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Dimitri VOUDOURIS (Afrique du Sud)

b.1961 Athens, Greece

A New Music composer from South Africa who obtained a Bachelor of Pharmacy degree at the University of the Witwatersrand, he further studied Science of Religion, Socio-Cultural Anthropology and Philosophy at the University of South Africa.

He composes for acoustic instruments, electronic sound sources, multimedia, including dance and theatre. He basis his technical and theoretical compositional approach in researching cognitive psycho-acoustic behavioral patterns in humans and the behavior of sound in relationship to continued environmental changes these theories help to create moments of isolation allowing for the morphological study of each individual sound source, a strategic necessity that brings a degree of order and allows for the creation of various building blocks used in the construction of micro environments that intern form the backbone of his compositions. His socio-cultural interests have led him to research the survival of music in the 21st century and the impact that media and technology have on the composer.

He was director of electronic music for New Music SA from 2004-2006 and pioneered Unyazi the first electronic music festival and symposium to take place in Africa in 2005. He is currently a lecturer in electronic music composition at the University of the Witwatersrand in South Africa and is director of Tladi - Festival and conference of electronic music performance and digital arts in Africa to take place in Johannesburg in July 2008.

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Dimitri VOUDOURIS : L22P08M02 - scene 1

L22P08M02 is a multimedia theatre performance in 3 scenes combining electronic music composition, physical theatre performance, poetry, visual design and animation. The work is dedicated to poor people from all over the world that face or have faced the eviction.

L22P08M02 - [Scene.1]

Attempts to capture the kinetic energy that is generated by the spatial dimensions and the sound projection of a political riot, that was organized by the Landless Peoples Movement on the 22 August 2002 thus the name L22P08M02. The visuals supply extra information as experienced by the field recordist who's presence is inseparable and plays an equally active part in the riot.

Strategies used in audio and visual animation

Slogan animation replaces the banners held by the individuals in a protest march, the reason being that with careful visual manipulation my aim was to create a slogan that symbolizes extended visual information creating total unity with its bearer. Its three dimensional nature has both emotional and physical characteristics.

Example 1

In the first 0.49 seconds of the scene we are confronted with a dense environment of sound and visual information that deals with a series of limitations such as hearing, vision and cognition that the observer needs to deal with at a given time. To analyze a highly complex and dense environment of information in real time we need to take certain factors into consideration:

- the rate that this information approaches the recipient/observer
- the impact that the dimensions of distance have on the recipient/observer - the physical state of mind of the recipient/observer which includes psychological factors of fear, anxiety, anger and other emotions.

Certain words have a collective nature when verbalized by the protestors and are moving in 360 degrees showing the geometric spatial extensions that such words have coming from the protest.

Example 2

Font and boldness of letters The font and shape of the letters that are used to create the slogans have their own symbolism

- bold = represents the general view of the protestors - normal = different information merging from individuals
- handwriting = gives a human touch to the slogan - italic = information drowned in the bigger picture Color The colors of the letters symbolize:
- red = anger/frustration - yellow = mixed feelings - black = poverty - white = transparency - blue = spirituality
- all other colors = people of different sex, age and race

A sketched figure is faceless, sexless with no identity. I have sketched them as I experienced them, a conglomeration of organic compartments encapsulating mixed emotions. They turn themselves inside out constantly exposing themselves questioning their mere existence. The wired figure is fighting to survive. The earth generates him again and again and absorbs him again and again. The observer observes and departs and treats the situation as a form of a sad entertaining experience.

The audio recording and creation of L22P08M02 required that I attain a discipline in the understanding of the mechanics involved in the generation of sound and the physical phenomenon thereof.

Taking into consideration the limitations involved in recording the material by the frequency range of the microphones, the MP3 recording device [As one application perceptual sound codecs could be mentioned --how can an MP3 codec throw 90% of an audio signal away and still reproduce a perceptually near perfect replica of the original?], the human ears in relation to the wavelength of audible sound, the decision taken in positioning myself at different areas in the demonstration to record and experience the sound source.

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