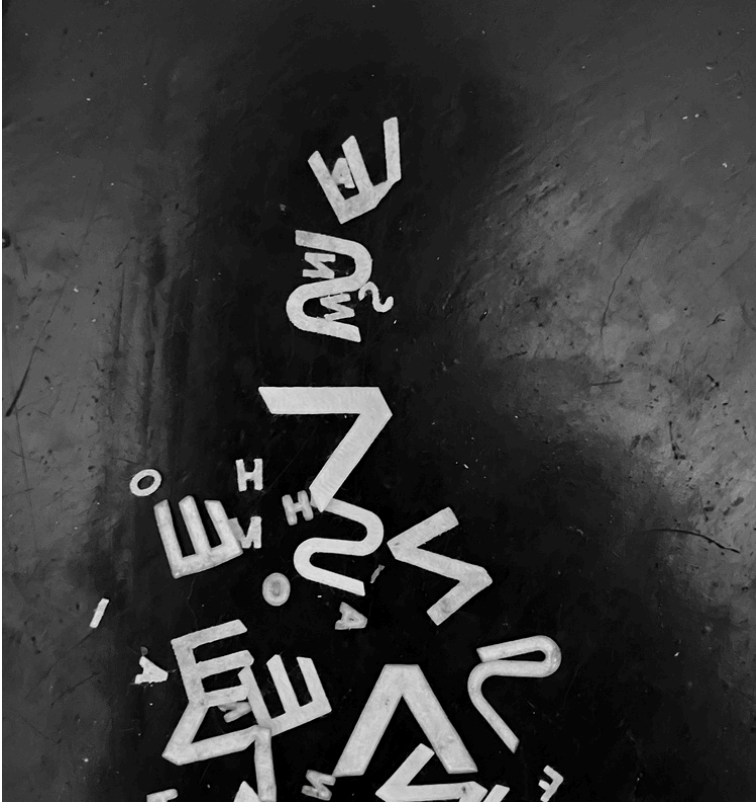


SNEZHANA REIZEN SELECTED WORKS

<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

"My mother tongue is a foreign language" is a series of spoken-word works, which is concerned with a broad spectrum of topics around language and otherness, seeking to re-examine the very essence of some core concepts that shape the contemporary subject at both individual and collective levels: from the identity policy seen through post-colonial lenses to language as technology that forms our culture and ideology, the quest of this work is driven by the search for new perspectives.

Language appears to us a form that generates meanings, yet it does so only by failing to express something that lies beyond. It is precisely in this failure of expression that a human subject is being born. Language, in essence, is a question that raises questions, an endless birth cry. As Edmond Jabes said, "Through our words 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.

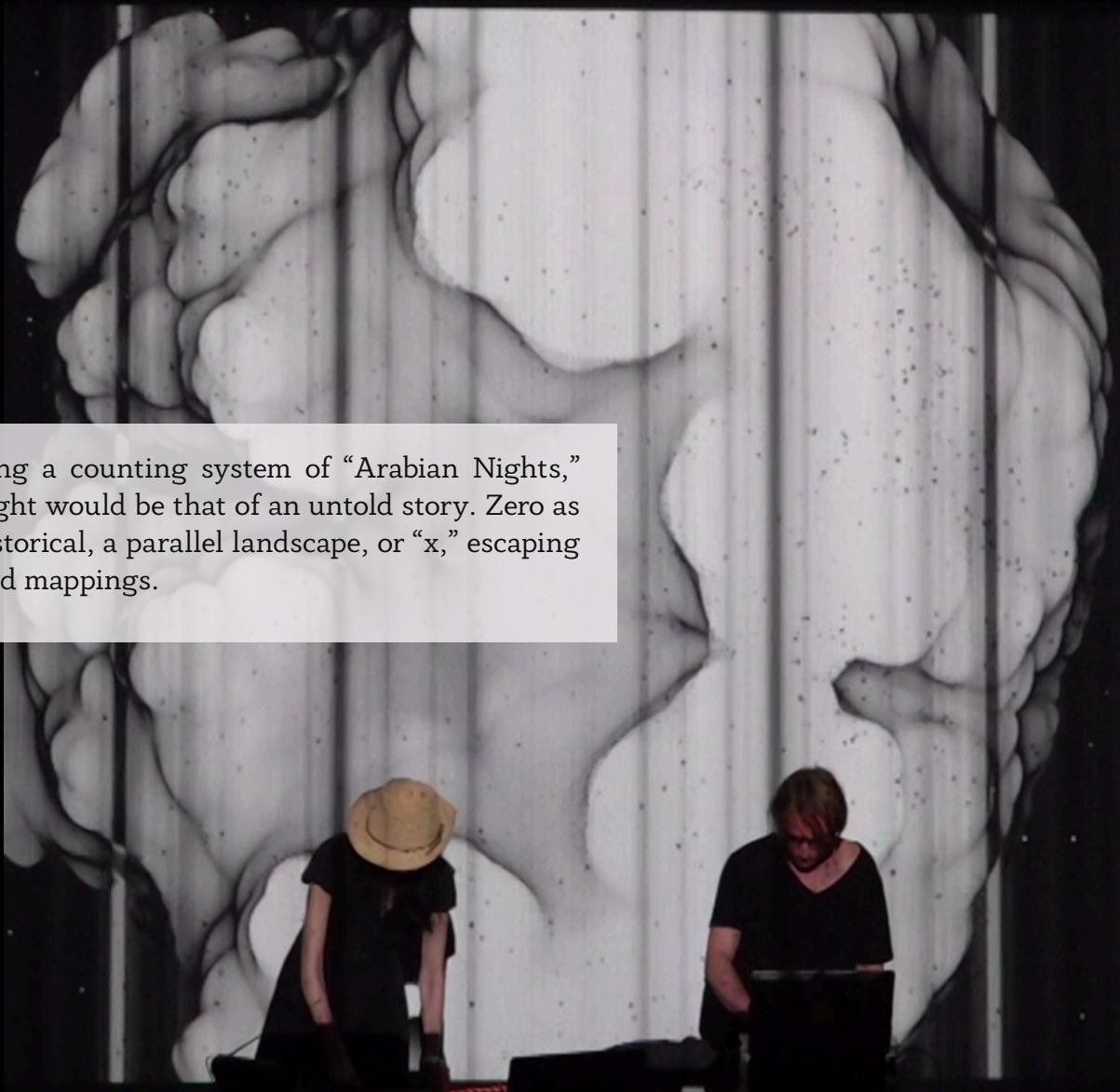
"One can certainly wager that man would be erased, like a face drawn in sand at the edge of the sea."
(Michel Foucault)

The piece consists of four passages, smoothly flowing into one another. The first three were recorded as multichannel compositions at EMS, Elektronmusikstudion, Stockholm, in 2019, but have never been published. 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.

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.

ZERO NIGHT

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



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.

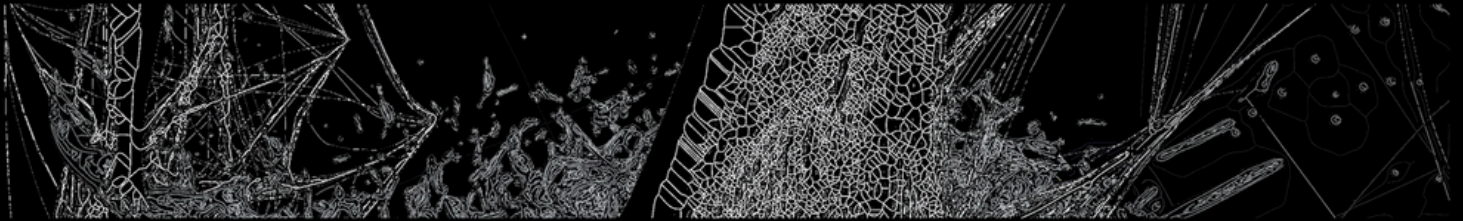
The project dwells upon the ideas of cosmological chaos, the formation of the possible, and the transformation of the “real.”

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.

Epekeinaphor

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



Inspired by François Laruelle's mystique-fiction, but not circumscribed by it, Epekeinaphor heads beyond the idea of representation that is built into the system that dominates our culture and communication. Epekeinaphor, for Laruelle, in contrast to metaphor with its referential figural frame, operates as an active and creative embodiment of the transcendental.

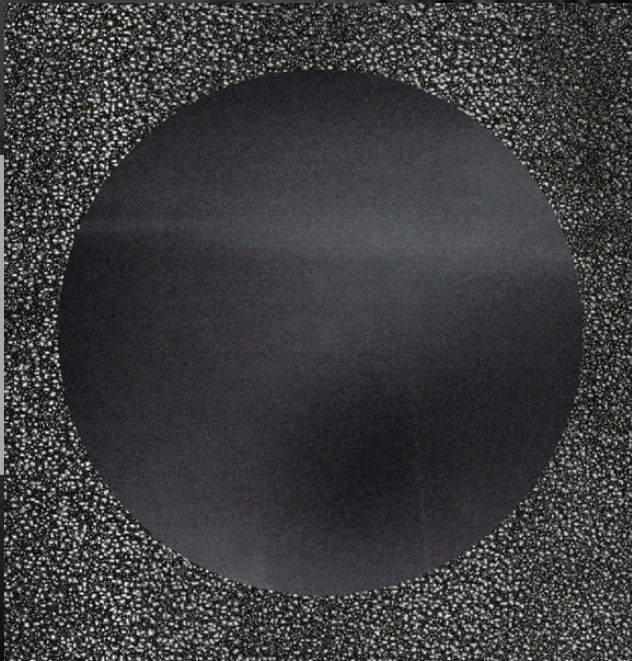
Epekeinaphor is a sonic work appeared as a precursor for my ongoing research project "U" which is coiling with and around streams of feedback both technically and conceptually.

It was recorded solely with iPad's mics using sounds of self-reinforcing feedback, emerging in the space of a staircase, and amplified by its reverberation and resonance, accentuated by my presence, observation, and movements.

As it was famously stated by John Wheeler, the pioneers of quantum mechanics:
"The Universe is a self-excited circuit"

An image made with particle simulation in Unreal Engine

Eremos: a sojourn devoid of place



Eremos is an audiovisual set and installation that gives voices to the crises of our time we experience on so many levels - from ecology and extinction of species to the socio-political tensions and stagnation of the “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>

It may appear as a cryptographic device, a technological image, or a sonic fiction piece that reimagines the figure of desert with all its ambivalence and dialectics.

Named after the Greek ἔρημος — wilderness, desert — the album constructs its terrain from electrical discharges, magnetic fields, and feedback loops, recorded with piezo sensors and bare wires across multiple improvisational sessions. Processed in a variety of software and assembled acousmatically, it moves between industrial and post-industrial currents, dark polytonal drones, and ritualistic noise, employing explicit dramatisation.

Among procedural techniques employed here are psychoacoustic ones, such as near-antiphase, where sound waves approach their opposites almost exactly, so that we hear the sound drowning in silence, as if submerged underwater, and then bursting forth... like a scream with a closed mouth. The sound seems to be absent, but the tension is felt through occasional artifacts. These artifacts are being exemplified to the limits of their expenditure.

Voltage.
Voltage
Vicious
Vicious
Circuit
Circuit

[illegible]

“Voltage. Vicious Circuit” is an audio-visual project that reflects war as a phenomenon in a broad sense with varied existential, political, and ecological implications, including questions of what war might mean beyond a specifically human framework.

It is a part of the “Eremos” series.

“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..

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

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 channels tension and rupture, resisting a fixed rigid form. By layering constant subtle shifts of time, frequency, and texture it articulates the movement itself, the movement that opens onto interior geographies of perception, 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

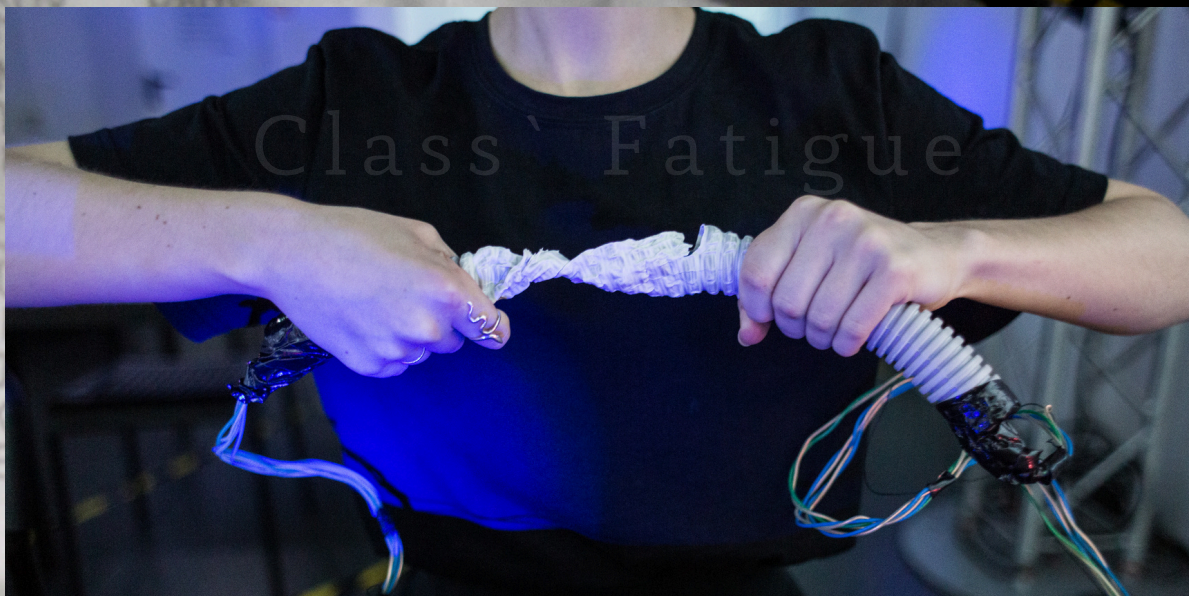
<https://www.alienationindex.xyz/class-fatigue>

The multimedia interactive performance “Class Fatigue” explores 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.



Class ` Fatigue

Snezhana Reizen - a conceptual framework, research, sound, composition, text, images.

Maria Sviridova - a conceptual framework, research, engineering, technical production, photo and video.

Anna Gavrilova - video art, video projections, management and assistance during a performance.



Affectology

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



“Affectology” is an intermedia beat-disoriented project by sound artists **Snezhana Reizen** and **Michał Krajczok** featuring a visual by **Mike Iv**. The project explores phenomena of affects and affective involvement through various media in improvisational sessions.

Treating affects as movements of autonomic pre-subjective intensities that bring differences even in untimely events or categories such as atmosphere (affect is what the atmosphere provides) we attempt to create a dynamic "cartography of affects" with diverted images and disruptive pulses. Within this project, we elaborate on immeasurable beats and instability patterns, seeking abstract possibilities of/for each (next) moment.

In a drastically changing time of increasing complexity and unpredictability, we try to imagine a new creative form that would allow us to deal with the unknown and uncertainty.

A unique approach to the modular synth system allows Michał to create a dense canvas of pulses striving towards metastability through confusion and disintegration.

Snezhana weaves an atmospheric, at times wrecking, non-layer into it through her procedural work with field recordings, radio waves, magnetic fields, electricity discharges, and environmental sounds from the performance space in real time.

The resulting canvas of sonic movements is connected to generative visuals based on the transformation of elementary geometrical figures, leading them out of Euclidean space. These shifts are caused by programmed deformations in correlation with sound waves and their full spectrum, such as frequency, resonance, amplitude, etc.



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 and Snezhana Reizen.



Antenna. The madness of the day

Antenna is a series of works on transduction with the sole sound source taking place - radio waves. Here I was devoured by discontinuity and discharge inherent to the "miracle of the wireless. the omnipresence.. the overleaping of frontiers" - the radio, like it was marked by R. Arnheim.

<https://soundcloud.com/hagaizenberg-1/radio-concrete-59-snezhana>



“Antenna” emerged in two phases: the first one can be called a transduction - a process of conveying potential energy from discharge into a signal. It was a spontaneous live radio-noise set recorded close to the closed shelter. This summer

I found myself stuck in between absence and presence in amplified senses, confronting the avalanche of the noises erupting on us by this world, facing the chaos, “embracing alienation”, holding a degree of disbelief..

that this "disparity can be modulated"..

Yet, seeking the perceptual transmutation.

Biologists say there are two phases of the perception, so that after transduction of the signal, a transformation should take its place.

Following this logic, the second phase of this work appeared as an improvised procession with effects and filters - a real-time mix-ture, with slight subsequent recombinations.

If there's something one can call a ground for this piece, besides its sound source, it dwells upon a chance. It is a conversation with a present moment beyond the borders by a flying carpet of propagating radio waves.

PAIN.T

PAIN.T is a theatrical performance that draws on the Dark Night of the Soul, the crisis and an unhealable rupture within the psyche, expanding dense subconscious flows through the framework of a cathartic artistic experience.



Inside...It comes from inside, but seems everywhere. It drains hearing by taking away dyes of dreams, wraps by scream silence and by darkness of breaking seconds. Time flows down, air is thickening in impossible glassness, revealing mosaic parts of me. Exists... Me exists by fingers and quite whispers. Inside is dark, dyes are equal. To the light, to the light quickly, cause dye snows in light its essence. How, brushes speaking by me again? Their monologue imprints in paper waiting touch. They talk about a letter mirror, about symbol ecstasy, about a soundless scream of a comma, wake me in a line of silence and show Day, Night and Inner All -- dyes of my happening, a short moment of my painted freedom...



Director and Dancer - **Andrey Potapov**.
Composer and curator - **Snezhana Reizen**.
Light/scenery artist and co-director - **Svetlana Karlova**.



Ice Exp.1

an audio album that elaborate on the theme of ice, hyper objects, as well as motion and statics from a varied perspectives

released on Italian label Manyfeetunder, 2016

<https://snezhanareizen.bandcamp.com/track/iceexp-act-i>

In this work, I examine the abilities of natural cycles in a synthetic environment, using analog and digital synthesizers and manipulating sound through effects in real-time. These are atmospheric polyrhythmically structured canvas.

I regard ice not only as a major threat to humanity in the context of global warming but also as a symbol of statics with potential for changes as well as of detached observation of its movement. I intended to create a cool abstract space, where every sound is both static and dynamic simultaneously and exists on its own, alone, as in outer space, with no connection to any other one, at its own pace, while being at the same time an integral part of the whole. Here are all these sounds, flows, and respirations merge without merging. In this context, ice also is a sign, pointing to the need for the utmost mindfulness and concentration in all of these micro-processes, which ultimately make up what philosopher Timothy Morton called hyperobjects.



r-selection

r - selection is an multimedia installation by Ilya Davidov and Snezhana Reizen that speculates on the r/K selection theory as a simplified model of population dynamics

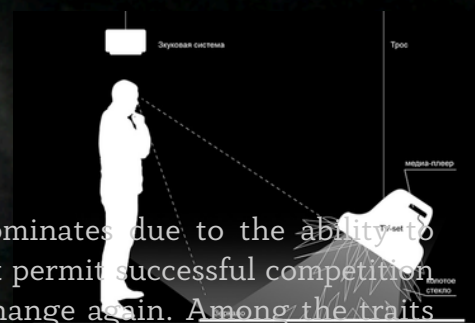
Gamma festival, M-Division, 2017

In r/K selection theory, selective pressures are hypothesised to drive evolution in one of two generalized directions: r- or K-selection. These terms, r and K, are drawn from standard ecological algebra as illustrated in the simplified Verhulst model of population dynamics.

As the name implies, r-selected species are those that emphasize high growth rates, typically exploit less-crowded ecological niches, and produce many offspring, each of which has a relatively low probability of surviving to adulthood (i.e., high r, low K). A typical r species is the dandelion *Taraxacum* genus.

In unstable or unpredictable environments, r-selection predominates due to the ability to reproduce quickly. There is little advantage in adaptations that permit successful competition with other organisms, because the environment is likely to change again. Among the traits that are thought to characterize r-selection are high fecundity, small body size, early maturity onset, short generation time, and the ability to disperse offspring widely.

Organisms whose life history is subject to r-selection are often referred to as r-strategists or r-selected. Organisms that exhibit r-selected traits can range from bacteria and diatoms, to insects and grasses, to various semelparous cephalopods and small mammals, particularly rodents.



In silence.
Asteroidea



a multimedia installation that contemplates
on posthuman relationships and
extraterrestrial dimensions of the language

Lia Schell and **Anton Kraftsky**
music and assistance by **Snezhana Reizen**





Reflection in the Earth

an audio album that was recorded fully with analogue synthesisers in order to simulate natural sounds, to create a bridge between immanent and transcendent

released on Nostress Netlabel, 2012

A review by Piedpaper

TimSix / Creation VI:

Snezhana Reizen's music has its origins in academic minimalism, and, although at first glance it sounds like completely ordinary drone ambient, close listening reveals all the richness of composition and figurativeness that is inherent in it. This music was created consciously, with the utmost care.

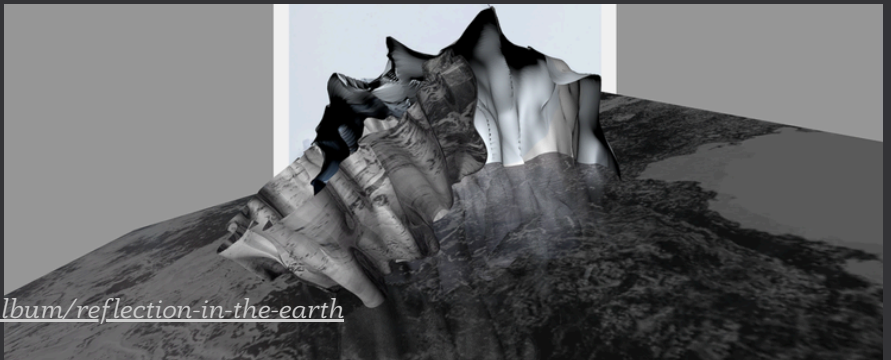
In general, the canvas sounds quite technogenic, but behind the cold metalized surfaces you can see something very gentle, secretly hidden from everyone. This esoterics is underlined by the compositional flow of music, - the smoothly unfolding space of sound from time to time strives to turn into a mountain collapse or falling asleep with a suffocating landslide. But carefully avoiding excessive saturation, Snezhana leads the story further. The whole recording is permeated with this natural magic.

The light micro-tonal shifts of the main drone-based lines resemble the trembling of the earth beneath the feet, and this feeling enters consciousness as an element of fear. And it is not even about seismic phenomena, but about the life path itself. Everyone wants to find a point of support and perceives any displacement of it painfully. The magic of this music reminds us that reality is created by a person, the original ability to create lies in his/her essence.

Only descending to Earth angels gain wings.

Snezhana Reizen's music deeply resonates on a multitude of plans of existence, and it serves as an excellent incentive or catalyst for thinking and creative abilities.

<https://snezhanareizen.bandcamp.com/album/reflection-in-the-earth>



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.

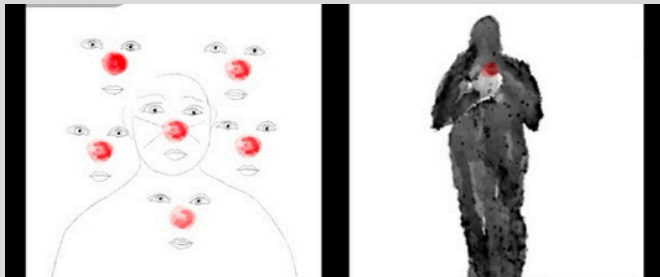
Voice by Paul Barclay.

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.

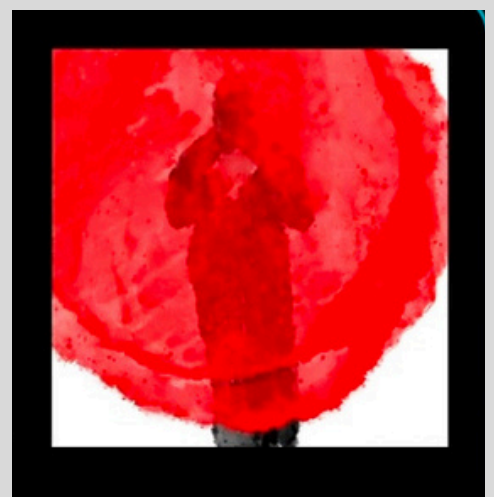
M U S I C F O R F I L M S

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.



Please note, these are selected, not all the works.

An enormous amount of gigs, performances, collaborations and installations were not mentioned.

To be continued



“Liberty is becoming”

François Laruelle