



## Research > AVANT

Sound art and experimental music arrived to Spain relatively late, but over the course of the last three decades they have produced names, scenes and works that have managed to establish themselves with certain authority on the international stage.

From the most academic electroacoustics to industrial music, from radiophonic art to post-no-wave improvisation, AVANT has joined together with some of the most important performers of experimental music in Spain to retrace some of the key moments of the country's musical avant-garde, scarcely documented until now.

Each AVANT focuses on the work and career of a group project from the scene, documented and composed of two parts: the first part reconstructs the artist's context through interviews, and the second part retraces the artist's work with musical examples.

Curated by Roc Jiménez de Cisneros.

### PDF Contents:

- 01. Biography
- 02. Apèndix
- 03. List of sound fragments
  - Part I
  - Part II
- 04. Related links
- 05. Acknowledgments
- 06. Copyright note

Roc Jiménez de Cisneros (Barcelona, 1975) is a musician and composer. Since 1996, he is the core of computer music project EVOL, and his work has been released on internationally acclaimed record labels. In 2003 he began developing a series of electroacoustic pieces entitled "Punani", in which he deepens in some of the main aspects of his work, namely algorithmic composition, various synthesis techniques, spectro-morphology and the musical application of fractal geometry and other mathematical phenomena. Since 1997, he co-runs the record label and artists collective Alku with Anna Maria Ramos, as well as imbecil.net, a platform for absurd computing and binary obfuscation. He lives and works in Barcelona.

Voice: Clàudia Faus

# AVANT #7

## José Iges

"Intermedia", the term that José Iges uses to describe his own artistic career, is the best and probably the only label that can adequately encompass the many fields he has traversed in his approach to art over the last few decades. A substantial career with multiple ramifications, often linked to radio as a medium and to sound poetry, but also touching on many different disciplines - always with his sights, or better yet his ears, set on the spatial qualities of sound.

### 01. Biography

If the context of sound art at the end of the dictatorship could be said to be, as Luis de Pablo claimed, "anomalous", then the context of radio art (artistic production created for the radio as concert hall), was virtually non-existent here. But if one thing could be said to define this anomalous period in Spanish music, it would be the sporadic appearance of islands - individual artists who weren't part of a coherent local scene, but nevertheless put forward a different discourse that was often more in tune with the tradition in other parts of the world.

Madrid intermedia artist José Iges was one of the few composers to defend radio art as a form of expression in Spain, but his solo work and his collaboration with other artists such as Concha Jerez and Esperanza Abad, among others, also adopted the message of the medium as its own message in countless compositions, interactive installations, performances and sound poetry works. And Iges is not just notable for his work as an artist: his name is also inseparably linked to Ars Sonora, the RNE Radio Clásica program he founded in 1985 with Francisco Felipe, and directed from 1987 to 2008. By commissioning and promoting new works, the invaluable task of diffusion carried out by Ars Sonora managed to connect the national scene to the global radio art world, in process that ran parallel to the career of the man who was its principal driving force. Accompanied by Iges, his close collaborator since 1989, Concha Jerez, and his successor at Ars Sonora, Miguel Álvarez Fernández, we explore the world of radio art through the perspective of its major Spanish exponent.

### 02. Apèndix

"It seems that Marcel Duchamp once said that "sound also takes up space." This claim testifies to the plasticity of pure sound. We could then say, going a bit further, that sound also defines spaces. Its application employing criteria that are not necessarily musical gives rise to sound installations. Sound, acting as a probe, reveals the characteristics of a space - its shape and size, the materials that it is covered with - but it can also occupy it just like a sculpture or a piece of furniture. And, what is more important as far as artistic expressiveness is concerned, sound enables us to modify the perception of a given space or create space that doesn't exist, and give it a new life, which may even achieve the level of a paradox. As a result, the spatial experience of sound is an effective tool for even redefining our concepts regarding what, all in all, space is." (Iges in "When artists make use of the dimensions of sound")



[José Iges]



[José Iges]

### 03. List of sound fragments

#### Part I

- Karlheinz Stockhausen, "Studie II" (on *Elektronische Musik 1952-1960*, 1991)  
 Juan Eduardo Cirlot / Javier Maderuelo, "Inger, permutaciones" (1996)  
 José Iges, "Homenajes en 4' 33"" (on *Revista De Arte Sonoro 2*, 1997)  
 Arsenije Jovanovic, "Hydrophonia" (on *RP4 Beispiele Österreichischer Radiokunst*, 1992)  
 José Iges, "Dyptique de la Ville (1998-2008)"  
 Orson Welles And The Mercury Theater On The Air, "War of the Worlds" (on *War Of The Worlds*, 2005)  
 John Cage, "Radio Music" (on *Fluxus Anthology*, 1989)  
 José Iges, "La isla de las mujeres" (on *Sitting Between Chairs*, 2004)  
 José Iges, "Introducción" (on *El Diario de Jonás*, 1997)  
 José Iges, "Music Minus One I: Concierto Barroco" (on *Sitting Between Chairs*, 2004)  
 José Iges, "Secretos Bien Guardados" (on *Foro de comunicaciones electroacústicas vol. III*, 2000)  
 José Iges, "Modos de Contar" (on *Made in Cuenca*, 1992)  
 José Iges, "Acción-Reacción" (on *Sitting Between Chairs*, 2004)  
 José Iges, "Dylan In Between" (on *Erratum #4 / Sound Review / Art + Noise + Poetry*, 2004)  
 Ricardo Bellés / José Iges, "Ludus Ecuatorialis" (1990)

#### Part II

- 00:00:13 José Iges "Del lado oscuro" (1999) (in *Sitting Between Chairs*, 2004)  
 00:09:51 José Iges "Punto Singular - Vienna version (fragment)" (1989-2006)  
 00:14:06 José Iges "La Isla de las Mujeres" (1996) (in *Sitting Between Chairs*, 2004)  
 00:24:14 José Iges "Dylan In between" (2001)  
 00:28:54 José Iges "Secretos Bien Guardados" (1994-1997) (in *Foro de comunicaciones electroacústicas vol. III*, 2000)  
 00:33:11 José Iges "Acción-Reacción" (1995) (in *Sitting Between Chairs*, 2004)  
 00:40:21 José Iges "Modos de Contar (fragment)" (1989) (in *Made in Cuenca*, 1992)  
 00:43:26 José Iges "Homenajes en 4' 33"" (in *Revista De Arte Sonoro 2*, 1997)  
 00:47:57 José Iges / Concha Jerez "Java y conclusión" (in *El Diario de Jonás*, 1997)

Note: the tracks on this compilation come from recordings released on various formats. The differences in sound quality and feel were preserved for the sake of historical value.

### 04. Related links

- <http://joseiges.com>  
<http://www.rtve.es/radio/20081015/ars-sonora/178288.shtml>  
[http://kmk.gipuzkoakultura.net/documentos/Escrito%20Jose%20Iges\\_%20es.pdf](http://kmk.gipuzkoakultura.net/documentos/Escrito%20Jose%20Iges_%20es.pdf)  
[http://www.ebu.ch/en/radio/euroradio\\_classics/arsacustica/Ars-Acustica-mission.php](http://www.ebu.ch/en/radio/euroradio_classics/arsacustica/Ars-Acustica-mission.php)

### 05. Acknowledgements

AVANT #7 wishes to thank José Iges, Concha Jerez, Ainhoa Cayero, Miguel Álvarez-Fernández.



---

## 06. Copyright note

2008. All rights reserved. © by the respective authors and publishers.

Every effort has been made to trace copyright holders; any errors or omissions are inadvertent, and will be corrected whenever it's possible upon notification in writing to the publisher.