

## ALOARDI PRESENTATION



**About** Founded in Peru in 1998, Aloardi started as the first label and independent platform in South and Central America diffusing and producing experimental music, media art, sound related interventions and alternative acoustic research. Aloardi supports the practices of different people, musicians and media artists, and generates collaborations with self-managed associations and institutions on local, national and international level.

Aloardi organizes events and multidisciplinary exhibitions, initiates actions and shares knowledge: the association is engaged in approaches towards (non)technological resources, sustainable work and exchange with local communities. Based in Lima, Aloardi its space serves since 2004 as venue for meetings, workshops, research laboratories, a residency program, audiovisual productions, internet radio broadcasts and a mediatheque. Since 2011 Aloardi is involved in a long-term project, making an online archive that will represent the legacy of Aloardi and experimental music & media art scene in Peru between 1998 until present. This website will give visibility to Aloardi's historical work and will trigger new collaborations with other groups, NGOs and foundations. This will also stimulate financial support for the projects, events, publications, and expand the residency program.

Another change possibly beneficial for Aloardi, is that in 2010 a Peruvian Ministry of Culture was created. Aloardi its activities can be classified as Intangible Heritage, which usually is dedicated to the conservation of music and dance celebrations. But the collective wants to address the acoustic aspect of traditional manifestations, highlighting how mythologies and realities are expressed through sound and intersect in local cultures.



*Workshop & performance of circuit bending and making of electronic music instruments (Cultural Center of Spain, Lima, 02-2010).*

Currently Aloardi is runned by media artist & art historian Gabriel Castillo and musician, composer & media artist Christian Galarreta. In 2008 the team consisted of nine members, managing prominent curatorial projects. Then the collective redirected their activities to their roots as sound researchers and producers.

**Approach** Collective Aloardi wants to form a critical attitude towards policies that affect our habitat and cultures. The collective its practices include, besides acoustic researches, the creation of open sound archives, artisanal production of electronic instruments, generative tools, live streamings as a way of alternative and self-managed communication, local applications of the copyleft license, handmade production of independent music CDRs, free online distribution of contents, concerts, public interventions, and the development of applications with free software. The collective intends to promote the proliferation of creative attitudes, generating the capacity of each person to explore his/her potential to alternate the social system through creativity.

The Aloardi association is part of an international community but also has a very strong relation to local contexts. The collective is not closed for different approximations and is open for academic as well as independent sound and music research. Working in different locations, Aloardi also attracts an audience without education in artistic practices. Aloardi is aware of the 'elitisation' of practices and wants to stimulate changes in social hierarchies by connecting different scenes: bringing popular bands to cultural centers and 'established' artists to unconventional places.

Aloardi always tries to give something back to the local community they work in, starting in the margins of Lima and its roots of emigrant cultures coming from all over Peru. Aloardi's artistic research and interventions are meant to be sustainable interventions in mutual exchange with the inhabitants, cultural minorities and natural resources. As a unique initiative promoting a repressed language, the Aloardi archive website will partly be translated in Quechua, the second language in Peru and that is used by 14 million people in South America.



*Curating exhibition 'Contacto' (Cultural Center of Spain, Lima, 04-2008).*



*Workshop about radio making and building with the Chiapas community (Mexico, 11-2008).*



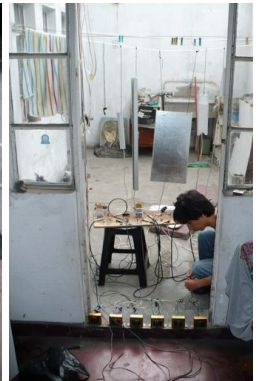
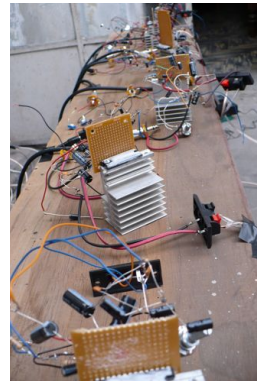
*Interviews and streaming in conference 'Cumbre de los Pueblos' (Lima, 05-2008).*

**Artist-in-residency** The Aloardi residency has been active since 2004. It is based in the Aloardi space, on the ground floor of a residential house near the historic center of Lima and in the popular district of Rimac. The resident will stay in a lively local neighborhood with restaurants, shops and a market nearby. The resident is offered a furnished bedroom and a studio with desk, wifi, a sound installation and basic equipment. The common spaces (kitchen, bathroom, toilet, patio) are shared with Aloardi member Gabriel Castillo and artist Rolando Apolo.

The artist-in-residence has accessibility to the media library and usually donates a publication of his/her work to this collection. The resident sponsors Aloardi with a weekly fee that covers housing costs, studio use, general assistance and wifi. An hour rate can be taken in account for extensive guidance, organizing workshops and presentations, production involvement and mentoring. The resident can also take part in Aloardi Research Trips in the rural areas of the country, introducing new sonic environments and cultures. The artists-in-residence will be assisted by the Aloardi team in the fieldwork and generation of material. These excursions can trigger future collaborative projects and are in line with the research-based practices of Aloardi.

In the past ten years Aloardi hosted numerous artists from different countries: Sam Hamilton (NZ, 2008), Zbigniew Karkowski (PO, 2004), Dimitri Della Faille (CA, 2006), Ines Estrada (MX, 2014), Ignacio García (ES, 2006), Julien Ottavi (FR, 2006), Lucas Andrzej Salankiewicz (PL, 2007), Marek Choloniewsky / Dizzy Kinetics (PL, 2007), Termotank (AR, 2009), Sophie Gosselin (FR, 2010), Ø+yn. (AR, 2013), Alejandra Pérez (CL, 2011), José Riera Navas (EC, 2004), Concepcion Huerta (MX, 2014), Jeremi Kart (US, 2008), David Ge Bartoli (FR, 2010), Taufan Ter Weel (NL, 2013), Donia Jourabchi (BE, 2013) and Santiago Pereson (AR, 2006).

Aloardi is also a platform for the development of the arts on local and national level. Artists-in-residents from Peru were Carla Tapia (2004), Fabiola Vasquez (2000-2008), Gisella Lopez Ginocchio (2011-2014), José Maria Malaga (2007-2014), Jab Lemur (2007-2010), Manuel Castillo (2002), Walter Peña (2000-2014), Wilder Gonzales (2007), Omar Cordova (2010), Paruro (2005), Pedro Mendizábal (2006), Pez Platano (2006), Quilluya (2006-2007), Romel Romero (2006-2007), Rolando Apolo (2008-present) and Marco Valdivia (2007-2014).



*Aloardi spaces & street view in Rimac, Lima (PE).  
(Photos by Gisella Lopez Ginocchio.)*

**Aloardi Research Trip 2015** During a 20-days trip in January 2015 the Aloardi team introduced the residents to acoustic phenomena in different parts of Peru. We investigated the richness of sounds in the amazon forest and recorded its sonic spatiality. It involved researches about the alteration of the acoustic human perception in some traditional rituals, field recordings, and interviews with local people. Visiting historic sites but also cities and communities it was a cultural exploration on syncretisms: a mix of ancient pagan rituals, christianity and modernity.

**Aloardi research projects** Aloardi their inspiration is the typical 'noise soundscape' found in Lima and their love for acoustics. The street noise can be found in the high contamination of sound in the urban center of Lima but also in the visual dynamic colors and overlappings of silkscreened posters called '[carteles Chicha](#)'. These posters express the cultural urbanisation of emigrants coming from inside the country, that refer to the vibrant colors of their traditional textiles. Aloardi is fascinated by how local cultures are being created in the context of Lima as new ways of expression.

Aloardi also works in isolated natural areas of Peru. In '**Ruido al paso 2**', presented at the International Festival of Electronic Art -VAE10 (07/08-2006, PE) a series of recordings were made in sound spaces under radical environmental change. This took place in areas in the Tambopata-Candamo Reservation in Puerto Maldonado (Madre de Dios, Peru).

The recordings were not exclusively limited to dance and musical performances. Different samples were taken from sound manifestations occurring during the stay at these sites: sounds that bear a mobilizing or cultural-action component, natural sounds that have not been tampered with in any human way and sounds of electromagnetic fields generated by the artificial electricity of the area. In addition, a number of site-specific performances were done; in these, sound generators such as signals, structures and found objects were employed within the context of the visited place. The recordings were documented to be subsequently published online and distributed for free.



*Central jungle.*



*Chonguinada dance.*



*Tunantada celebration.*



*Pachacamac site.*

Through this project, Aloardi collective sought interchange with audiences that were not necessarily related to artistic contexts. The participants in-situ were Christian Galarreta, Dennis Pastor, Mauricio Delfín and the inhabitants of Puerto Maldonado.

**'El Grito de la Yacumama'** at International encounter of eco-creation ECOS (FR, 08-2007) was an online broadcast with interviews, sound environments and field recordings of humanly (im)perceptible signals that represent intersections and interactions between virgin and artificial environments. The relevance of field-streaming as a process and alternative to field-recording was emphasized, offering a reevaluation of audio transmitted live from the generative environment. This is a vivid experience, flowing and impossible to grasp, in opposition to recorded signals. These are more prone to become abstracted and capitalized as information. The public use of the resulting sound archives was promoted as a way to potentiate the open circulation of ideas. At the time, these experiences triggered some reflection about the management of files and the enactment of these practices by the locals. It called to question the private archiving of these sound recordings usually done to generate contents of an exclusively scientific character, becoming aural patrimony that has been managed from the outside and removed from its contexts. In this project, Felipe del Águila, Gabriel Castillo and Christian Galarreta, along with the local community of Puerto Maldonado, participated in-situ. Fabiola Vázquez and Dennis Pastor, together with the community of Aloardi's friends from all over the world, participated online.

**Partners of Aloardi** In the past 16 years, Aloardi has worked with the support of other NGOs, galleries, museums and associations, among others Realidad Visual (PE, 2004-2010), ECOS (FR, 2007), APO33 (FR, 2006-2012), CPSR-Peru (PE, 2006), Enlazando Alternativas (PE, 2008), DUAL (PE, 2006), Sonic Art Networks (UK, 2007), Platoniq (ES, 2006), Zonarte (PE, 2001-2003), GRITA plataforma (PE, 2007-2014) and institutions such as Academy of Arts Guerrero (CO, 2004), Laboratory Isonar of the University San Martín de Porres (PE, 2008), University Nacional de Ingeniería (PE, 2008-2009), Cultural Center of Spain (PE, 2000-2010), Cultural Center of the University Nacional de San Marcos (PE, 2004) and Cultural Center of Catholic University of Peru (PE, 2006).



*Carteles Chicha (Lima).*



*'Ruido al Paso 1', intervention in the city, Festival VAE 8 (Lima, 08-2004).*



*'Ruido al Paso 1', sound intervention in Sacsayhuaman, Festival VAE 8 (Cusco, 08-2004).*



*'El Grito de la Yacumama' field recordings & streamings (Festival ECOS, FR, 08-2007).*

Aloardi also collaborated with other experimental music labels and sound art festivals, among others: Microbio records (VE, 2004-2014), Superspace Records (PE, 2005-2014), 1001 Records (PE, 2007), Frigid Records (ARG, 2004), WORM (NL, 2005), FIBRR Records (FR, 2006), SUDA (ARG, 2008), Amp (MEX, 2006-2007), Bizarre Audio Arts (ECU, 2004), Tsonami Festival (CH, 2009-2014) and Asimtria (PE, 2006-2014). Aloardi's text "Hybrid sound spaces in process of radical change" was published in sound-art magazine 'Ursonate 1' (ES, 2010). In 2013 Aloardi collaborated in a music compilation with labels AndeTapes (LUX) and SUDA (AR), and curated a net-release of experimental & electronic music from France called 'Je Ne Parle Pas Fromage', with labels Biodata (VE) and Chipmusik (PE).

**Aloardi team in 2014** Gabriel Castillo Agüero is the artistic director of Aloardi and member since 2000. Currently he is working on a documentary on sound-art related events in the Latin American context. As media artist and professional in Art History, (Universidad Nacional Mayor de San Marcos, dipl. 2006), he is interested in popular culture and in the construction and use of electronic circuits as a 'craft'. The visual and sound discourses that he develops are related to analogue as well as digital errors.

He has made interventions, audiovisual performances, concerts and exhibitions in physical and virtual spaces of electronic art & experimental music, such as Plan B (Rio de Janeiro, BR, 2010), Espaço 104 (Belo Horizonte, BR, 2011) and in Lima (PE) at Festival of Electronic Video Art (2000-2010), Eclectikasonora Trans Festival (2012) and Espacio Circuito Norte (2013). In 2009 he was guest artist in the multimedia cycle [24 bit] at the Chateau, Contemporary Art Centre of Cordoba (AR) to develop his work Video Electronics + Compilation. Castillo gave sound art, electromagnetic fields and electronics workshops at among others Museu Da Imagen E Do Som (Sao Paulo, BR, 2010), Universidad de Ingeniería y Tecnología (Lima, 2012) and Centro Cultural De España (Lima, 2013). Examples of Castillo's works are videos ALISO and Maldorado. Two of his projects are TRIAC, a noise and artisan circuitry project based on homemade circuits, intervened toys, recyclable material and proposals for real-time processing; and GRITA, a platform he founded in 2007 for the diffusion and documentation of audiovisual experimental music, interviews, exhibitions and field recordings. Engaging with political and popular realities, GRITA contextualizes living patrimonies in Latin America through technology and new media research.



*Festival 'Contacto' by Aloardi with exhibition & concerts (Cultural Center of Spain, 04-2008).*

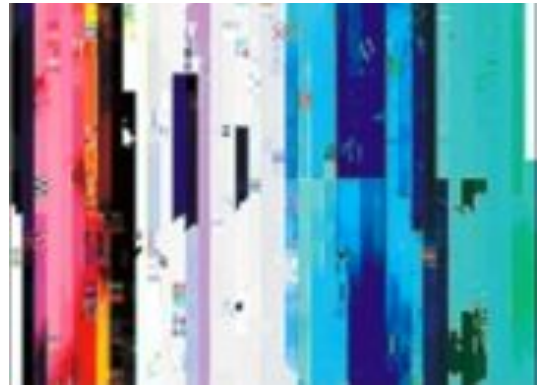
**Christian Galarreta Pando** is founder and member of Aloardi. In his work he transduces imperceptible physical phenomena for humans to an audible dimension, as electromagnetic fields or sub-aquatic sounds. He creates immersive experiences, experimental songs and des-compositions, hacking the human perception of space-time as a form of civil disobedience and social auto-reorganization.

Galarreta studied piano, singing and composition in the Conservatory of Lima and Digital Electronics in the Peruvian Systems Institute (SISE) between 1995 and 1998. In 2013 he pursued his researches at the Institute of Sonology in the Royal Conservatory of The Hague (NL). He has been recognized with residencies and prizes in for example Festival Hydrophonia (ES, 2010) and made concerts, installations, performances, lectures and workshops in Aural – Sound Art Festival (ME, 2009), Festival En Tiempo Real (COL, 2009), OCCII (NL, 2011), Plateforme Intermédia / La Fabrique (FR, 2011), Audio Art Festival (PO, 2006 & 2012), Extrapool (NL, 2014) and Academy of Fine Arts (AT, 2013-2014), among others.

He initiated bands like Sajira (solo), DiosMeHaViolado, Evamuss (solo), Azucena Kantrix and Tica in Peru, Miasma in Mexico and 50 Otages in France. Other artists, labels and collectives he collaborated with are among others: Gabriel Castillo, Zbigniew Karkowski, Jorge Castro (Cornucopia), Leo Sabatto (Armenia), Pablo Reche, Sabrina Melenotte, Anton Mobin, David Krapoola, Dave Phillips, Jorge Haro, Sub Rosa, Manuel Rocha Iturbide, Sebastian Ortiz, Janneke van der Putten and Ignacio Rus. More info on [www.sajira.net](http://www.sajira.net).

**Press** *"The Contact Festival production by the Aloardi collective at the Cultural Center of Spain was a major effort, seeking new interpretations of existing popular genres. In these times when traditional popular music is a trend in almost all social sectors of Peru, we might remember that beyond the tones with a 'new' rhythm lays the life and history of the people that produced and enjoyed these musical narratives for more than four decades."* Article of Kamilo Riveros, Revista Audiofobia #1, 07-2008.

*"Aloardi collective has installed a number of transducers at specific locations that capture the sounds of everyday activities thus creating a symphony of order and chaos: sounds that are outside the scope of our hearing or flirt with the limits of our consciousness, and yet intimately live with us."* Press note from the Centro Cultural de Espana, 10-04-2008.



*Video & sound work 'Eolipila' by Rolando Apolo and Gabriel Castillo, 2004.*



*Feedback sound-light installation 'Tupac Amarus' by Christian Galarreta, 2011*



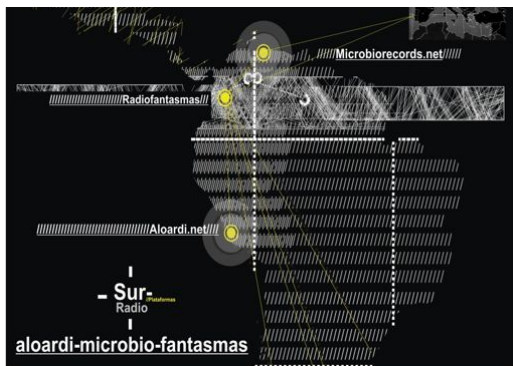
*Concerts with people from Lima neighborhoods and other artists, among others Jardin and El Hombre Orquesta at Villa el Salvador (PE). Organized by Aloardi and Alan Poma, 03-2007.*



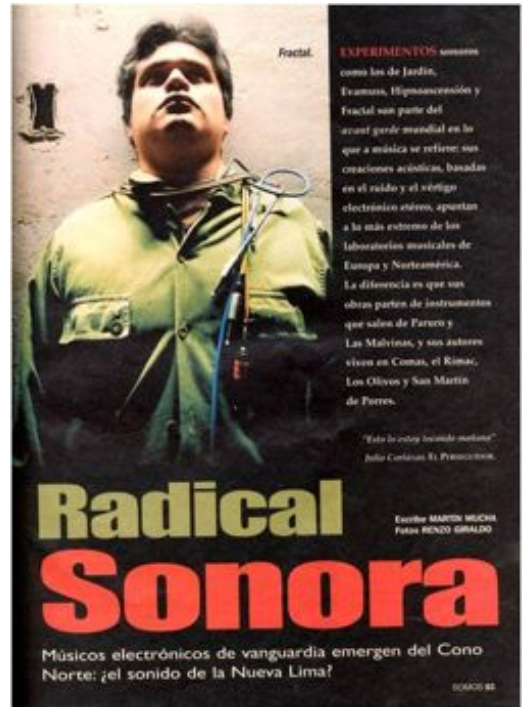
*Opening 'Contacto' about 10 years Aloardi; photo of Aloardi team, technicians, director and band (Cultural Center of Spain, Lima, 04-2008).*



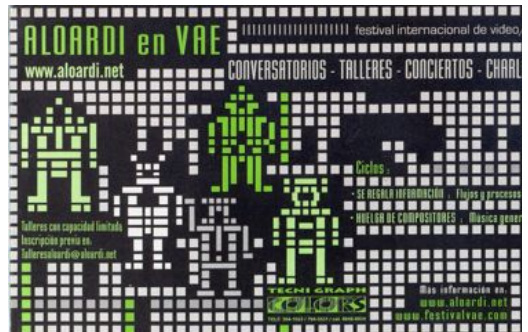
Article about Polish artists that are in residence at Aloardi, published in newspaper El Peruano (18-04-2007).



Flyer 'SurRadio', online South American radio network (10-2005).



Article 'ChoLoFi', magazine Somos (PE, 05-2002).



Flyer Video Arte Electronica 10 (Lima, 06-2006).



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