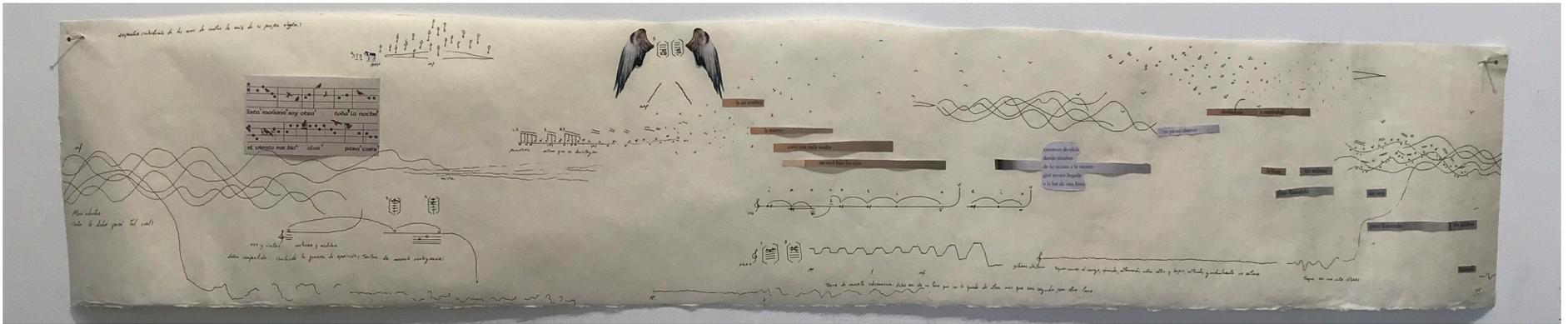


Vered Engelhard
(selected works 2019-2022)

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Danto Tumbos (Sin Palabras) (2019)

Installation with three-channel audio, stones, shells, bells, contact mics

Danto Tumbos is a multi-modal composition installed for the group exhibition “Hablar Piedras” at the Espacio Espositivo in Madrid. It consists of a modular sculpture made of speakers, contact microphones, shells and stones collected along the Pacific coast of Peru, which is activated in live performance. A circuit of speakers and contact mic reproduces and processes a three-channel musical composition based on a poem by Blanca Varela, published in her book, *Concierto Animal* in which Varela facilitates, through verse and silence, a sonic ecosystem. Taking this perspective as a starting point, various methods of sonification were applied to this poem, constituting a composition filtered by stones and speakers in an assemblage made of recurring feedbacks. On the wall hangs a graphic score, which serves as a guide for the interpretation of the piece. The composition was recorded in various sessions in Lima and New York. For stereo sound: <https://soundcloud.com/vered-engelhard/danto-tumbos-sin-palabras>



Like a Roll of Heavy Waters, a Recurring Circus On The Waves (2019)
Site-specific installation of intaglio prints and collage (kozy paper, indigo ink)

<https://www.youtube.com/watch?v=9DPjW5HwC2g&t=647s>

Like a Roll of Heavy Waters is a graphic score which interprets John Cage's __, __ Circus on __, a score he used for Roaratorio, An Irish Circus on Finnegans Wake, a composition based off of James Joyce's homonymous book. The score encourages others to do different versions of this composition with other books, in this case The Waves by Virginia Woolf. While in Cage's case, the score has a reading component as well as a recording component; this score has, in the spirit of Woolf, instead of recording, an improvisation component. Images of live performance for exhibition Site of Unforgetting at PRACTICE New York.

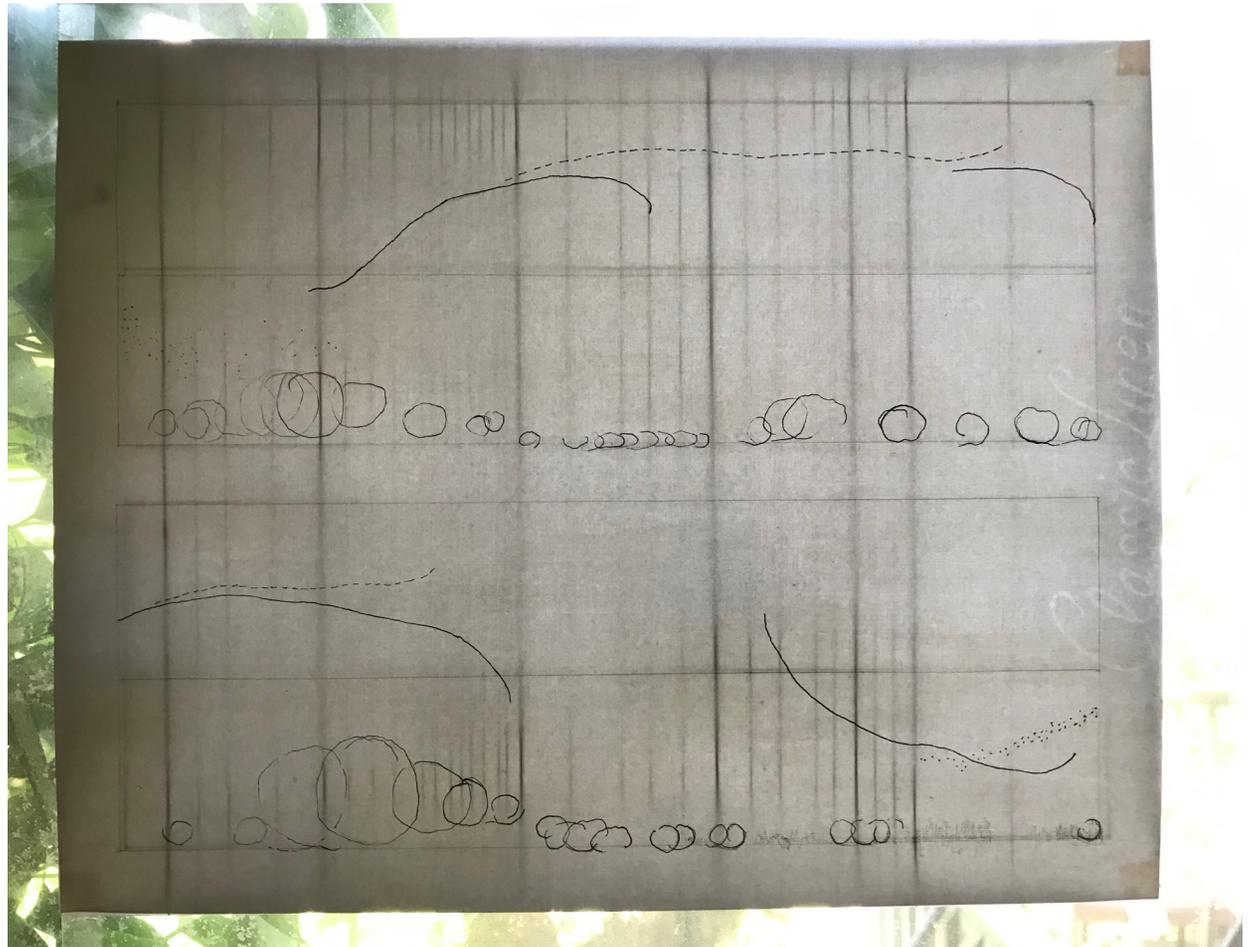


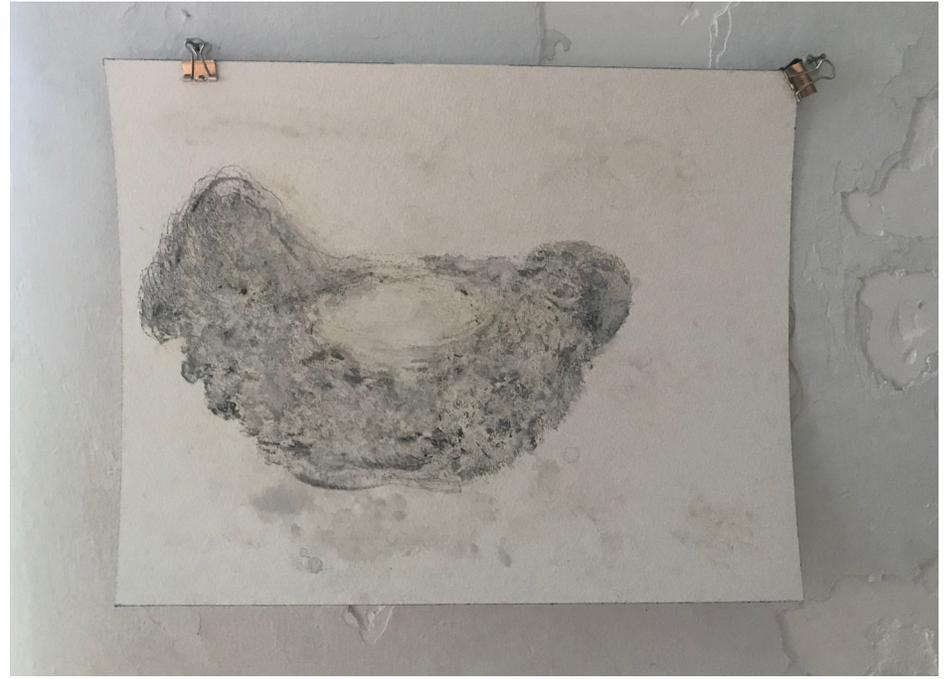


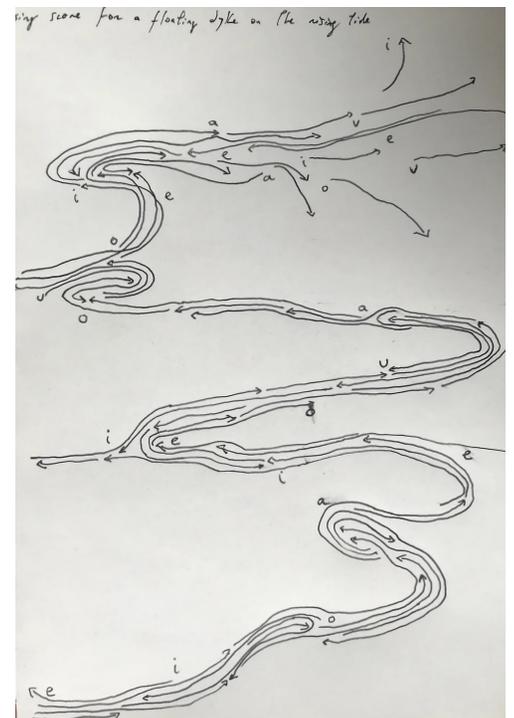
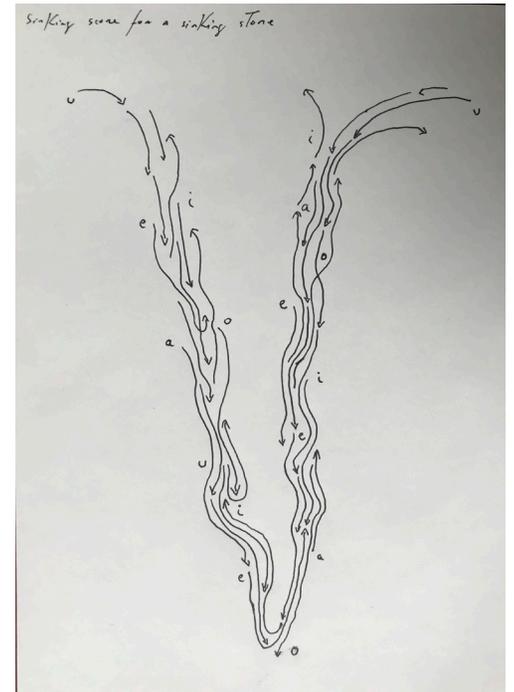
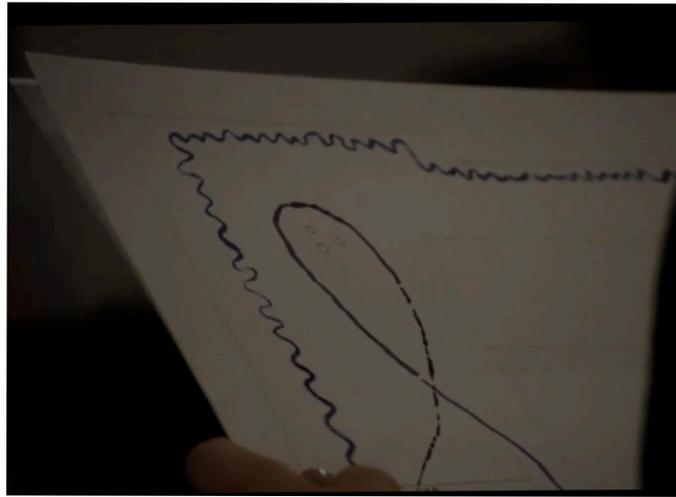
Revolution can never stop (2019)

Installation (mixed-media drawings, clay, stones, string, found objects) with multi-channel audio

A daily practice of movement, sound, building, weaving, writing, drawing and listening around a series of dreams and objects that connect my two homes: the Pacific coast of Lima and the Atlantic coast of New York. Throughout the month-long residency in Governors Island with Works on Water, the studio became a third space that brings together both coasts through the use of found and musical objects (stones, shells, vinyl, recordings). Every Saturday, this process of place-making would take on a public dimension in a sound performance. During the last week, different collaborators were invited for private sessions recorded in a cumulative five minute loop, turning the space into a modular studio. The loop accumulates the sound of a whole day in five minute layers, which inaugurate the following day, registering the development of a sonic language in situ. The ebb and flow of the wind and the Hudson River, cicadas and boats, generate originary movements out of which the music generates. Observations of affects and memories in relation to the sound are written down in a field notebook. The score grows as it is performed. Moments of equivocation are registered in order to be woven back in the sonic inundation, folding into itself in recurring waves. Oceans of sound and listening: Revolution can never stop is an exploration of the potential of performance as a form of psychoanalytic inquiry. Excerpt available: <https://soundcloud.com/vered-engelhard/revolution-can-never-stop-excerpt>







Rising Tides (2019)

Composition of five scores (ink on paper) and two chimes (found materials from Dead Horse Bay)

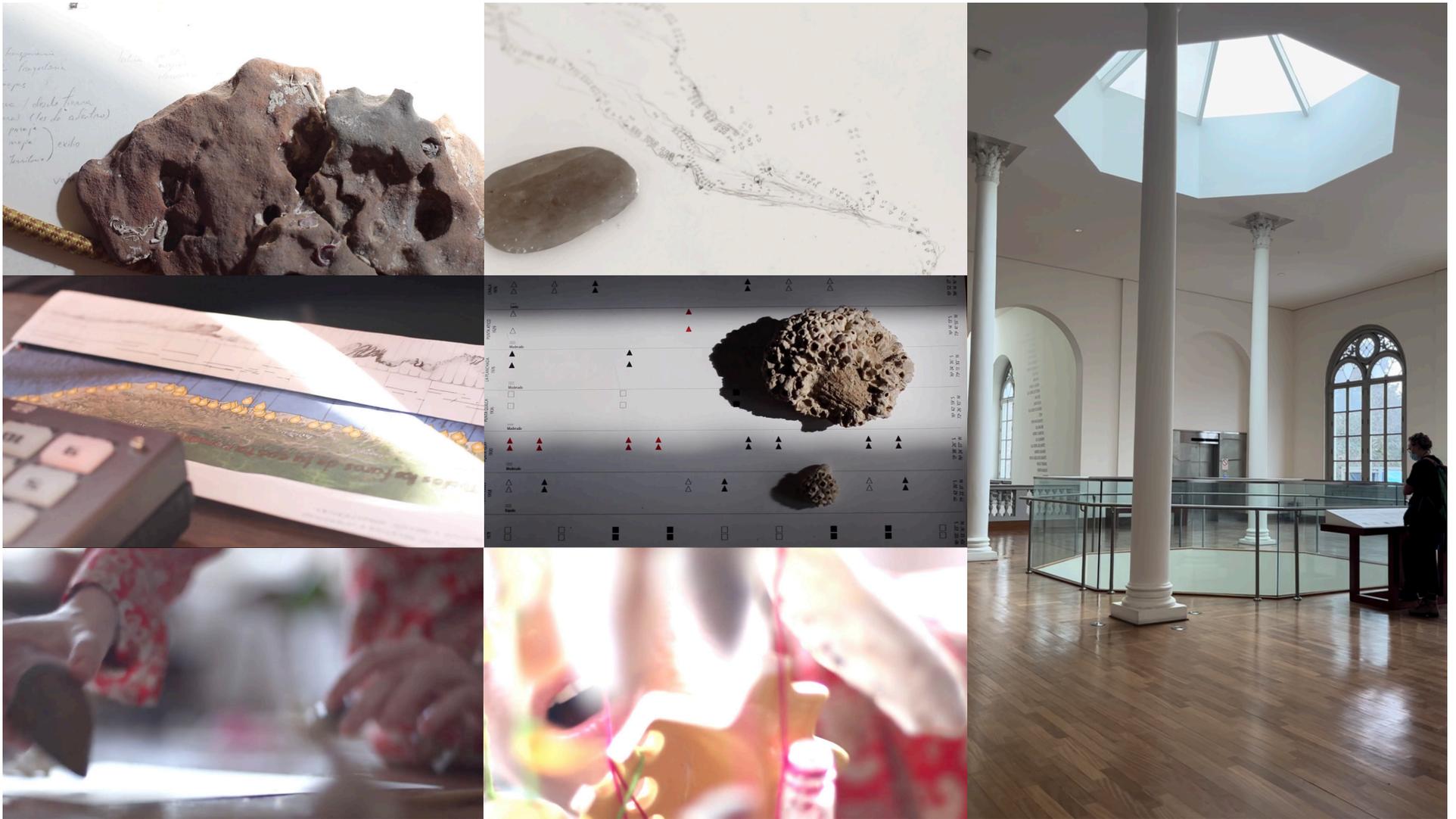
Rising Tides is a composition for the OPERA Ensemble on Climate Change, performed at Areté Gallery in Brooklyn. Instrumentation: Two voice and shell duos representing a sinking stone and a floating dyke, and three individual running winds tuning to the rising tide. Performed by Lucie Vítková, Stevie May, Carolyn Hietter, Sydney Viles, Sky Macklay, Elizabeth Adams and Vered Engelhard. Video documentation: <https://www.youtube.com/watch?v=ZpI-nDIOeSA>

On the roof, in the open (2020)

Performance with four-channel audio and video

Performance as Canto Villano for Mesmerize 03 at Synesthesia, Brooklyn, NY. October 10th 2020. In the middle of the pandemic, Synesthesia was the only venue in Brooklyn putting shows because of its DIY nature and location on a rooftop. Mesma Records re-scheduled the live concert we were supposed to perform in March. That evening was the first live show for many. We were outdoors and masked, hungry for listening. Seeing many for the first time since the lockdown, I honored the intensity of the presence of all the elements by amplifying the wind and interacting, through call and response with the conch shell trumpet, with the bikers in the street, affirming the expansiveness of the city. On the roof, for half an hour, it felt like we were in the open ocean.





All the Lighthouses of the Peruvian Coast, My Body, A Map, Infinite Landscape of the Coast of Peru (2020-2022)
Performance for video with two channel audio

Comissioned by the Museo de Arte de Lima and Espacio Fundación Telefónica, this performance for video interprets artist Luz María Bedoya´s graphic score based on all the lighthouses of the coast of Peru. I elaborated a series of mobile scores out of the main score as a form of mediation between the existence of the composition as a map, my body as a main apparatus of interpretation, and the territory to which the map corresponds. Instrumentation: body, flutes, pututus (conch shell trumpets) shakers, chimes, water, stones, electronics. This work is installed in the Museo de Arte de Lima in two channels, as is also available on their YouTube page: <https://www.youtube.com/watch?v=4rqmKxUfo6Q>

All the Lighthouses of the Peruvian Coast, My Body, A Map, Infinite Landscape of the Coast of Peru
Live interpretation in four channels at the Museo de Arte de Lima. December 19th, 2021.





Dirty River (2021)
Stereo sound (4'52")

Dirty River was recorded in the Eno River, North Carolina, in two takes. All “effects” are analogue, made with movement work with a field recorder, and the mixing only touches the levels. Upon their disappearance from the historical archive, the Eno people remain in the memory of the water (for more on the Eno <https://www.ncpedia.org/eno-indians>). This piece comes out of the work of memory-making upon our arrival to the territory. It is an attempt of being in touch with the tools that we (my partner and I) had. We sing to and with the river over a series of visits. This is a record of one of them. It was released as a track by the Peruvian record label Buh Records in a compile called “Mensajes del agua: Nuevos sonidos desde Perú vol 1”. Listen here: <https://buhrecords.bandcamp.com/track/vered-engelhard-dirty-river>

Atop an Ancient Glacier (Hay agua debajo de la tierra) (2021)

Performance as Canto Villano for Brass Orchids series in Prospect Park, Brooklyn, NY. Utilizing field recordings from Prospect Park at different hours and in different seasons, I weave a live performance dedicated to the Lenape history of the park as an ancient glacier of fossilized water.



Línea with ASYCA, Marcahuasi, 10/04/21 (2021)

Stereo sound (13'10")

Sound map that recounts the experience of sowing water with the Asociación de Siembra y Cosecha de Agua (ASYCA) in the area of Marcahuasi, Huarochirí, territory of the community of San Pedro de Casta; by following the footsteps of maestro Gregorio Ríos Lopez, senior field architect from San Pedro de Casta and president of ASYCA. The map is published with a full essay on the subject on *Border Listening 2*, a journal edited by Radical Sounds Latin America.

Available in print and online: <https://www.contingentsounds.com/border-listening-escucha-liminal-vol-1-2020/border-listening-escucha-liminal-vol-2/sonic-cartography-in-the-rimac-watershed-on-the-contemporaneity-of-a-pre-columbian-acoustic-ecology/>



Llamado (Solsticio) (2022)

Performance as Canto Villano for Escucha Andante, part of Festival PUMPUMYACHKAN, organized by artist collective Asimtria in Cusco, Peru. Featuring field recordings from my visit to the community of Cunkani during solstice, where I got re-initiated by a master pututero (conch shell trumpet player) on the pututu (conch shell trumpet), this performance binds the highlands of Cunkani with Cusco city. Using the conch shell trumpet as a tool for analog processing the field recordings, I was able to resignify its traditional use as an instrument for cosmic calling by articulating a network of trans-temporal love uniting Cusco city with the Cunkani community. Field recordings from the near past dialogue with chants in the immediate present in a solstice calling.





Amanecer en Ancón y madrugar en Cajaíba (2021-22)
Two channel audio (13'34") with mixed-media drawing
(shells, satin paper, ink, watercolors)

This work is a sonic cartography is the confluence of two different ancestral fisherpeople bays. Ancón, on the Pacific coast of Peru, and Cajaíba, in the Atlantic coast of Brazil, are places where artisanal finishing articulates centuries of resistance. Ancón and Cajaíba are threatened by oil spills and industrial tourism projects respectively. Converging documentation and performance with experimental field recording techniques, this piece maps the trajectory of the tides, subterranean waters, rains, drains, and clouds, creating a sonic geography of waters that cross from the Pacific coast through the Andes towards the Mata Atlántica. Recorded on two sessions, this sonic cartography traces the movement from Ancón to Cajaíba in one solar revolution. The work was shown in the ¡Escuchatón! vol 2 organized by the Comunidad Peruana de Música Nueva, where it toured Peru in a series of in-person listening marathons in Lima, Cusco, Trujillo, and Huancayo.

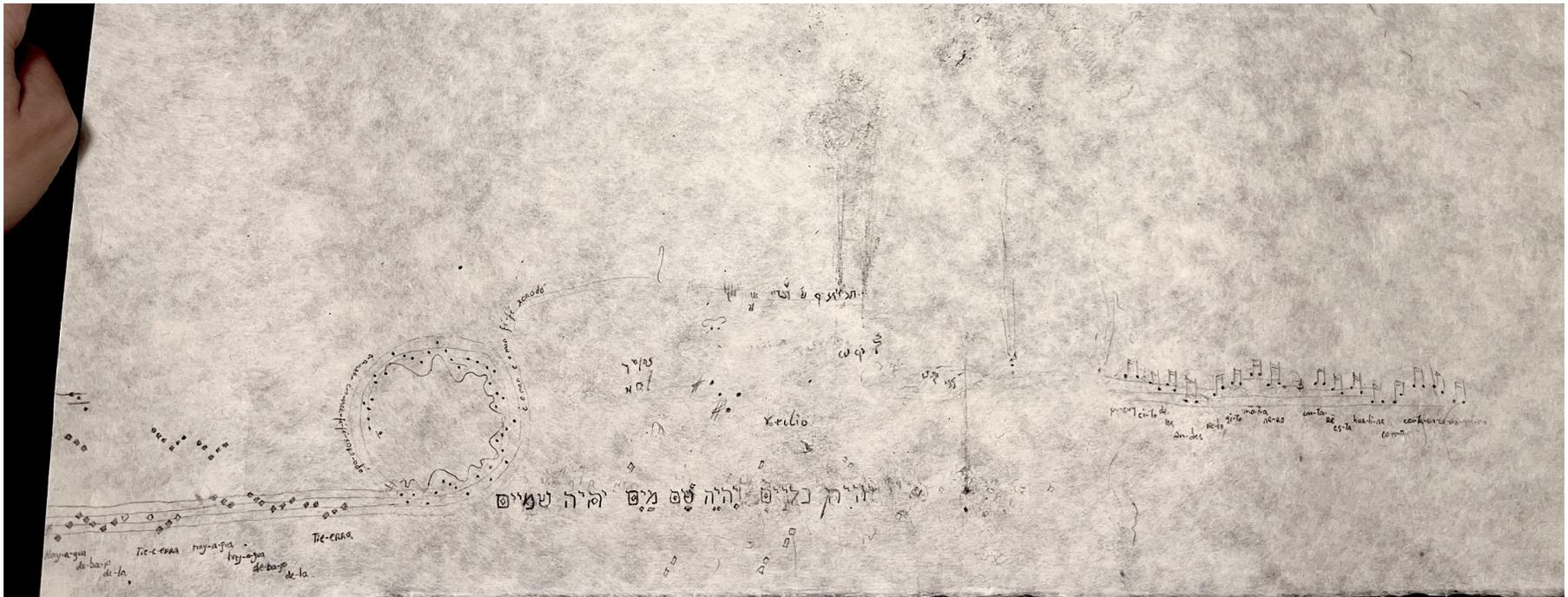
Listening available here:
<https://veredengelhard.bandcamp.com/track/amanecer-en-anc-n-y-madrugar-en-caja-ba>

Cal y Canto (2022)

Two channel audio (42'02") with mixed-media drawing (stones, cotton paper, watercolor, graphite)

Cal y Canto is a sound map of my body-territory-water (cuerpo-territorio-agua). It is a register of a durational performance, preceded by an exercise of connection with the ancestralities that transverse me (genetic, affective, territorial), through songs impregnated in my body. Cal y Canto was recorded in Lima, Peru, in my childhood bathroom, in a period of three days with one session per day, each session lasting between 25 and 45 minutes. Deconstructing the Jewish mikve, I filled the tub not with spring water but with everyday non-drinkable water from the Rímac river, which remained there throughout the performance until the last day, when I let the accumulated water run while I took a shower.

Cal y Canto was recorded in two channels: water and air. For the former, underwater, I used a hydrophone that remained inside the tub. For the latter, in the air, I used a conventional field recorder. I sang the melodies that would come to my body, sometimes just with my voice and sometimes amplified through a pututu (waylla kepa or conch shell trumpet). The pututu helps me mediate the worlds of air and water, allowing me to filter my voice and sing underwater, transiting between both elements, amplified. Thus it was possible to make my voice coincide with the resonant frequency of the bathroom, making the water vibrate from the contact of the air with the earth. The songs come from distinct geographies, from Jewish prayers from Eastern Europe to hualinas or songs of water from San Pedro de Casta in Huarochirí, our watershed in Lima. This happened in the end of January 2022, a week after the Spanish oil company Repsol dumped 11,900 barrels of oil in the ocean of Ventanilla, expanding through Ancón and reaching Chancay. This piece also carries that grief, of singing while the ocean that is my home was bathed in oil. In that sense, I consider it a prayer. The editing conjoins these three days in one long take, superposing them minimally and only altering the levels. You can hear different tongues, lyrics that are precise as well as invented, forgotten, remembered, and distorted; in this way, they represent, too, the different proximities and distances of my body with the territories to which these songs correspond. Waxing and waning you can hear a sound walk recorded in Ancón. After editing the sound piece, I represented it visually in a map of my body-territory-water. This work was commissioned for the virtual exhibition "Geografías de lo visible y lo audible" in UPC Cultural: <https://cultural.upc.edu.pe/galeria/geografias/vered>



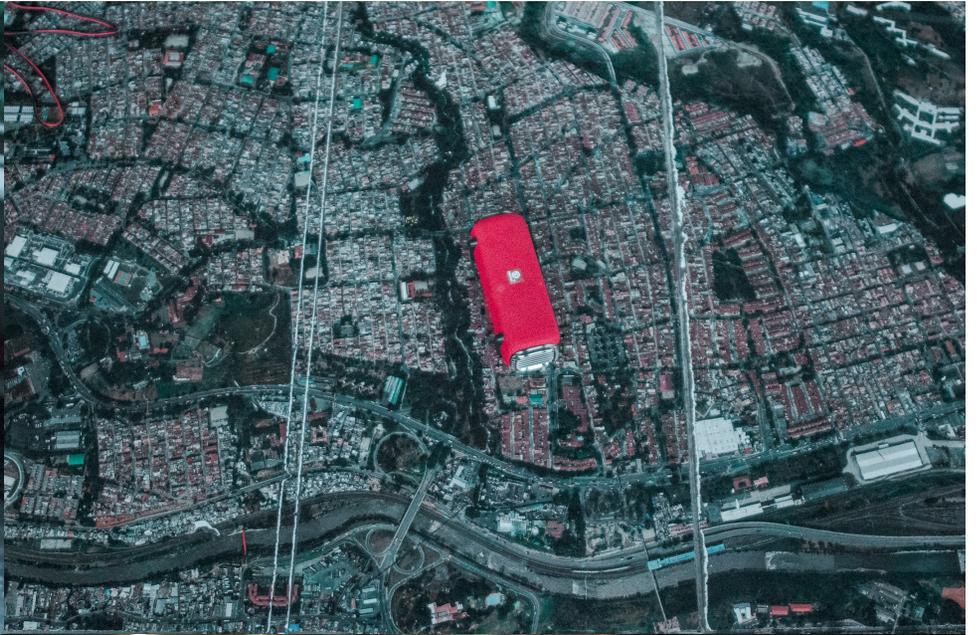


Caudales por todos lados (2022)

Multi-modal map in 12 channels (speakers, smartphone, tablet, computer, mp3 players, tape recorders, inkjet print, pen, cords)

This map is the result of a sonic cartography workshop I developed in the city of Medellín, Colombia, as part of the 10th edition of the sonic arts and listening festival Audium, with the theme “Caudal.” Medellín is traversed by caudals of different kinds and from all the places. In this workshop, we experimented different techniques of sonic registering in movement and with amplified hearing, and considered our own voice and the sounds of our bodies as constituent parts of the ecology of the city, using thus sonic registering as a form of intervention. We connected with the flows that make and traverse Medellín through our ability of intervening in them. All the participants were locals from Medellín, so they were able to record in different places around the city, from the center to its margins, with a nuanced sense of its history and following different kinds of flows. We edited together the recorded material, sharing different digital and analogue techniques for processing sound (into more sound, physical matter, writing, and moving image). Our final product was a multi-modal map presented on the large map of Medellín in the Parque Explora. In collaboration with Andrés Salazar, Antidol0r, Isabel Riveros, Lu Ñañez, Luisa Jaramillo, Maria Fernanda Castrillón Casanova, William López.

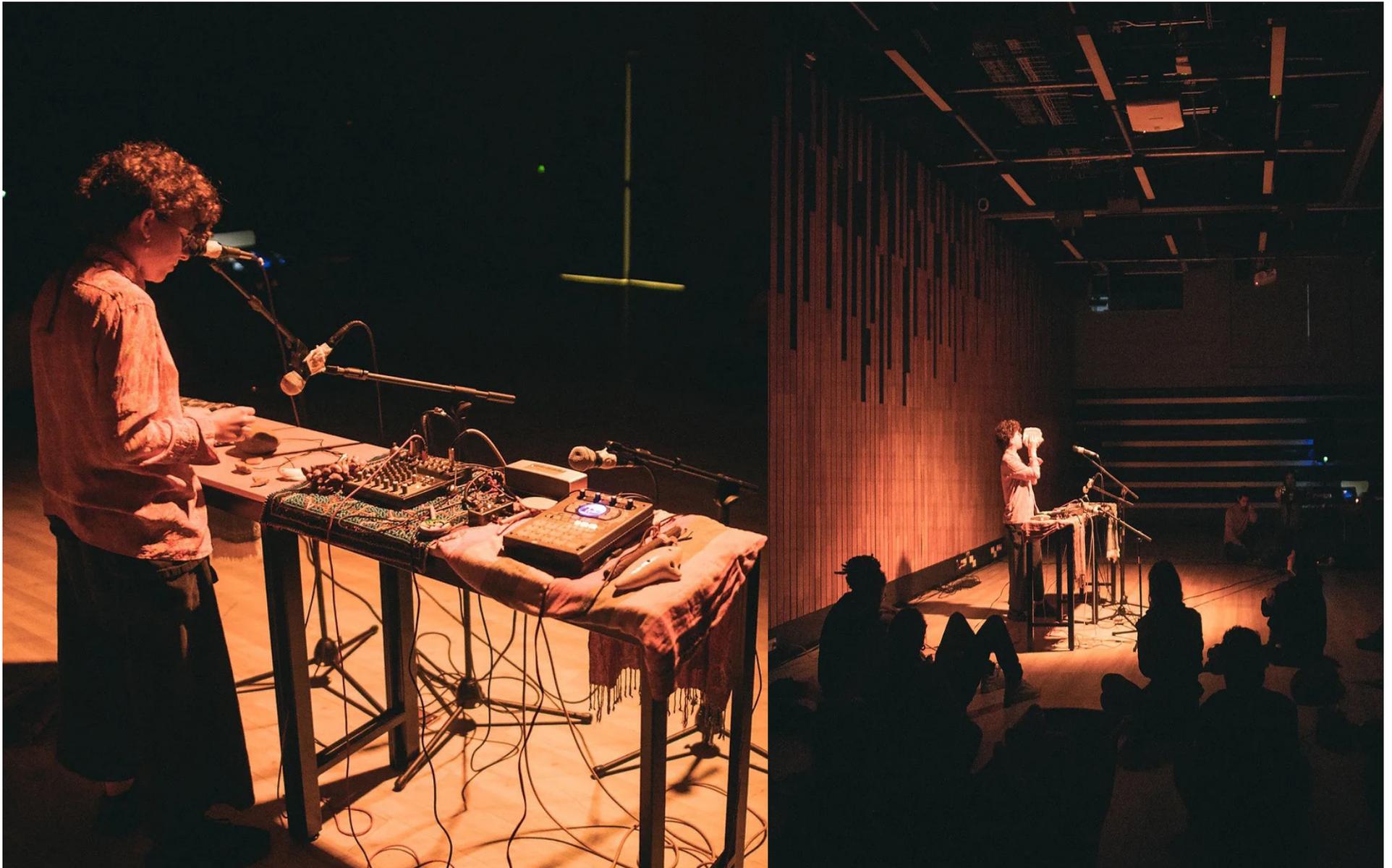




Relato de llegada (2022)

Performance in four channel audio

Performance for Auditum festival (10th edition "Caudal") in Medellín, Colombia presented at the Auditorio Principal of the Parque Explora. Utilizing field recordings made throughout my stay in Medellín, concluding with the torrential rainfall the hour before the performance, I trace a story of arrival from the Peruvian Andes to the Andes of Colombia.



Human Dam Wakraqocha (2022)

Collective action in situ

Since 2020, I have been an active member of the Asociación de Siembra y Cosecha de Agua (ASYCA), an association dedicated to the collaborative design of water sowing and harvesting initiatives in close collaboration with communities in the region of Huarochirí, in the Peruvian Andes. Water sowing and harvesting is an ancestral technology of water management that is native to the Andean region. Utilizing stone and adobe, as well as native plants, key interventions are made in particular parts of the mountain for retaining and infiltrating water. This action took place as part of Jóvenes Yaku, a two day workshop (June 4th and 5th, 2022) organized with ASYCA in collaboration with the Institución Educativa José Carlos Mariátegui, the local school in the community of San Pedro de Casta. For the action, we stood on top of the ruins of a pre-Columbian dam, projecting the need and desire to re-build it by covering its potential extension with people. All the students from the local school (from elementary to highschool) stood on top of the ancient dam and in the place of the future dam of Wakraqocha (the water vessel portrayed). This workshop was the winning project of the Fondo Voces por el Agua.

Video documentation of the action available in ASYCA's communication: https://www.youtube.com/watch?v=3izq6z5_byI





Saywaqocha (2022)

Lime

Saywaqocha is a land work made with the Asociación de Siembra y Cosecha de Agua (ASYCA). Following the footsteps of senior water sower and harvester and president of ASYCA, Gregorio Ríos, we traced the perimeter of a water vessel (qocha) to be constructed in Saywapata, the headwater of the community of San Pedro de Casta. This land work was made in order to transmit the desire of having that whole area filled with water during our daylong community design workshop centered around Model Project for Water Sowing and Harvesting in the Area of Saywapata. We gathered community members, local authorities from Casta and neighboring communities, along with institutional representatives that are active in the area and debated the proposed design plan for the headwater (previously approved by the community) on site and in the community facilities. This workshop took place on October 16th, 2022.



