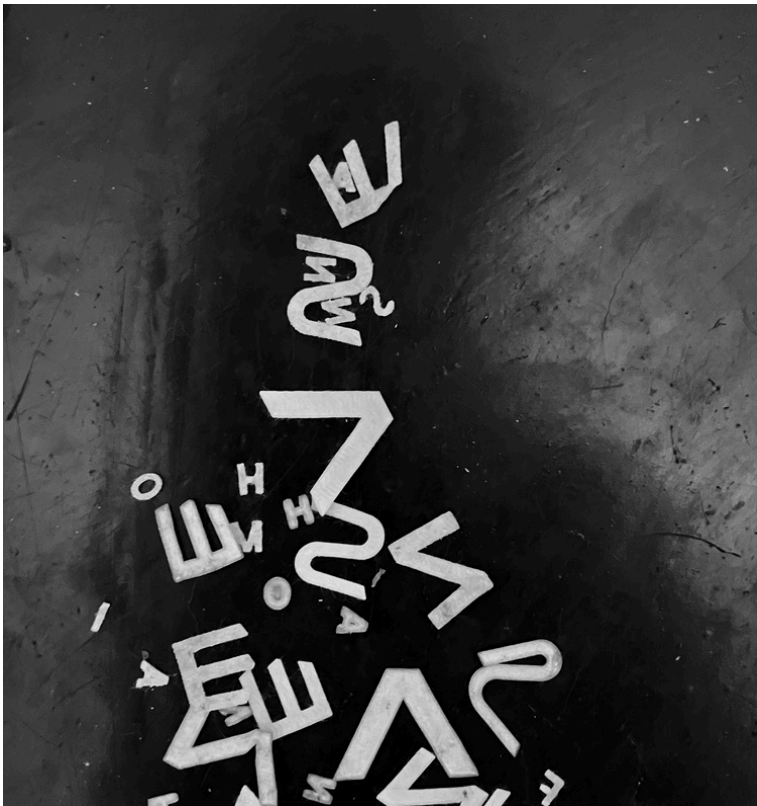


SNEZHANA REIZEN SELECTED WORKS

<https://www.alienationindex.xyz/rei-zen-projects>



In the aporia constitutive of all music: to make heard that which escapes in itself all hearing, to address what is not addressed.

Jean-François Lyotard "Inaudible.
music and postmodernity"

To think is to go as directly as possible to what there is of the indirect in the experience.

François Laruelle "On the World
as Method"

<https://www.alienationindex.xyz/mymothertongue>

My mother tongue is a foreign language

This anomalous utterance by the French poet of Jewish-Arabic origin, Edmond Jabes, invites us to dive deep into realms such as estrangement and foreignness within our most intimate, to find a way of embracing them.

"My mother tongue is a foreign language" is a collection of spoken-word / sonic fiction essays, featuring texts that are written or read aloud by artists of widely different origins and backgrounds, united by the themes of language, estrangement, and otherness.

The project seeks to re-examine the very essence of some core concepts that shape the contemporary subject at both individual and collective levels: from post-colonial studies, identity politics and identity policing to language as technology and regime of signs that forms our culture and ideology, the quest of this work is driven by the search for new connections, perspectives, and meanings.

Language appears to us precisely as a form that generates meanings, yet it does so only by failing to express something that lies beyond. Language, in essence, is a question that raises questions, or for Jabes, it is an endless birth cry: "Through our words", as he uttered, "we are forever this cry of an infant in search of a familiar face, of a warm breast, of love." Continuing his line, we might say that through our words, we are forever strangers. Paradoxically, being a tool for communication and a web in itself, language is also a seal of solitude and exile.

The unsayable lies at the rock bottom of what is said. We navigate on the surface: even, smooth, transparent, or opaque surfaces; but never level."

Edmond Jabes



Silencesense

<https://www.alienationindex.xyz/mymothertongue>

Could you be speaking from the heart of silence?

Edmond Jabes

"Silencesense" traverses the theme of textuality broadly construed beyond its linguistic form, as a world-matrix on which the whole system, including that of culture shaping our species, is deployed. The narrative arc, hence, is structured around the tension between the text and something that breathes and moves through its caves with endless referential chains.

However, beyond this conceptual frame, this chapter of "My mother tongue is a foreign language" is in a sense a hymn to the melancholy of the human subject that is both allured and imprisoned by the world as it is and one's own subjectivity.

"One can certainly wager that man would be erased, like a face drawn in sand at the edge of the sea."
(Michel Foucault)

The piece consists of three passages that were recorded and partly installed as multichannel compositions at EMS, Elektronmusikstudion, Stockholm, in 2019. They feature a song performed by a Swedish singer, **Malva Molund**, a poem written and read by a Spanish poet **Isabel Cadenas Canón**, and an electroacoustic blend I made with a Buchla 100 system, a Serge modular synthesizer, grand piano strings, and field recordings from the streets of Stockholm. Each step is processed slightly differently and mixed with a 15.1 Genelec sound system. The resulting canvas is a binaural stereo interpretation.

In contrast to the tradition of spoken-word sound art, which usually aims to distort language by prioritizing the acoustic qualities of words over semantic meaning, this chapter sought texts that already exist on the threshold of language - exceeding the message while simultaneously never reaching it, failing yet creating a new bridge through the void of the unsayable and the human experience.

An image is a mixed-media collage made out of digital art sketches created by me in Houdini with a photo of the Mercury statue I shot at the Catania Museum, Sicily.

I Know a Woman

The second chapter “I Know a Woman” includes poems such as: “Zani ra mi shenasm man” read by Iranian artist **Mahsa Salali**, “A Cloud in Trousers” by the revolutionary Russian poet Mayakovsky, read in Swedish by **Malva Molund**, “The Other” by a Ukrainian artist and poet **Tatiana Bohuslavska**, and “Humanidad” by the Brazilian black writer Carolina Maria de Jesus, read by a Brazilian artist **Pedro Oliveira**. The first piece, presented here gave the name to this chapter:



زنی را می شناسم من

The work is based on the poem “Zani ra mi shenasm man — I Know a Woman” by Iranian poet Fariba Shesh-Blouki, read by Iranian artist **Mahsa Salali**, based in London. The poem reflects on the starkness of the women's fate— their struggle, endurance, and labour, their daily reality under severe patriarchal, economic, and cultural constraints.

Within the piece, I accompanied the woman's voice with raw, ragged broken-beat pulsations. Stripped of atmospheric embellishment, voice and rhythm remain exposed, creating a sonic encounter with the precariousness of life — an austere echo of Agamben's “bare life.”

Ma — Ooh Session <https://soundcloud.com/Ma-Ooh>

Mahsa Salali, Dorit Weintal, Snezhana Reizen, Vittorio Ballato

A piece recorded during a performance at the Oooh Festival of Improvisation, Ragusa, 2022.

Three women from Iran, Israel, and Ukraine descend into the dark waters of unconscious materials, where war, repression, and inherited memory continue to reverberate. What unfolds is the whispering scream of the thunderous silence, a sonic passage through somatic residue, between tenderness and violence, intimacy and collective trauma.

Here, a tender mother's lullaby is pierced by sharp military shouts, while their voices, as psychic sediment, become entangled with synthesised sounds mimicking patterns found in nature. The whole sonic body revolves around the low hum of the didjeridoo, which appears now as a breath, then as an air force of war drones or helicopters.

The piece emerged entirely through spontaneous improvisation, allowing these mnemonic materials to encounter one another without predetermined resolution.

For me, this recording preserves a particularly profound moment of psychic and sonic intensity — a place where sound seemed to become a medium for something preceding language, and perhaps exceeding representation.

Mahsa Salali (Iran) — voice, movement
Dorit Weintal (Israel) — voice, movement
Snezhana Reizen (Ukraine) — live electronics
Vittorio Ballato (Italy) — didjeridoo



ZERO NIGHT

<https://www.alienationindex.xyz/onight>

Inheriting a counting system of “Arabian Nights,” Zero Night would be that of an untold story. Zero as one ahistorical, a parallel landscape, or “x,” escaping grids and mappings.

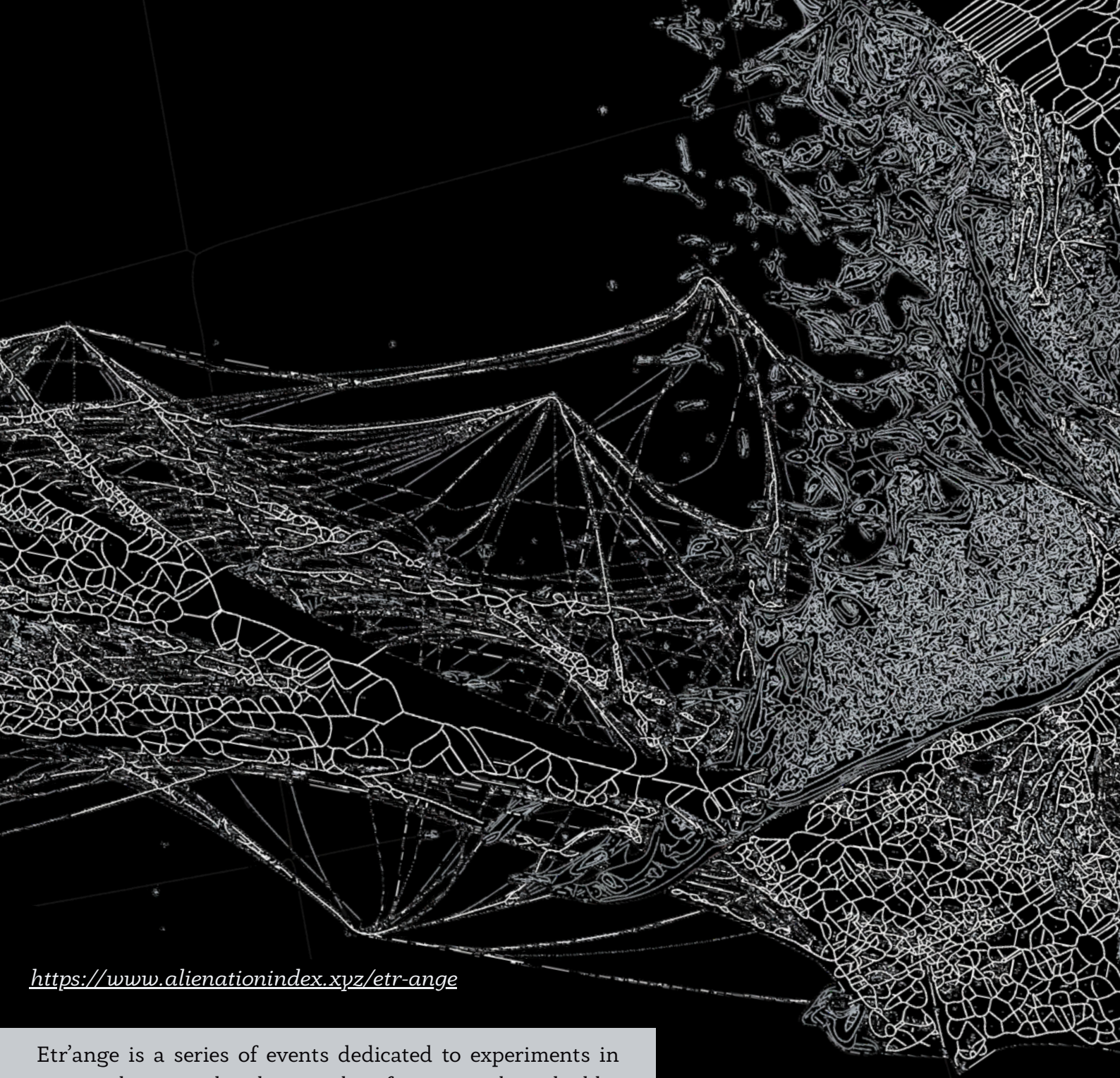
“Zero Night” is an audiovisual project by intermedia artists Snezhana Reizen and Mike Iv working in the fields of generative visuals and experimental electronic music.

The project dwells upon the ideas of cosmological chaos, the formation of the possible, and the transformation of the “real.”

Taking indeterminacy as a “Perpetuum mobile” for any structure, including those of the human psyche, we aim to create a fluid metastable flow, a “dynamic continuity of changeable quality.”

Within this multimedia immersive system, we explore the metaphor of zero point as a limit that plays a generating role. Focusing on morphogenesis of audio-visual signals and elements, Zero Night operates on the intersection of concrete and abstract, and unfolds through a magnitude of the atmospheric tensions, polyrhythmic structures, shifts, systemic errors, glitches, overtones.

A photo from the Zerone festival in Cinemattheque, Tel-Aviv, 2024

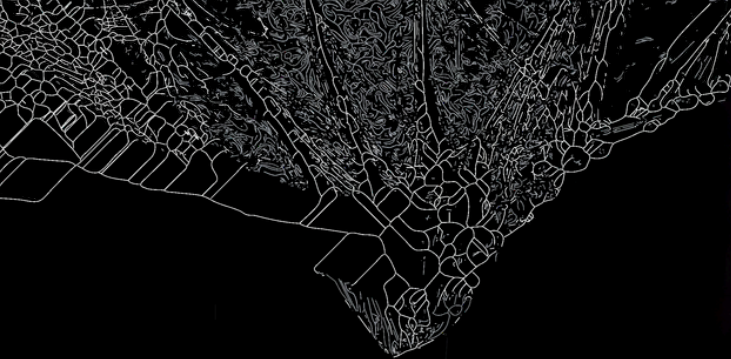


<https://www.alienationindex.xpz/etr-ange>

Etr'ange is a series of events dedicated to experiments in intermedia art and audio-visual performances, launched by Alienation Index and curated by Snezhana Reizen.

Working across hybrid approaches to a range of media, be it sound, image, movement, word, or code - from musique concrète and abstract electronics to generative systems, algorithmic compositions, improvisation, and game mechanics, Etr'ange brings to pass an attempt at cutting through borders of genres and discourses, cultural codes, and identity policies, in a perceptual transmutation.

With a name coming from a play on French words *étrange* (strange), *étranger* (stranger), and *être ange* (being an angel), the project unravels such themes as estrangement and otherness, aiming to create situations for what François Laruelle calls “the conjuncture of the margin and alterity, dissemination and difference.” As he noted in *Theory of Strangers*, “Democracy is nothing but a transcendent ideal distributed between the two worlds: the ‘I’ and the ‘Stranger’.”



The first iteration of Etr'ange took place at Dock11, Berlin, on 28 March 2026, and featured five multidisciplinary performances by artists with diverse approaches, backgrounds, and origins.

Xristina Sarli (Greece) invited the audience to encounter otherness through her multi-species playformance which included live tardigrades, microscopy streaming, and game-based storytelling

Fat (Turkey) addressed the bandwidth throttling imposed by authoritarian governments on national internet connection during the protests.

Bankistan & Synthezia (Germany) articulated estrangement through aesthetics of error, exploring visceral space in a technologically mediated multisensory experience.

Logs (Russia/Germany) proposed their vitalist solution as exile through "becoming-animal", questioning and shifting a perception of reality and identity in the audience.

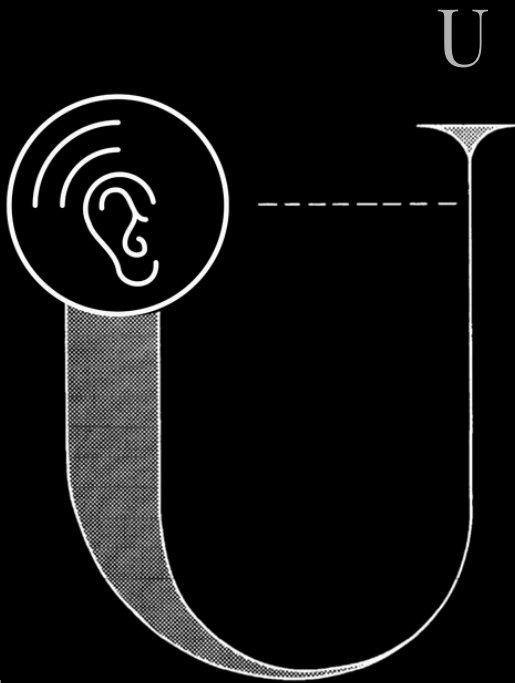


Zero Night (Snezhana Reizen & Mike Iv, Ukraine/Israel, Germany). navigated the domain of alterity through the lens of speculative angelism*, understood as a heretical tool to introduce foreignness into the systems dominated by power struggles and capital. The presented performance, AngelNetz (meaning "fishing net" from German), unfolded through the pressure and stress, bringing into play magnetic fields, radio waves, electrical discharges, feedback and objects, and opening onto an anisotropic terrain of interrelations.

*A "speculative angelism" referred here is neither a manifestation of the denial of the body nor a set of rules: for François Laruelle and Anthony Paul Smith, an angel is a Stranger who refuses to be defined by the world's categories, be they biological, linguistic, or political. Speculative angelism presents a figure of the angel as a "rebel", a structural anomaly that exposes the world's laws as arbitrary and contingent.



After a promising start in Berlin, the next station of the Etrange is planned for Jerusalem.



Pic.1

<https://www.alienationindex.xyz/u>

This is a work “in process” – one that resists arriving at a final realisation, but reconfigures itself on the fly: each space where it is performed changes its flow on an essential level. It can be followed or witnessed on the Alienation Index website, and it remains open to interventions, suggestions, and collaborations.

A **scenography** places a six-channel microphone array on an inner circle at the centre of the performance space with the seventh positioned at the midpoint of the circle. Each microphone is aimed outward towards its corresponding speaker, while the seventh is directed inward - to a subwoofer set nearby.

The project can also be realised in reduced settings.

The project is submitted to CTM’s international “In Listening” programme in Berlin, and for the next stage of its development I am looking for an unused or underused bomb shelter in Haifa – a space that would introduce an important political and existential dimension to the work, raising provocative questions such as whether the Universe we live in is a safe place, and how we would make it safer.

Pic.1 presents my version of Wheeler's glyph

“U” is an ongoing research project and an acousmatic multichannel performance coiling with and around streams of feedback, both technically and conceptually. As a system that never resolves into a finished state, the feedback loop presents a framework through which reality itself may be seen as an open ontogenetic process.

The title of this inquiry comes from an iconic U-shaped diagram, created by quantum physicist John Archibald Wheeler to inscribe his provocative idea of the procedural and always becoming Participatory Universe as a self-synthesising system, which actualises itself on the fly in a closed loop through the eyes (and the ears, I believe) of observers.

“The Universe is a self-excited circuit”, as he famously noted.

Taking his assumptions as the basis for an open experiment, “U” aims to create a situation in which something appears out of nothing - without a particular material sound source - through directed attention.



Drawing on the ideas of autopoiesis and quantum mechanics, “U” pushes a traditional acousmatic route to its limit: from unseen sound source to its “lavish absence”, taking attention as the basis for both creation and transformation.

If art can have any purpose at all, it may appear as a drive to transform and to be transformed.



winds and engines

Maya Pennington & Snezhana Reizen



Maya Pennington & Snezhana Reizen are a duo of sonic adventurers —“sounders of the depths” dancing on the borders of the discovered and the imagined.

In their improvisational sessions, they mingle experimental electroacoustics with post-industrial, jazz with ambient, noise with voice, and a sob with a splash, sonically embodying elements and phenomena from the natural world—all forms of void and matter.

Rooted in poetic sensibility and blending a sense of wonder with scientific curiosity and philosophical depth, their sessions reveal hidden facets of life, inviting listeners to encounter profound truth and/or potency within fantasy (and vice versa).

Through sound, they approach collective trauma, uncertainty, fear, grief, and hope in a unique unconventional manner, allowing these experiences to emerge as mutable, embodied, and shared.

<https://www.alienationindex.xyz/pennigton-reizen>



Past events:

Oooooooh festival
צליל נע, הסניף הביתי
Sviva
Tzafon Roasters
Rabbit Hole
Mazkeka
Breakup roof party
Meso gallery, Haifa
Mazkeka Tonal Eclipse Festival



Silent thoughts exhibition and performance

Silent Thoughts was a performance and exhibition designed as an interactive, anti-war installation responding to the 2022 Russian invasion of Ukraine. It deeply reflected the emotional trauma, pain, and psychological state of recent expatriates and refugees who had just relocated to Israel.

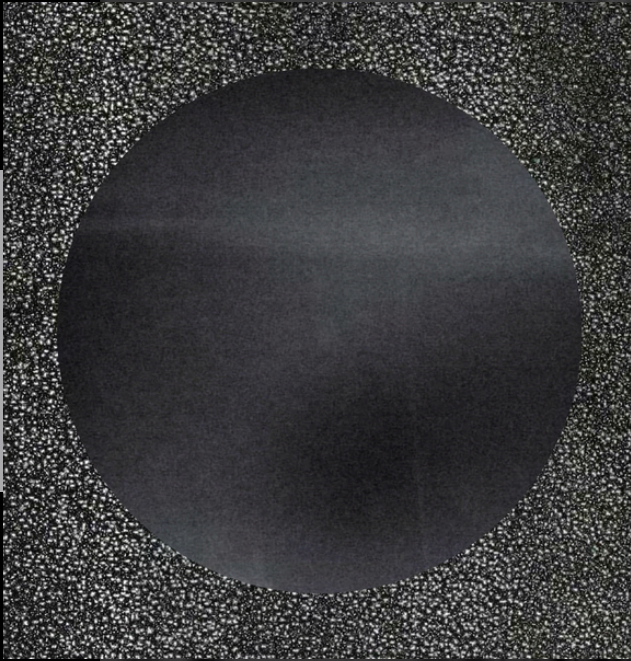
Billed as a "room of horrors turned into everyday life", the exhibition offered visitors 30-minute individual sessions combining physical art installations, video footage, and immersive spatial sound.

The performance was presented in Tel Aviv in June 2022 as part of the international theater festival, Jaffa Fest.

Created by playwright Elina Kulikova and artist Alexandra Dashevskaya, curated by Filipp Vulakh, featuring music by Noizion (Daniil Koronkevich) and Snezhana Reizen.



Eremos: a sojourn devoid of place



Eremos is a series of works that gives voice to the crises of our time, experienced on so many levels — from ecology and the extinction of species to socio-political tensions and the stagnation of a “world which is slow to change”, till the point when it is too late, posing questions through the evocative image of the desert.

<https://www.alienationindex.xyz/eremos>

Named after the Greek ἔρημος (wilderness, desert) the project presents a constellation of independent multimedia experiments reflecting a manifold of related topics. “Voltage. Vicious Circuit” is one among them.

Voltage. Vicious Circuit

<https://www.alienationindex.xyz/voltage>

“Voltage. Vicious Circuit,” deals with something I would call an *affective electricity of the war machine*. I treat the war mechanics here as an upright representative of the accelerationism movement in its darkest. The project started as a response to the Russian aggression against Ukraine in the darkness of 2022 with the particle simulation whirlwind I made in Unreal Engine. It reflects war as a phenomenon with varied existential, political, and ecological implications, including questions of what war might mean beyond a specifically human framework.

The only sound source for this project comes out as noise that appears between disconnected or partly unplugged wires. It is the dark precursor to my adventurous Desert Island, and the usher into the underworld and the wilderness of the upcoming Eremos.

As Sufah, a horrifying hurricane that sweeps each thing away, yet operating at another level, rendered as a *mysterium tremendum*, it becomes a chariot which may convey one, as it is believed, into the beyond.

The tension, however, remains..

Desert Island

Snezhana Reizen Desert Island

“Desert Island” is an electroacoustic piece emerging from the raw vibrations of disconnected or partly unplugged wires. Developed through live improvisation and multilayered procession Desert Island unfolds through mutation and flux - a dynamic topology that resists rigid form - a mysterious flow of pure becoming. By layering constant subtle shifts of time, phase, frequency, and resonance it articulates the movement itself, forming miniature anarchic constellations of thought.

<https://www.alienationindex.xyz/desertisland>

“Dreaming of islands—whether with joy or in fear, it doesn't matter—is dreaming of pulling away, of being already separate, far from any continent, of being lost and alone—or it is dreaming of starting from scratch, recreating, beginning anew.”
(Gilles Deleuze “Desert Islands”)

“Geographers say there are two kinds of islands,” - said Gilles Deleuze at the beginning of his “Desert Islands.” Continental that are accidental, derived, separated, “born of disarticulation, erosion, fracture,” and oceanic - the originary, essential ones.

This same-titled sonic essay occurred in the manner of the first type. The only sound source for this work comes out as noise that appears between disconnected or partly unplugged wires. Its dense artefacts, and analogue textures conveying the energy discharges, which I made way for through my hands, lie at the basis of this work.

The seeding point for this work was a war for free will in Ukraine. Then “deterritorialization” happened..



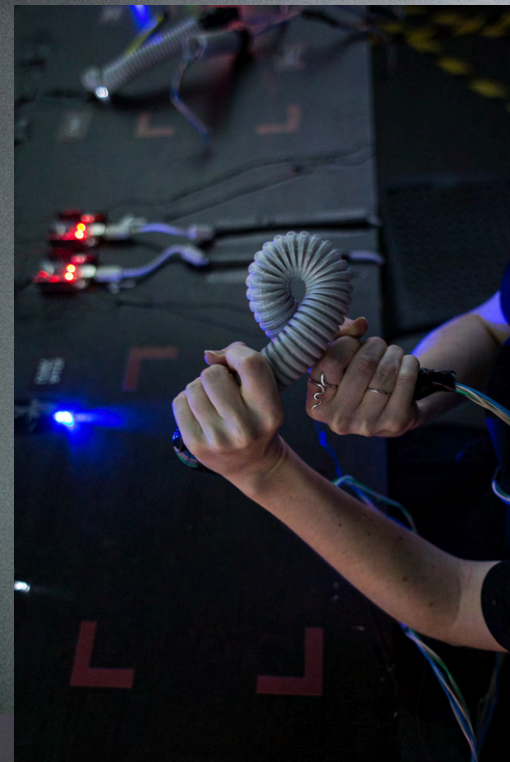
Class` Fatigue

<https://www.alienationindex.xyz/class-fatigue>

A series of the multimedia interactive performances “Class Fatigue” explored such a symptom of modern society as fatigue. Following the French philosopher Jean Baudrillard, we see fatigue as a hidden form of protest against the existing social order with its focus on success and productivity, and alienation of individuals bereft of choice.

In our classes, we invited participants to reexamine the phenomenon of fatigue in their existence and to push the situation that generates fatigue to its limits, in a ritualistic act of breaking through, thus finding and reappropriating their unique voices.

Technically, the work was built with the open-source electronic prototyping platform Arduino, four video projections revealing the topic of material fatigue from a scientific perspective—diagrams, graphs, images of fractures and cracks, gallium metal pulsing like a human heart—and a spatial four-channel audio installation with the pre-recorded soundscape and sounds, produced by participants during their communication with our mechanisms.



M U S I C F O R F I L M S

Zolf

Karina Baratova



The word “Zolf” translated from farsi means “lock of hair”. It is also the title of the song of hidden protest of Mohsen Namjoo, Iran's Dylan on the lute, setting on the 14th-century poem by Persian poet Hafez of Shiraz. In summer 2013 I stayed for 6 weeks in Iran studying Farsi. In August the host university organized a visit to the shore of the Caspian Sea in the province of Rasht. It was +38°C and we were eager to take a little swim. We were taken to the beach where men and women were sitting on the shore all dressed. There were fences on the right and on the left. As it turned out there was a men's beach on the left and a women's beach on the right. We were taken to a house that looked like a barn with a fenced territory behind. There a policewoman in gloves searched us. We had to undress and leave all the clothes there except those that we needed for swimming and sunbathing. The most important rule was that we had to leave our cell phones. Our belongings were packed in plastic bags on the shelves, we put swimsuits on and went to the beach. The beach was small and narrow. Nude women with long hair stood on the beach. I approached the sea. The topic of the ban on the display of hair in the Islamic traditional society after the protests across the country has become incredibly relevant and widely discussed. In Iran, a woman can actually expose her hair or body only while at home or, as it turned out, on the beach behind a three-meter wall. The idea of reproducing an Iranian women's beach, which is almost impossible to see (if I had not witnessed it myself), seemed interesting to me because it is impossible to take any photos on the beach and especially to shoot a video since the phone is confiscated at the entrance when visiting. Thus, in our digital age, I discovered a place where photographs do not exist nor any the reconstruction of this space. The soundtrack for my video was written by contemporary composer Snezhana Reizan (Rzeng). I recorded the voice of Iranian student, who read the lyrics from the song of Mohsen Namjoo “Zolf”, setting on the 14th-century poem by Persian poet Hafez of Shiraz. I wish to make the composer sound oppressive and monumental in a sublime aesthetic, as the role of this sound is to increase some of the tensions which are visible in the video. I prefer rather to project it onto a wall, I would create a fabric screen to give more depth to the image and at the same time to create a hazy 3D effect and to make it slightly blurred, similar to the slightly unreal feeling I felt at the time because of uncertainty regarding the situation, which resembles the picture I have from my memories. **Karina Baratova**, 2023

M U S I C F O R F I L M S

Hyle

Karina Baratova



The video refers to the book “The Woods (Hyle)” by the twenty-first century Russian philosopher Vladimir Bibikhin (1938-2004), in which he describes the forest as living substance and the person in it. Bibikhin argues that although most of human society no longer live in forests or close to them, our existence is still profoundly linked to them. The spoken words are a quote from his book: “It is at that moment, when seems to us we are cut off from life, abandoned, alone, left to ourselves, seeking and unable to find, a burden to ourselves and wanting an end to ourselves – it is then, and perhaps only then, that we are fully belong to life, having taken up its Cross. Nobody has promised we will find a way out – we should immediately rid ourselves of illusions.”

HYLE

Video Karina Baratova.

Music by Snezhana Reizen.

Actor Valter Tsurkan.

Voice by Paul Barclay.

2023

This work was part of HALUCYNACJE / HALLUCINATIONS program, which in 2023 became part of the Night of Museums program of the Wrocław Contemporary Museum.

M U S I C F O R F I L M S

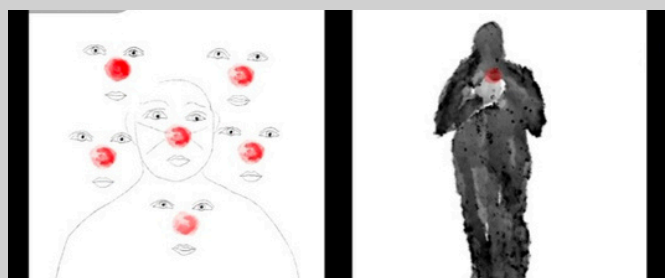
I was passing thirteens

Nadia Dikun

“I was passing thirteens” is an animation by visual artist Nadia Dikun, unfolding the poem of the same title by the famous Ukrainian poet Taras Shevchenko. The poem addresses his most sacred and intimate memories from childhood and the first love, free of possession, the bliss he felt as if in God’s hands, and despair about the world full of wars and oppression that ruined this bliss and left him homeless.

The work was done with my sound, assistance and translation.

2025



Please note, these are selected, not all the works.
To be continued



“Liberty is becoming”

François Laruelle