-7).quant_(4);
45
46 Pbindef(\abletonMIDI, \degree, Pn(Plazy({Pseq([-2, 0, 3, 4, 0s].keep(rrand(36, 43))), inf}))) -7).quant_(4);
47 Pbindef(\abletonMIDI).clear;
48
49
50 //track 2
51 //degree
52 Pbindef(\abletonMIDI, \degree, PSVsyndif_i([15, 7, 22])-12).quant_(4);
53 Pbindef(\abletonMIDI, \degree, Pdup(Pxrand([1,2,3],inf), PSVsyndif_i([15, 7, 22])-12)).quant_(4);
54 Pbindef(\abletonMIDI, \degree, Pdup(Pseq([1,2,3],inf), PSVsyndif_i([15, 7, 22])-12)).quant_(4);
55 Pbindef(\abletonMIDI, \degree, Pdup(2, Pwrand([6, 0, 3, 4, 0s, 1, -2]-12, [5, rrand(2,4), 2, 4, 1, 3, inf])).quant_(4);
56 Pbindef(\abletonMIDI, \degree, Pn(Plazy({Pseq([6, 0, 3, 4, 0s, 1, -2].keep(rrand(36, 43))}))) -12).quant_(4);
57 //dur
58 Pbindef(\abletonMIDI, \dur, 0.05 * PSVsyndif_i([3, 5, 6, 7, 9, 10, 11, 12, 14, 15])).quant_(4);
59 Pbindef(\abletonMIDI, \dur, 0.05 * Pdup(Pxrand([1,2,3],inf), PSVsyndif_i([3, 5, 6, 7, 9, 10, 11, 12, 14, 15])).quant_(4);
60 Pbindef(\abletonMIDI, \dur, 0.05 * Pdup(Pseq([1,2,3],inf), PSVsyndif_i([3, 5, 6, 7, 9, 10, 11, 12, 14, 15])).quant_(4);
61
62
```

FLEXUM, 2023 - 2024

Audiovisual Performance
4K Video Projection
Stereo Sound
Duration: 35'00'

Synthetic Sound, Sieve Patterns, Computer Graphics, Live Coding, SuperCollider,

Luis Sanz's work is characterised by a fascination with computer noise and signal processing. His work is often extreme and exhilarating, using both software and modular analogue systems to create dense electronic textures.

Sanz's latest audiovisual work, Flexum, departs from his usual approach. Instead of focusing on dense sonic textures and uncompromising explorations of noise and extreme computer music, Sanz delves into processes of modulation and rhythmic pattern generation. He uses his own compositional interface to generate visual and sonic patterns, prioritising structured processes over improvisation.

In a sense, Flexum represents the constantly evolving nature of Sanz's artistic practice, which continues to explore the intersection between synthetic sound and computer graphics. Through the use of custom software, Sanz continues to challenge himself and his audience, offering a visually mesmerising and sonically intricate piece.

+ information: [here](#)



ÑAUPAQMAN PURIY, QHEPAMAN CHAYAY [WALK FORWARD AND YOU'LL GET BACK] , 2024

Sound Installation
2x3 Channels
Duration: 20'00'' cycle

Synthetic Sounds, Pulsar Synthesis, Wavesets Analyses

In Andean culture, time is symbolically represented by a "lightning bolt" or by the "snake's footprint", i.e. a zigzag, because in the Andean world time has a cyclical "reverse". Time flows in and out and from the outside to the inside, in constant cycles. Nothing is static. Time is in constant transformation, coming and going, nothing begins and nothing ends, everything is recreated, everything is a "doing and undoing" of "pairs in opposition and complement". Where the here and now is the point of balance and encounter between what is going and what is coming.

This piece was created as a 2x3 channel sound installation entitled "Ñaupaqman Puriy, Qhepaman Chayay", which in Quechua means "walk forward and you'll get back". The piece consists of two monophonic compositions in constant opposition: one rotates clockwise through three loudspeakers and the other rotates counterclockwise, also through three loudspeakers. Depending on the acoustic approach, the position in space and the attention of the listener, the point of balance and encounter between what is coming and what is going can be perceived acoustically and symbolically.

+ information: [here](#)

SÍNTESIS PARA OBJETOS NO LOCALIZADOS

LUIS SANZ

Inauguración
Miércoles 6 de abril
4 PM - 10 PM

CC. Camino Real, sótano
Av. Camino Real 348, San Isidro

7 - 9 de abril
3 PM - 8 PM

amil
proyecto



SYNTHESIS FOR UNLOCATED OBJECTS, 2022

Sound Installation
4ch Sound
Duration: Varied

Additive Synthesis, Wavesets Analyses, Quadraphonic

“Synthesis for unlocated objects” by Luis Sanz. Developed specifically for the exhibition space, the artist presents an immersive sound installation focusing on the connections between sound objects, perception and space.

The montage, conceived through digital synthesis, installation and sound objects, is a work seeking meanings and codifications in order to relate to space, bodies and oneself. The installation addresses the relationship between space, sound, the body and the limits of perception in relation to language.

Treating sound and sound waves as physical entities, the installation emphasises an active and subjective experience through the changing perspectives of the visitors' bodies. Reflecting objects and structures in the space bounce, deflect or block sound by decoupling it from the sound sources and locations from which we perceive them.

+ information: [here](#)

MANONGO MUJICA PERU VITO WILLEMS NETHERLANDS BAN LEI CHINA LI JIANHONG CHINA
WANG ZIHENG CHINA MEI ZHIYONG CHINA HEIMATLOS CHINA/FRANCE LUA JUNGCK SWITZERLAND
CHRISTOPHE CLÉBARD BELGIUM/ITALY CARRAGEENAN BELGIUM LUIS ALVARADO PERU
ENSEMBLE KRAN SWITZERLAND EMILE VAN HELLEPUTTE BELGIUM MANUEL TROLLER SWITZERLAND
DONNA MOLINARI UNITED STATES/SWITZERLAND MM+TT CHINA/SWITZERLAND ... SWITZERLAND
WHITE PULSE SWITZERLAND LE POT SWITZERLAND HANS-PETER PFAMMATTER SWITZERLAND
PABLO LIENHARD SWITZERLAND SCREE FUCKING JUNK GERMANY NAKED IN THE ZOO GERMANY/FRANCE
KAZEHITO SEKI JAPAN TOKAR KRZYSZTOF POLAND/SWITZERLAND WHITE PULSE SWITZERLAND
VESTAS NETHERLANDS DEL_F64.0 GERMANY ZUSTAND D GERMANY CAMILO ANGELES MEXICO/PERU
ABRAHAM WURSTKESSEL AUSTRIA EMRE SARIGOL TURKEY/SWITZERLAND MAXIME HANSENBERGER SWITZERLAND
RADEK RUDNICKI POLAND/NEW ZEALAND AL FRASER NEW ZEALAND MANUEL MENGIS SWITZERLAND
LIONEL FRIEDLI SWITZERLAND TAPIWA SVOSVE SWITZERLAND TONTO ITALY JASON KAHN SWITZERLAND
KAY ZHANG SWITZERLAND/HONG KONG PATRYCJA PAKIELA SWITZERLAND TITILAYO ADEBAYO SWITZERLAND
SITBQ NETHERLANDS WAT TAKLEAW SWITZERLAND/THAILAND UNPROFESSIONAL GERMANY F.S.P UKRAINE
JONATAN URANES DENMARK FLORIAN SCHLESSMANN SWITZERLAND CONCEPCION HUERTA MEXICO
VIOLETA GARCIA ARGENTINA ANDREA NUCAMENDI MEXICO CATERINA DE NICOLA SWITZERLAND/ITALY
JAVIER BUSTOS ARGENTINA CARLOS QUEBRADA COLOMBIA INDRA MENUS INDONESIA

Amarus is a concert series that explores cutting edge experimental music from Asia, Latin America, and Europe. Its objective is to encourage cooperative debate between Swiss and International artists on questions of identity, eurocentrism, and migration in a community that embraces collaboration, experimentation, and research. AMARUS has also been hosting concerts, workshops, and public interventions in the city of Bern since 2018.

Internationally-renowned musicians have performed their works at Amarus since 2018: Manongo Mujica (Peru), Vito Willems (Netherlands), Ban Lei (China), Li Jianhong (China), Wang Ziheng (China), Mei Zhiyong (China), Heimatlos (China, France), Christophe Clébard (Belgium, Italy), Carrageenan (Belgium), Luis Alvarado (Peru), Ensemble Kran (Switzerland), Emile Van Helleputte (Belgium), Manuel Troller (Switzerland), Donna Molinari (United States, Switzerland), MM+TT (China, Switzerland), White Pulse (Switzerland), Le Pot (Switzerland), Hans-Peter Pfammatter (Switzerland), Pablo Lienhard (Switzerland), Scree Fucking Junk (Germany), Naked in the Zoo (Germany, France), Kazehito Seki (Japan), ... (Switzerland), Tokar Krzysztof (Poland, Switzerland), Tonto (Italy), White Pulse (Switzerland), Vestas (Netherlands), Del_F64.0 (Germany), Zustand D (Germany), Abraham Wurstkessel (Austria), Emre Sarigöl (Turkey, Switzerland), Maxime Hänsenberger (Switzerland), Radek Rudnicki (Poland, New Zealand), Al Fraser (New Zealand), Manuel Mengis (Switzerland), Lionel Friedli (Switzerland), F.S.P (Ukraine), Tapiwa Svosve (Switzerland), Kay Zhang (Switzerland, Hong Kong), Patrycja Pakiela (Switzerland), Titilayo Adebayo (Switzerland), SitbQ (Netherlands), Wat Takleaw (Switzerland, Thailand), Unprofessional (Germany), Jonatan Uranes (Denmark), Florian Schlessmann (Switzerland), Concepcion Huerta (Mexico), Violeta Garcia (Argentina), Andrea Nucamendi (Mexico), Camilo Angeles (Mexico), Javier Bustos (Argentina), Carlos Quebrada (Colombia), Lara Alarcon (Argentina), Jason Kahn (Switzerland), Caterina de Nicola (Switzerland), Lua Jungck (Switzerland).

+ information: [here](#)

**Boasting an immersive installation featuring
AI-generated visuals, live-coded music and a
deep well of audiovisual talent, fake[dac~]
blurs the line between art exhibition and club
night.**

Jonni Cobb

fake[dac~] is a platform with a focus on algorithmic art, live coding and computer music.

As a platform, it offers algorithmic artists an environment in which they can develop projects and work collaboratively. fake[dac~] supports projects of visual artists, electronic musicians from a technical, conceptual and financial point of view.

fake[dac~] was founded in 2022 by Stephen Monslow (UK) and Luis Sanz (Peru, Switzerland) out of their shared interest and practice in the field of digital art.

Renowned musicians and DJs have been performing at fake[dac~] since 2022: South London Bedroom Orchestra (England), End Measure (England), Picoform (England), Chris Speed Visuals (England), Michael-Jon Mizra (England), Eecolagbohrsac 2021 (England), 777000 (England), Nunez (England), Bad Circulation (England), Digital Selves (England), Hellocatfood (England), Ayebaitari (England), Mosaictapes (England), 8trone (England), Heavy Lifting (England), Obscenity State (England), Ruin Theory (England), Jung Latch (England), Tyger Blue (England), Eye Measure (England), Trampbunny (England), Brickwork (England), Hanaphora (England), Collapse (England), Innocent (England), Ayankoko (Laos, England), Luis Sanz (Peru, Switzerland), Liimxa (England), Ler-Ka (England), ODMTt? (England), Basch (Mexico, England), M-onz (England), Elin (England), Mah[alias] (England), Syntel8 (England), Soft Blade (England), Joana.art (England), Xodyl (England).

"Boasting an immersive installation featuring AI-generated visuals, live-coded music and a deep well of audiovisual talent, fake[dac~] blurs the line between art exhibition and club night."

- Jonni Cobb

+ information: [here](#)



TRANSMISSION~, 2020 - 2022

Audio Visual Performance
2ch FullHD Video Projection
Stereo Sound
Duration: 40 min

Transmission~ is a collaborative project by Niculin Barandun and Luis Sanz that results in a series of audiovisual works inspired by a poem of the physicist Richard P. Feynman. Transmission~ creates compositions that examine synthetic sound, algorithmic systems, spatialisation, and sonic and visual morphology.

+ information: [here](#)



NOIJZU, 2018 - 2024

Sound Performance

Multiple Speakers

Duration: 30 min

Bass Clarinet, Computer Music, Electronics, Noise

Physical musicality is evoked by a habitat, which foreshadows diverse sound spaces. A musical examination focuses on recognition of domesticated and undomesticated sounds, ideologies, networking senses and physical entities. Each sound identifies itself, through varied behaviours. Noijzu is a Swiss experimental unit formed by Shuyue Zhao and Luis Sanz. The duo focuses on acoustic sounds and computer-generated sonic entities. Noijzu blends bass clarinet with digital signals, the result consists of extreme acoustic dynamics, complex and hyperreal textures, ranging from minimal to extreme and confrontational sound expressions. Noijzu's sound has been described as „a symphony of fragmented noise“.

Noijzu's music has been performed and diffused across France, Czech Republic, Poland, Germany, Switzerland, Myanmar, Indonesia, Java, Singapore, Malaysia, Vietnam, Thailand, China and Hong Kong.

Luis Sanz : laptop, electronics

Shuyue Zhao : clarinet, bass clarinet

+ information: [here](#)



AICHA [FLESH], 2022

Sound Installation
Multichannel Sound
Duration: 60'00'' Loop / Generative

Sound Performance
Stereo Sound
Duration: 30'00''

Synthetic Sounds, Field Recordings, Audio Analysis

In early 2023, Luis Sanz spent three months in Peru. During this time he focused on the exploration of local sounds, particularly the sounds generated in the popular markets and fairs of various Peruvian cities. The markets and popular fairs have served as a meeting point for diverse cultural expressions and have been fundamental for urban employment and have seen their expansion thanks to internal migration from the countryside to the city, fostering formal and informal commerce. Markets as spaces for meeting, exchange and trade are the social cores of neighbourhoods in Peruvian cities.

Sanz uses these field recordings and transforms them by digital means. The sounds of street sellers, preachers, popular musicians and others are mixed with computer-generated synthetic sounds to create micro-narratives. The multichannel-channel sound installation explores the interactions between digital-physical sound spaces and language, creating an immersive space of deep listening that ranges from contemplative to unhinged sound impressions.

Some field recordings also come from the sound archive of the Peruvian musician Manongo Mujica, made as part of the residency "COINCIDENCIA - Swiss & South American Cultural Exchanges" with Luis Sanz in 2021.

+ information: [here](#)



LUIS SANZ, 2014 - 2024

Solo Sound Performance

Stereo Sound

Duration: 40'00''

Electronics, Analogue Synthesizer, Noise

Sanz's live performances are characterised by their unpredictability, offering a diverse range of sound expressions from minimalistic to confrontational. By using pure analogue signals, Sanz is able to harness the power of analogue synthesizers, particularly the Eurorack system, in order to craft unique and captivating soundscapes.

+ information: [here](#)