

# Leonore Egbert

## Biography

I was born in 1976 in Cham, a small town in the south of Germany. Since childhood I have been fascinated by the intense effect of music, colours, shapes, light and spatiality. The desire to capture the beauty of a moment was fulfilled with my first camera; a passion that accompanies me to this day.

In 2000, I completed my degree in interior design at Rosenheim University of Applied Sciences with a project on film scenography. Enthusiastic about the possibilities of digital design, I have worked as a screen and exhibition designer since 2001 and as a freelance graphic designer since 2011.

In 2004 I first came across the term synaesthesia and gradually became aware of my own rich synaesthetic experience. I have been a member of the German Synaesthesia Association since 2010 and its Vice President since 2018.

In 2020 I finally started to explore my own synaesthesia artistically.

I am part of a small team of synaesthetic artists who recently founded the first international online gallery for synaesthetic art: [synaesthesia.art](http://synaesthesia.art).

I live and work in Munich.

## Artist Statement

I am passionate about the multi-layered experience of music and the observation of emotional and cognitive processes accompanied by visual synaesthetic layers. Through close observation and analysis, connections can become clear. I want to show how fine details of sensory perception, but also meaning and significance, can be reflected in synaesthetic experiences, and I also experiment with the visual elements of my synaesthesia. When I consciously change them, it can trigger new feelings, ideas and insights. This in turn can lead to new synaesthetic experiences.

In my art, I want to make some of my findings visible and to highlight the essence and complexity of synaesthesia - its beauty, its richness of detail and its potential as an individual but precise language. The concept of layers also runs through my creative process. My work is usually created through a combination of different digital materials and techniques, including 3D.



# Christy Gurley

## Biography

Christy Gurley is a Polysynesthete and multidisciplinary Artist from California, USA. She has always had a special relationship with the Arts, not only painting, drawing and enjoying music, but also Dance, Ice Skating, and Languages and was fascinated with traveling and culture. She has Degrees in International Relations and Biological Sciences and did Humanitarian work in East & South Africa and the Bahamas. Christy has been creating Art professionally since 1999 and has Art on canvas, paper, murals & original clothing globally.

She first heard the word Synesthesia in 2019. What? Other people didn't see music as colors and patterns? Their colors didn't have personalities, tastes or temperatures? She was puzzled and enthralled. She went to her first International Synesthesia Conference last year and met kindred spirits- and now her goal is to increase recognition of Synesthesia among children, families and in educational settings.

Christy's latest project is a series of early children's books about Synesthesia, with each story featuring a child from a different country and a different type of Synesthesia. The first book is called, "Sereya's Superpower".

## Artist Statement

Living a life with something like a saturation filter applied to colors, heightened flavors, sounds turned up- it seems it's how many of us with Synesthesia have experienced our lives. Some of us have been aware of it. Many (like Me) didn't know it. Or at least we didn't realize our experience was any different than anyone else. Becoming aware of others' forms of perception has blown open doors of possibilities for research, design and artistic collaboration!

This is a chance for us to show you some of the ways that we experience the world every day. In many ways, it's quite a gift! I often call it "my Candy Land World". Thank you for letting us share our world with you!

The 2 pieces I'm showing here were two wildly different experiences:

1. The first, "Untitled", is exactly what I pictured when I slammed my thumb in the car door while distracted.

2. The second, "Fireflies", embodies the sublime experience of a calm evening along a river while listening to croaking frogs, chirping crickets, and a cool breeze rustling the leaves of the long, long branches of a weeping willow as the dappled light just peeks through. Can you feel it? The air is cool. The golden hour is long past. Feel the silvery light. Imagine the fireflies blinking on\*off\*on\*off\* This is an artistic representation of how this situation appeared to me.



# Gaby Cardoso

## Biography

My name is Gaby (Gabriel) Cardoso and I am an independent artist from Argentina with synesthesia, several types but the one I enjoy the most is sounds in colors. I compose and record my songs for more than 20 years, currently I have over 60 of my own albums, I also write poetry, I have 2 published books, and I also like to draw and paint songs through my synesthesia. I studied piano, guitar and singing and played as a keyboardist in 5 rock bands, I also used to play as a soloist

## Artist Statement

With my music I love to explore new styles and sounds, new sounds are new colors for my synesthesia! My synesthesia is associative, it happens in my mind's eye. My poetry is usually surreal, I have a facility for creating metaphors and symbolism, and with my synesthetic paintings I really enjoy seeing how they end, the first times I did them it was like a great therapy, each color is a sound or instrument, which varies from light to white. dark according to the frequency of the sounds.

I really think that my creativity is linked to my synesthesia.



# Maria Jose Cordoba

## Biography

Multidisciplinary artist (engraving, painting and video creation). Doctor of Fine Arts; full professor at the University of Granada - considered in Spain as an expert in synaesthesia, has published several books on the subject: Synesthesia: The Theoretical, Artistic and Scientific Foundations, published in 2012 and 2014; MuVi, book and catalog of international competitions on visual music and synesthesia, together with Dina Riccò: Muvi, Muvi2, MuVi3, MuVi4, Muvi5, MuVi6- 2007, 2009,2012, 2015,2018, 2023 among other publications and articles. His research line has been developed in the field of synesthesia since the 1980s, in addition to conducting research in the field of engraving, new materials and stamping systems. . He is currently responsible for the Research Group: Synesthesia and Creativity, Applied Interdisciplinary Research. Until 2023 he has directed the seven international congresses of "Synesthesia, Science and Art" and the three summer courses on synesthesia and artistic didactics that have been held in Spain. In 2009 he received the Medal of Merit of Fine Arts awarded by the Royal Academy of Fine Arts Nuestra Sra. De las Angustias. He has participated in scientific dissemination documentaries for Televisión Andaluza and Televisión Española; radio programs and also in other international scientific media. It has national and international awards. He has works in National and International Museums: Museum of Modern Art in Santo Domingo; National library; Hermitage Museum, Belarus; Museum of Contemporary Engraving, Spain...

More information: <http://www.artecitta.es/MARIAJOSEDECORDOBA.htm>  
[https://www.researchgate.net/profile/Maria\\_Jose\\_De\\_Cordoba\\_Serrano](https://www.researchgate.net/profile/Maria_Jose_De_Cordoba_Serrano)



# Timothy B Layden

## **Artist Statement**

Allowing myself to be led by my inspiration and curiosity I have developed an interdisciplinary practice working with sound, drawing, painting, writing and digital means. I interpret and reinterpret ideas through different media. I use my experience of synaesthesia alongside figurative and symbolic forms to create a true representation of multi-layered sensory experience linked to the experiences that illicit these along with the ideas that they can provoke. The most prominent form of synaesthesia that I experience is sound as shapes; visual and tactile aspects of sound move like objects with texture and colour within and around me. I often use this as a starting point for my work. I am primarily interested in the process of exploration and discovery through artistic improvisation. I work with developed skills and knowledge in an interplay with mixed media. I am interested in the transformative quality of art: from the point of view of the artist who takes materials and transforms them; to the participant who interacts with art that has a transformative effect on them; to the fundamental expression within the artistic message of the ever-changing aspects of all things; to collaborative explorations that create new relationships and unexpected results.



# Michael Haverkamp

## Biography

Michael Haverkamp is an expert on cross-sensory design, acoustics and synaesthesia. Until 2018, he developed methods for cross-sensory harmonization of automotive products at the Ford Development Centre, Cologne. Born 1958 in Gütersloh, Bundesrepublik Deutschland, he focused on technical and psychological acoustics during his studies at Ruhr-Universität Bochum. His PhD thesis addressed the physiological influences and perceptions of vibration (Medical Department, University of Mainz).

He has long-term experience in product development, acoustics and multi-sensory design, and studies of cross-modal perception, design, the arts and music. He has had previous teaching assignments and been invited to lectures at various universities (e. g. the Köln International School of Design, Technische Hochschule Ingolstadt, University of Applied Sciences and Arts of Northwestern Switzerland, University of Applied Sciences St. Pölten/Austria). He has numerous publications and presentations on sound engineering, perception, audio branding, multi-sensory design and synaesthesia (amongst many others at conferences on synaesthesia and multi-sensory perception in Spain, Ireland, Russia, China and Germany). He has been a member of the jury for the International Sound Awards.

Within the scope of contributions to arts projects and performances of improvised music, he has displayed his synaesthetic paintings and graphics in Spain, Belgium, Russia and Germany.

## Artist statement

Ever since the days of my youth, I feel that connections between music and the fine arts are essential. While listening to music, I see forms and colours which are somewhat correlated to timbre and progression of the music. This also motivates me to play music: free, improvised music on Saxophone and Baroque Music using Flutes. Furthermore, as my main profession, I deal with multi-sensory perception, sound engineering and design. In memory, music I have heard accumulates towards a quasi-static cloud of sound. This corresponds to a still picture into which the single synaesthetic phenomena seen during listening are integrated. Thus, I try to realize depictions of my synaesthetic experience within some of my artworks, bearing in mind that the result will never be a simple copy of perceptual content. Synaesthetic visualisations are just a rough approximation of what is really experienced. While painting, it makes sense to touch various mental processes, too. Within my synaesthetic pictures, however, my spontaneous perception plays an important role. Furthermore, some of my graphics are based on physical sound analysis. Those visualisations are modified with colours and forms according to my perception.

Synaesthesia research offers enhanced awareness of individual versus common processes of sensory integration. My artwork intends to sound the possibilities to combine both common and genuine aspects of music perception. Since numerous years, I undertake the task to investigate possibilities of multi-sensory design and the arts. For this purpose, I have developed an approach with a potential to include all perceptual processes which facilitate connections of the senses. It enables configurations of artwork and projects which synergize both individual elements and aspects commonly understood.

The topic of my "Alpensinfonie"-project is the embedding of individual coloured hearing of music into the multiplicity of cross-sensory perception, associations, thinking, etc. These assemblages try to exemplify the disparate aspects which always swirl in mind. Elements of Richard Strauss' symphonic poem Eine Alpensinfonie op. 64 are referred to by paintings of my synaesthetic impression, in combination with associative cues and free allusions to history, nature, and modern life.

Multi-sensory thinking and concepts are essential for product design and development. Synaesthetic design can refer to the variety of perceptual strategies which occur throughout daily life. The different ways of connecting the senses can be seen as a toolbox, from which specific features may be selected to fulfil a specific design task. This can include individual perception like genuine synaesthesia. However, careful perception experiments and customer studies are essential to verify the intuitiveness of the configuration that has been chosen.



# Carol Steen

“Although most of Steen’s early work referred to specific music, incidents, or feelings, her recent pieces combine numerous synesthetic photisms and vocabulary from her life experiences. In these digital works, “Wanderings” we see zigzags, commas, layering, brilliant colors, and above all the movement that characterizes all her art. Steen’s most recent works are part of her new Wanderings series, a quest to present all the overlapping moving color and shapes comprising her entire world of visions.”

By Greta Berman



# Ninghui Xiong

## Biography

Ninghui Xiong, is a synaesthete artist who creates paintings and art installations. He is the author of book Painting Music. Ninghui is also a board member of China's Society for Musical Iconology; visiting lecturer of Politecnico Milano School of Design; collaborator of Group HUM1014 SYNCREART Universidad de Granada; and a tutor of "Art Synaesthesia Course" in Hangzhou Normal University.

Honors & Awards:

Gold Award by China Art Exposition Committee 13th China Art Exposition, 2006

Gold Award by FUNDACIÓN INTERNACIONAL ARTECITTÀ, Beijing International Synaesthesia Art Exhibition, 2016

## Artist statement

My name is Ninghui Xiong. I am a visual artist living in Beijing, painting something not seen through my eyes, but from a kind of perception (external / internal) or simply something in my mind, which has fascinated me.

Painting music has been my major art direction. I started to paint music in 2001. In fact, at the beginning, I just tried to name my new abstract painting with the name of the music piece. That was because the painting generated a kind of inner sound in me. I am also fascinated about ancient Ying & Yang, Five Elements theory. It connects nature and time with our body perceptions. I have been working on several art installations representing ancient cross-model thinking since 2020.

Perhaps, influenced by ancient Chinese culture, I am interested by nature and its interaction with human perceptions, bird song and flower fragrance for examples. Synaesthesia brings me the source of artistic creation, and at the same time, it also enhances my innovative power, which is the starting point of imagination. In front of me, a new world that transcends the general artistic dimension is opened.

Blackbirds are good at singing. How can the singing be displayed in the form of visual art? I used my synaesthesia to transform a blackbird's solo I heard and recorded into colors and shapes in early spring 2023 at the riverside not far from the studio. The work consists of 10 pieces: the oval black and white tree shadows in the middle representing the environment and the 9 square colorful patterns around it illustrating the mysterious cry of the blackbird's 9 phrases in turn from the bottom (B1, B2...to B9).



# Carolyn CC Hart

## Biography

CC Hart, is a neurodiversity advocate, artist, and author. Her senses are intertwined via synesthesia, a neurocognitive difference, which informs her writing, her visual art, and her filmmaking. She is a founding board member of the International Association of Synaesthetes, Artists, and Scientists (IASAS) where she serves in the role of secretary. Her artworks have been exhibited in Spain, Russia, Belgium, and the USA. CC's poetry and essays have been published internationally both in print and electronically. CC continues to learn how her divergent brain creates both opportunities and obstacles, and she supports the argument that neurodiverse traits represent part of the spectrum of human somatosensory, intellectual, and cognitive experience. Her long career in manual therapy inspired the short film "The Pain Forms", which explores the multi-sensory aspects of physical injury. CC lives in San Francisco, California and holds an MFA from the University of San Francisco. Currently, she is a student in the Narrative Medicine program at Columbia University.

## Artist Statement

I am captivated by a quote from multimedia artist Ai WeiWei "If my art has nothing to do with pain and sorrow, what is art for?" I am keenly interested in creative works that tap into the neural mechanisms of empathy, and art that promotes understanding, compassion, and a sense of shared humanity. Synesthesia serves as a guiding force in my neuroaesthetics, as I experience the world in a fusion of senses. For me and many others with synesthesia, physical pain is not only a sensation of discomfort. Pain might be a visual pattern, a texture, or shape. Music may have a flavor; words could be brightly colored. Through my films, artworks, and writing, I invite viewers to immerse themselves into the realm of blended senses, cultivating a unique, intimate connection with the audience. Embracing neurodiversity is central to my creative vision. The human mind's boundless variations are a wellspring of inspiration, offering countless perspectives, ideas, and ways of understanding the world. My art champions the acceptance of neurodivergent individuals, encouraging society to appreciate the endless ways we perceive and foster community and connection. Through my creative works, I strive to reveal the experience of neurodivergence, presenting it not as a disability, but as an iteration of human consciousness. As an artist, my mission is to inspire curiosity, empathy, and wonder. I aim to ignite conversations that celebrate human perception, encouraging us all to embrace the kaleidoscope of sensory experiences that unite us as a species. I consider my works an invitation to break free from the confines of the ordinary, to explore the extraordinary within ourselves and others, and to celebrate the beautiful chaos of life.



# Cristian Matias Cuchian

## Biography

Cristian Matias Cuchian was born in 1985 in the city of Mar del Plata, Province of Buenos Aires. His desire to learn to analyze and produce images led him to study photography on several occasions and in different art spaces from 2008 to 2015. In 2016 he ventured into the world of audiovisual production working with an Italian editor with whom he travels worldwide to produce videos. In February 2019 he traveled to Madrid to study color correction at the Fictizia Institute where he obtained the certification as a colorist in DaVinci Resolve. In 2020 he started studying for a degree in Documentary Filmmaking at UNSAM, while freelancing as an Editor and Colorist. In 2022 he obtained a diploma in Restoration and Preservation of Audiovisual Heritage from DiPRA. In 2023 he started working on his first medium-length documentary, which will be his final project to obtain his degree.

## Artist statement

“To see a film you would have to first ask yourself: who is speaking in this image?” David Oubiña

There is a type of cinema that is unaware that it is part of an industry. This form of auteur cinema is constructed by reflecting on the dialectical potential that images have when confronted in a timeline. As a documentary filmmaker, I am interested in the search for this dialogue between images that does not exist a priori. I think that this type of cinema, more discursive and rhetorical than narrative, is beautiful. This is the cinema that interests me.



# Ann Le Pore

## Biography

Ann LePore was raised to take risks with technology. The works she creates are heavily influenced by her experiences as a storyteller, and champion of science. A long-term subject of her work has been the social landscape. Her processes include CG animation, performance, and projection mapping.

LePore has exhibited with e-Flux and Serpentine Gallery, London, and also shown her work in New York, Newark, Anchorage, Paris, Rome, Berlin, Moscow and Art Basel Switzerland. Much of her research has been completed during artist residencies including at the Frank Lloyd Wright Foundation, and aboard the Research Vessel Sea Wolf. Ann received her MFA from the School of Visual Arts in NYC. She is currently Associate Professor of 3D Design and Animation at Ramapo College of New Jersey.

## Artist Statement

Ann LePore is an animator creating visuals that help translate experiences. When she realized her experiences of time are a form of synesthesia, she began seeking answers from an international community of academics conducting related neuroscience research. Most recently, she has been translating the experiences of her muse and good friend, Geri Hahn. Geri Sees music and other sounds very vividly, but finds verbal language lacking when trying to describe these experiences to others.

LePore often works with CG animation in a fine art context. In her cross-modal perception series, her process is focused on using waveforms and algorithms to assist with inferring the timing of gestures and symbols used when verbal tools fall short. With LePore's own spatial-sequential synesthesia, time can be seen as a conceptual object that can be turned, navigated, and opened. These neurodiversities have become assets for her in her fine art animation work.



# Sam Moore

## Biography

Sam Moore is a UK based, international award winning animation director. Her research and practice explore the ways that animation can document the invisible; particularly in scientific arenas. Sam has made work on diverse subjects, from competitive sweet-pea growing, to cutting edge microbiology, archaeology, neuroscience, and her own experience of having twins.

Her research is internationally recognised as pioneering, having won two awards from the journal Nature (2010, 2016), won 'Best British Film' at the London International Animation Festival (2019), nominated for two biennial British Animation Awards (2004, 2020), and longlisted for a BAFTA (2020).

Recent projects include a British Film Institute commission Visible Mending (2023), produced by Tilley Bancroft and made through MediaActive CIC. It was shot at Second Home Studios in Birmingham, and is proudly midlands based and all-female in key roles.

Sam is a key collaborative partner in a Wellcome Trust award application, working with a microbiologist from The London School of Hygiene and Tropical Medicine.

In addition to her role as acting Head of the Animation Programme at the Royal College of Art, London, she is Visiting Professor in Animation at University College Volda, and co-editor of Animation Practice, Process & Production, Intellect Press Journal, with Dr Miriam Harris (Auckland University of Technology).

## Artist statement

'I don't know if you've ever heard a goat eating carrots? It's almost too much, it's so lovely'

An Eyeful of Sound conjures up the fascinating visually complex internal world of audio-visual synaesthesia, where senses make unique connections the rest of us don't experience.

In this Wellcome Trust funded project award winning animated documentary maker Samantha Moore has worked with Dr Jamie Ward, leading researcher into synaesthesia and head of the UK Synaesthesia Research Group, and a group of people with synaesthesia to portray an accurate and insightful portrait of what it is like to experience the condition.

Synaesthesia is discussed, argued over, dissected and celebrated in this beautifully sensitive animated documentary.



# James Wannerton

## Biography

James Wannerton is President of the UK Synaesthesia Association (UKSA), President of Journey Through The Senses (JTTS) and Vice President of the International Association of Synaesthetes, Artists and Scientists (IASAS). James has a rare type of synaesthesia which means he can taste sound.

Committed to raising general awareness of synaesthesia via media strands and art/science collaborations, James has presented at international synaesthesia conferences and regularly gives presentations at schools, colleges and National Health Service facilities. He has featured in TV and radio documentaries for the BBC, ITV, Channels 4 & 5, ABC, CBS, NBC and the Discovery Channel for broadcast across Europe, Japan, South Africa, Australia and the USA.

His artistic achievements include a Gold Medal winning "Synaesthesia Garden" exhibited at the Royal Hampton Court Palace Flower Show, and an interactive sound/vision to taste synaesthesia installation at the V&A museum in London. James has given talks on synaesthesia at the Tate Modern and appeared in a Wellcome Collection film exploring mirror-touch synaesthesia.

He has exhibited synaesthesia themed artworks in the UK, Europe, USA, China and Russia and has work on permanent display at Edinburgh University and the Trapholt Museum of Modern Art in Denmark.

## Artist Statement

I have used art as a means of expressing my own synaesthetic experiences ever since the age of 11 when I handed in a school project about the London Underground and within this "work of art" was a crudely drawn tube map explaining some of the synaesthetic tastes I experienced at certain stations.

Art is such a direct and effective way of communicating and expressing subjective experiences and it's a road I have repeatedly trodden since the day I handed in my school project.

I have been lucky enough to see and enjoy many beautiful and inspiring synaesthetic art and a great deal of it is, to my mind, a kind of very neat lesson in neurodiversity and how different sensory perceptions can be for the individual.

A Taste of Synaesthesia offers the chance to delve into the world of Art & Science by exploring the artists personal, multisensory experiences via their own art as well as recognising some of the suggested science underpinning the artworks.



# Zsolt Gyenes

## Biography

Born 1962, based in Pecs, Hungary. He is an intermedia artist and art theorist. His artistic practice is concerned with the process of translation and fusion between different forms of media, exploring the creative possibilities of what might be lost or gained through such interpretation and how to get new qualities of art. His works of art have been performed widely in various international media art festivals and exhibitions, for example; Punto y Raya (Spain, Iceland, Poland, Austria), Under the Radar (Austria), Glitch Art is Dead (USA), Transient Vision (USA), Light Matter (USA), 20/92 Video Festival (USA), non-syntax (Japan), Intermediale (Poland), fu:bar (Croatia), SIIDS (Madeira/Portugal) and MuVi (Spain).

## Artist statement

Since the 1970's years, with the advances of electronic technology, sound and image have could be easily manipulated in real-time. Every parameter of each medium can be converted into data, and then used as an input in the other medium. The relationships between sound and image in connection with visual music and synchrony are much more than the simple translation of sound frequencies to color and shapes (or vica versa). It is also about expressivity, dynamics, rhythm and multimodarity. In this case music and visuals are in a juxtaposition, sometimes moving in synchrony and then moving away to reinforce each other at points of "synchresis".



# Umut Eldem

## Biography

Umut Eldem is a composer, musician, and researcher. His musical works and research focus on the exploration of synaesthesia as an artistic medium. He has given lectures on his research of synaesthesia, and had his audiovisual works and installations combining sound and colours presented in many countries around the world. In 2020 he has won the 7th Sampo Composition Contest. His research project 'Synaesthesia and Sound-colour Associations as An Interdisciplinary Metaphor', with the support of Royal Conservatoire of Antwerp, has explored the phenomenon of synaesthesia as an interdisciplinary analysis and performance method.

Umut Eldem is currently a research group coordinator, PhD researcher, and lecturer at the Royal Conservatoire of Antwerp, and musical director of the theatre collective Mixed & United. He gives lessons and workshops on music history, musical analysis, and creative coding. He is also the keyboardist of the band Transport Aerian. His PhD project entitled 'The Hearing Glass: Synaesthetic Correspondences in The Musical Practice' intends to take the results of his previous research and develop them into an inter-sensory theory of audiovisual art.

## Artist Statement

'Shallow Steps' is an audiovisual performance that explores the synaesthetic space between sound, vision, audience, and infinity. The technique and software for the translation of the visuals to sound is created through the composer's research on 'Cognitive Audiovisual Transformation'- an approach to synaesthetic art that prioritizes cognitive elements instead of mathematical correspondences. The self-repeating structure of fractals, especially mathematical fractals such as the Mandelbrot set, is the starting point of the work. Applying certain mathematical formulae on a visual plane creates a specific, self-repeating shape. Zooming into this shape creates more intricate patterns. Theoretically these patterns continue until infinity, ever-changing and yet always unique. In this work it is this pattern that is transformed into sound and given an audiovisual form, as an automata entity.



# Carrie C Firman

## Biography

Carrie C Firman is a polysynaesthete, graphic designer, and artist from the USA. She earned a BA in Commercial Design and Photography at Lycoming College (Pennsylvania) and an MFA in Visual Studies/Fine Art at the University at Buffalo (New York). Professionally, she has worked as a graphic designer and professor, and has been awarded artist residencies in the US, UK (2), Norway, and Iceland (3). Carrie has presented her art and design work at many international synaesthesia conferences since 2010. Most of her work is inspired by her own synaesthetic experiences, while some pieces are based on the research and expressions of the synaesthesia community. Her works are available to view online at [carriecfirman.com](http://carriecfirman.com).

## Artist statement (PHOTOS)

This is a series of digital photographs that demonstrate the vibrance, delicacy, flow, and form constants of synaesthetic photisms. The form constants are the result of research by Heinrich Klüver, who compared the subjective visual experiences of synaesthesia, hallucination, physical and psychological stress, and other strong triggers to find somewhat common shapes, patterns, and manners of movement. I chose the photographs that most resembled some of my personal visualizations that manifest in my mind's eye as the result of sound or emotion, but was not attempting to recreate exact forms or colors. Motion is evident, nothing is extremely sharp, shapes aren't opaque. This differs for each individual, but I've had many responses from other synaesthetes supporting the feel of these photographs as authentic.

Inspired by my abstract photographic works seeking the vibrant, delicate, authentic aesthetic of the mind's eye of a synaesthete, these digital drawings were captured while listening to sound/music. Ephemeral and perpetually in motion, these observations record brief moments of the automatic, consistent visualizations I experience.



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## Biography

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## Artist Statement (VIDEO PROJECTIONS)

I describe the authentic experience of synaesthesia through my art and design practice. My goal is to create accessible, understandable, informative, and enjoyable work that attracts viewers with engaging aesthetics, leads them to discover something new, and shows them that perception is far more unique and complex than society tends to recognize. Opportunities to engage in interdisciplinary dialog and collaborations with writers, musicians, and other members of the synaesthesia community continue to offer new, exciting ways to enhance my creative inquiry practice and support our shared goals of education, research, and acknowledgment.

In this collaboration, I created a silent motion graphics film inspired by my experience of studying the Northern Lights in the Lofoten region of arctic Norway, during a two-month stay in late 2019. Pianist, composer, and visual-to-sound synaesthete Svetlana Rudenko wrote and performed the audio track based on her synaesthetic perceptions of the silent graphics. For the second stage of this collaboration, I used Svetlana's composition to create a new work of motion graphics to describe what the audio looks like in my mind's eye, as a sound-to-visual synaesthete.

In the fall of 2019, I spent two months in arctic Norway studying the Northern Lights. I searched for music clips which had some element that elicited synaesthetic visualizations that resembled them, and animated those impressions from my mind's eye in the setting of a mountainous night sky.



# Maura McDonnell

## Artist statement

Maura is an Irish multimedia artist, musician and visual artist that creates a variety of artworks in a range of mediums from drawing to fine art prints to abstract digital films. In her abstract moving image artworks, she explores a musical expressiveness. She seeks out this musicality in approaching the visual as if it were the material of a music composition. Colour, texture, motion, light, change, transformation, motifs all figure highly in her visual compositions and the dynamics of their unfolding and transformations is what makes her works seem musical. The music of the sound track of her abstract digital films adds a timeline of activity and behaviour from which the visual images unfold in the space of the music. The music acts like the figured base from which the visuals and the visual worlds emerge and a new world of visual music is created. When both visual and music are presented together, a new unity of art and music is created, its own world, with its own audio and visual logic. Visual music is a good term to describe these artworks but other terms can also be used such as audiovisual composition or abstract digital film.

The themes for her visual music works arise in the evolution of pure forms, pure colour and unique motions. When crafting a visual music work, Maura is effectively looking for that emotional quality in the crafting of her visuals, often brought forward in the handling of light, shade and contrast and the composition of the frame and in her emotional, motion and mental images from listening and interpreting the gestures experienced when listening to the music chosen or made for her art work. For example, one piece 'Duel Tones' explores the idea of two musical tones and two horizontal lines of complex microforms and micromotions, from these positions they duel together to create unities and divisions to a breakdown into fragments to their eventual rest.

Her visuals consist of multi-layered, multi-motion visual compositions and visual elements that are hand crafted and composited in digital environments such as creative coding, adobe after effects. Maura works with a vast amount of source visual footage, and explores this footage as a type of building material from which the materiality of recorded video footage, art scans, photographs, and generative creative code art are treated to an extensive compositing, montage and video effects treatment using video effects tools and techniques.

Maura has a very heightened sensory response to the world, and this can be a blessing and a curse. The blessing part is her interest in artistic expression and exploration, the curse part is she suffers from hyperacusis to particular low frequency sounds in which she has a painful touch and emotional reaction to and at times it can be distressing and debilitating. She also sees the most beautiful colours when she is relaxed, or when she is touched during physiotherapy, reflexology, or any touch therapies. In her visuals, she often seeks to bring out these vivid and beautiful colours into her works.

Maura is also an academic and lecturer. She has been lecturing on the M.Phil in Music & Media Technologies programme in Trinity College, Dublin since 1999. After twenty years of largely independent research into the field of visual music, she completed her PhD titled: Finding Visual Music in its Twentieth Century History in 2019 at Trinity College Dublin. She disseminates her interest in this field through her Visual Music Blog at <https://visualmusic.blogspot.com>. Her visual music works have been screened and performed in many countries and at many festivals, symposiums and events. Maura crafts her own music but also likes to collaborate with musicians and composers and work with their compositions and performances to enhance these works with a visual music addition. Maura collaborates with artists in creating works for screen or performance such as composers Linda Buckley, Cobi van Tonder and her daughter Bebhinn McDonnell and musicians Svetlana Rudenko, Ensemble Parallax, SYLK, and Cignol.



# Kate Flurrie

## **Artist Statement**

Kate Flurrie is an artist filmmaker working across moving image, installation, video design, and contemporary dance film. Her practice is rooted in applying moving image for emotional connection responding to the lived experiences of others, whether through abstract imagery or an experimental narrative approach. She aspires to connect audiences via interpretation of how the work makes them feel, relate, consider and question. The aesthetics of movement, form and sound are key to her stylistic approach to the moving image.



# Piotr Grzesiak

## Biography

Polish artist born in 1997. A graduate of the University of Arts London, majoring in Production Design. Fascinated by broadly understood art of any media. In his works, although he currently works mainly with computer graphics and new technologies, he still incorporates elements of classic art forms. Fascinated by synaesthesia and its impact on the perception of the world. Currently, he works mainly for musicians and film studios.

Piotr is Nine Lyrae's core team Digital Effects and Visual Designer.



# Scents of Home

By Valeria Perboni and Piotr Grzesiak

Early memories of my synaesthesia come from the time at home in Italy.

"Scents of home" reflects on the lived experience of synaesthesia through artistic representation of cross-modal sensations.

Whilst most experiences are different and difficult to share, one particular sensation I believe is quite universal - the familiar smell of home and the sensations it brings.

The aroma of honeysuckle in my parents' garden is deep blue and yellow. It smells of feeling safe, laughter, and summer nights.

## English Translation

The air is coloured  
with fragrances of honeysuckle  
and a quarter moon.

The wind caresses  
leaves silhouettes  
and sketched rooftop

The windows closed  
like eyes in a warm  
embrace

tender beat  
of the night  
and of summer

of those  
who want to hold on  
to that honeysuckle

and steal  
a little glimpse  
of that soft light

of childhood  
and smiles,  
reassuring.

How safe  
a scent  
that keeps fear at bay

Like honeysuckle  
that brightens  
the night.



# Christopher Schlechte-Bond

## Biography

Christopher Schlechte-Bond is a composer of music for film, concert and theatre as well as an experienced orchestrator.

His music has appeared in feature films, documentaries, adverts and award-winning short films that have screened in film festivals around the world - from Cannes to Milan to Tehran. His concert music featured on BBC Radio 3 and has been performed by groups such as Street Orchestra Live, Klangkraft Orchestra, the National Youth Harp Orchestra and the Odin Quartet.

He is an alumni of Warner Bros Creative Talent and has a masters in composition from the Royal College of Music, supported by a BAFTA/Prince William Scholarship.

## Artist Statement

*Two Blue*

Inspired by the serene point on the horizon where sea meets sky, on a hot and tranquil day, I hope for this piece to transport the listener to a calm and trance-like state.



# Before, Now, After: Feel Perpetual Pulse

By Kate Flurrie and Valeria Perboni

## Artist Statement

How old is synaesthesia? How long have people been having cross-modal sensory experiences perhaps unknowingly, perhaps in secret. Science teaches us that Synaesthesia is passed down genetically, yet we are unsure why or where the line started.

What we do know is that Synaesthesia has connected generations and generations, lived beside and inside us and followed our history in a way that is solely existing in individual experience and yet connects us to our past, our present and our future.

“Before, Now, After: Feel Perpetual Pulse” explores the sensory and instinctive meaning of connection throughout history, and time. Re-connecting our senses to ancient rhythms, harmonies, linking the senses together through a synaesthetic experience of pulse and beat.



# Jake Landau

## Biography

Jake Landau, b. 1995, is an American composer based in New York City and Oxford, UK. His music has been performed by the New York Philharmonic, Houston Grand Opera, and headlining stars of the opera and Broadway worlds including Raehann Bryce Davis (Metropolitan Opera), Sam Gravitte (*Wicked* on Broadway), and Jay Armstrong Johnson (*Parade*, *Phantom*). Jake is a Clarendon Scholar of Oxford University and an Extension-Division faculty member at The Juilliard School, having graduated from both institutions. In addition to his work as a composer, Jake is a librettist, music director, and Baroque keyboardist, whose output spans opera, musical theater, orchestral work, chamber music, and more. Jake is represented by UIA Talent. [www.JakeLandau.com](http://www.JakeLandau.com)

## Artist Statement

Synesthesia is often seen simply as a mysterious, glittery boon to an artist, but my artistic adolescence was spent in deep conflict with it. My synesthesia (in which pitch triggers color) created a completely arbitrary set of connections between pitches, ones based on color relationships that only existed to me. No great insight was revealed, nor real patterns illuminated—only fabricated. Everything I wrote based on color was purely self-indulgent, because it only existed to me. It took a long time to understand my synesthesia, to see beyond the “gift” I had been told it was, and to wrangle it into something I could actually use to my advantage. Until then, I was speaking a language no one else knew.

Now, I use the color relationships between pitches to come up with chords and melodies that feel unique to me, to lead me to places I would not have gone without them. But I then have to push those colors aside and figure out: How do I translate these visuals through sound and into feeling?

“Distance” is one of my first explorations of that feeling, that struggle to connect these colors that meant so much to me to a music everyone could experience. The piece, scored for clarinet, vibraphone, piano, violin, viola, and cello, begins in the middle of the ensemble’s register and gradually pushes outward, up and down, to its limits. It reaches to become something it can’t, and then recedes again, to its starting place of emotional, if not musical, distance.



# Ruaidhri Mannion

## Biography

Ruaidhri Mannion is an Irish composer and sonic artist living in London. He was awarded his doctorate from the Royal College of Music under the supervision of Dr. Jonathan Cole and Dr. Gilbert Nouno (IRCAM). Ruaidhri is an Associate Composer of the London Symphony Orchestra and a lecturer at Brunel University London, where he teaches music technology, studio production and composition. Recent highlights include two multimedia commissions for the London Symphony Orchestra's Soundhub Series at LSO St Luke's, and a collaboration with renowned British artist Philip Coy for his installation <stereo pair> at the John Crank Gardens. His music has been broadcast on BBC Radio 3, NTS Radio, Resonance FM, Radio Télévision Suisse and been performed in venues such as Kings Place, Whitechapel Gallery, Royal Academy of Arts, Cadogan Hall, Sonic Arts Research Centre, National Portrait Gallery and the Tate Modern.

## Artist Statement

'Keening. A liminal, geometric space between life and death. Fibre and haze. Body and soul. Idir chorp agus anam.'

'Idir chorp agus anam' (Irish for 'Between body and soul') is a work for 6 sine wave voices that draws inspiration from the ancient Irish tradition of 'keening' ('caointeoireacht', crying), a mourning ritual expressed through vocal lamentations of sorrowful melodies and poetic verse. Typically performed by women known as "bean chaointe" or keeners, it was both a celebration of the life of the departed and an expression of collective grief. It was originally composed for artist Phil Coy's 'stereo pair', a set of enormous concrete speaker cones permanently installed at the John Crank Gardens in Brunel University London.



# Luka Vardiashvili

## Biography

Luka Vardiashvili was born in a small town 'Oni' in the heart of the crossing of Europe and Asia; with one foot on the tectonic boundary of each continent. Fleeing civil war in the 90's. Raised in London as part of a deeply colourful and diverse culture. Luka's aim as a creative has developed wholly from seeking truth to developing an empathic resonance within his closer and wider community, crossing disciplines, between, visual art, dance, self defense, sculpture + choreography and performance.

Exploring a journey linked to movement and painterly mark making, changing of space both in nature and with collaborators in his 20's. He spent many periods travelling in Europe, Georgia and parts of the East Coast of America.

He/They is now settled in London with a deep connection to the serenity that he/they witnessed in nature combined with the structured flux and emotive vibration of cities at the start of his life.

He/They endeavours to continue to hold healthy conversations with his past and present collaborators, friends both organically within internal systems + guided by the poetry, rationality and beauty of the external/ internal world.

The core aim of his practice is to share some of the sensitivities with which he/they views the everyday in growth to a gentle sensitivity of feeling, holding the space with others, understanding the process of how a wave forms and can uplift.....

Both within his individual understanding of visual and kinetic sensitivities of their condition to a state of equal empowered existence supported and held.

Luka has previously supported Sculptor Oliver Smart ; worked with the Essential School of Painting. Created with Daniela Neugebauer at The House of Mass Studios (In process video/ film creation/mark making/dance in time, in non linear time, as part of ongoing residency in perpetuity.

Past collaborations including with Briar Adams, Joshua Royal, Nandita Shankardass, William Walsh and Dress Designer/ Dresser Alexia Tonkin. Most recently the Architect Asif Wakim as technical project assistant on Venu as part of Hope and Earth at the Hayward Gallery.

He/ They has been mentored and supported to expand and grow as an artist and individual by Anthony Daley, Alison Harper, Andrew Wamae and the Essential School of Painting. Including advise and support from Sally Marie, Theo TJ Lowe and Shaya Ghadimi, Drew Francis and Giorgio Bosisio with special thanks to family and friends.

Luka continues to work both as an Artist and Freelancer/ Life and Portrait Model/ Technical Sculptural Assistant at the Hayward Gallery.



# Alexis Iritani

## Biography

Alexis Iritani (she/her) is a multidisciplinary dance artist, choreographer, and actor from San Francisco, California. Her foundational training includes over two decades of pointe, ballet, jazz, modern, hip hop, and street dance styles, and she graduated from the University of California, Los Angeles with a BA in Dance.

She was a company member and choreographer of Icarus Contemporary Dance, and was promoted to a director for the latter years of her involvement. Her choreographic contributions have been featured in both departmental and university spaces, with the annual "UCLA Spring Sing" event showcasing her work.

Alexis has danced for many renowned choreographers including Kyle Abraham, Nina Flagg, and Natsuo Tomita, and has collaborated with Gravity Balmain Jacobs. As a filmmaker, she produced an internationally awarded dance short "13%" centering around themes of identity. She voluntarily taught technique classes at the Girls Academic Leadership Academy through Movement Exchange, and continues to choreograph on students at the San Ramon Valley Dance Academy.



# Rudzani Moleya

## **Biography**

Rudzani Moleya is a South African born, London based interdisciplinary movement artist, facilitator, and movement director. She graduated from The Cape Academy of Performing Arts with a distinction. Rudzani has worked in theatre and film in London and South Africa. Her personal practice is rooted in somatic, water and writing. She is interested where emotions sit on the body and how movement can cultivate healing.



# Julia Testas

## Biography

Julia is an artist, performer, photographer & movement teacher based in London for the last decade. Julia's artistic practice is based on relationships and experiencing "the present" in photography, movement, installation and performance that she started exploring in her MFA Creative Practice in Trinity Laban.

Julia teaches movement and Flying Low / Passing Through at The Place in London Contemporary Dance School and at Centre of Advanced Training (CAT).

Julia collaborates with many artists including musicians, visual artists and theatre makers. She regularly works to grant projects, for diverse roles from production, performer, dancer or choreographer.



# Fruzsina Nagy

## Biography

Fruzsina Nagy is a freelance dancer.

Making work since 2013, her performative works are multidisciplinary, with a distinct focus on rituals and the relation between community and individuum.

After training with the Budapest Dance Theatre in Hungary, she received a scholarship to study at the Dance Science course of the University of Wolverhampton. In 2019, she enrolled onto MA in Performance at the London Contemporary Dance School.

Alongside her artistic work, Fruzsina has been involved in various Community Dance projects working with people of all ages and she has taught creative dance classes and workshops for both professional and non-professional dancers. As a research assistant, she was working with people living with Parkinson disease at the University of Wolverhampton. Lately, she has been facilitating dance therapy workshops for children living with Cerebral Palsy at the Queen Mary University of London.

In the meantime, she performed with Artus Company, Budapest Dance Theatre, Central European Dance Theatre, and worked with Atabey Mamasita, Peter Gemza, Wilfride Piolet, Goat Girl. Recently working with Companie Respire.



# Eric Hardy

## Biography

Eric is an interdisciplinary circus artist and dancer based in London for the past 3 years. He has recently graduated from the national centre for circus arts and specialises in aerial straps, he also practices a lot of partner acrobatics and hand balancing in his free time. Eric brings a lot of his contemporary dance skills and combines these elements with his aerial practice.



# Alexia Tonkin

## Biography

Costume- Dune Form - Cycloma Ad Astra

Studying costume design and making at the University of Arts, Bournemouth. Later in 2016, Alexia gained an MA in Collaborative Theatre Production and Design at The Guildhall School of Music and Drama. Alexia worked at Opera North after graduating, this early experience laid the foundation for what would become a passion for live theatre. Alexia then worked at the Pitlochry Festival Theatre, as an Assistant Cutter.

Then in the Royal Opera House, working on productions of ballet and opera, also working at the ENO on productions like Terry Gilliam's "The Damnation of Faust" Alexia has also worked at the National Theatre and The Young Vic. For today's performance Alexia has created an interactive, skin-like costume inspired by dodecagons and cycloramas for Synaesthesia. As a form of empowerment in championing neurodiverse awareness of the condition. It's aesthetics, humanely and empathetically.



# Rudolf Balàzs

## Biography

Rudolf Balàzs is a violinist and early music specialist from Budapest. He studied at Hochschule für Musik und Theater Leipzig with Professor Susanne Scholz and completed an MMus under Elizabeth Kenny and Caroline Balding at the University of Southampton. He also studied with Antoinette Lohmann in Utrecht. His regular performances as concert master and recordings include his most recent project on re-discovering compositions by Austrian Johann Georg Reutter (1708-1772) and works with Talenti Vulcanici, under the support of Il Centro di Musica Antica Pietà de' Turchini, which discovers and revives forgotten music from the and 18th century Naples. He recently recorded a CD with Talenti Vulcanici for the label Outhere.

Rudolf plays several original baroque violins from the 18th century and his interest and academic research stretches from 15th century polyphony through early baroque instrumental diminution to contemporary avant-garde fusion and electronic music. Rudolf is also founder and artistic director of Winchester Baroque.



# Herbie Cristian Panduru

## **Biography**

Herbie is a theatre practitioner and dancer with a passion for movement as a form of storytelling. When creating work, I believe its core is how the story can be clear, concise and how a performer can express vivid emotions. Previously he has worked with Candoco Dance Company, Siobhan Davis Studios and National Student Drama Festival.



# Pablo Martinez

## Biography

Composer - Cycloma Ad Astra

Pablo Martinez is a composer and music producer from Madrid, Spain. Graduated in Music Creation and Audiovisual Communications, he started playing music at the age of 5, developing his skills later as guitar player and keyboardist in several bands that toured the country over the years. Taking up the role of songwriter, he started to create music for other artists and films in 2016. Some of his music sounds in TV series from Mediaset, Amazon Prime and RTVE, the Spanish national TV.



# Lucas Masoch

## Biography

Lucas Masoch is multimedia artist and synesthete with two musical acts, Baumarius & Syamori. He specializes in creating orchestral/electronic soundtracks and music-based synesthetic visual effects.

## Artist Statement

My synesthesia allows me to see music & sound as a fusion of color, form, texture, and motion through 3D space. Amplified through meditation and emotion, it's as if music takes me to a vibrant plane of existence that is as beautiful as it is strange. This video is a representation of how I see the song "Cyber Dance" by Tenpei Sato and is but a shallow 2D representation of what I experience. While I listen, all of the sounds I've depicted echo beyond the bounds of my body like an odd phantom limb morphing through time and space.



# Marina WitteMann

## Biography

Marina WitteMann was born in 1984 in Moscow, Russia. Synaesthete. Her art is inspired by the materiality of this world and its connection with colour, space and time.  
<https://www.marinawittemann.com/bio>

## Artist Statement

Since my main motivation is colored emotions received from events, I decided to show my experience of perceiving the world not only through colour, but also through the material I work with - Newspapers.

I begin the story from 2021, when, in principle, my acquaintance with synesthesia began. It's corona time, so my impressions of the world around me come from newspapers (and other public media)...

In the video, I rather aim to create a sense of events and in parallel my colour reaction and their interpretation. I keep the chronology and build the story by color and rhythm.

The work introduces elements of self-criticism and satire.



# Raewyn Turner

## Biography

Raewyn Turner is an interdisciplinary visual artist concerned with cross- sensory perception and the uncharted territories of the senses. She has worked with olfaction since 1999. Her works have been shown and presented in numerous national and international exhibitions including Performance Arcade, Spectra, Big Anxiety Festival, What Taste is the Colour Blue LA, ISEA, Synesthesia Art & Science Spain, China, 11th Prague Quadrennial, MOMA LA, Pompidou Centre, Te Papa Museum NZ. She was conceptual artist for Multisensory Concerts for the Deaf (Four Senses ), and set and lighting designer for 8 years 1975–1985 with Split Enz, ENZO 1999 and numerous theatre productions in NZ, Australia.

## Artist Statement

Raewyn Turner and Brian Harris co-create their interactive and sensory focused art installations. They combine art and engineering intertwined with science research, often working with scientists.

Their skills have been developed through their individual practices in theatre, the film industry, video, olfactory art installations and performance. In their work they question human relationships with the world of sensory substitutions, digital synaesthesia and technology, exploring the fragrance of contemporary existence, illusion, and sense-making. Their thinking is influenced by new materials as well as the technological algorithmic analysis of data involving numerical analysis and probability.

They have collaboratively participated in numerous projects with major arts institutions and universities, and been artists in residence in LAZNIA Gdansk, Poland, CEINT Centre for Environmental Implications of Nano Technology Science Centre Duke University, USA, Periodic Table, Italy and Intimate Technologies, UK, and SCANZ, They've won several awards including the Wallace Trust first runners up, Corbans Trust Art Award, Kinetic NZ. They've exhibited in Smells Like Roses, Olfactory Art Te Awahou Nieuwe Stroom, NZ 2023, Sensoria at LAZNIA Centre for Contemporary Art, Gdansk, Poland 2022, Performance Arcade Wellington 2022, Sculpture in the Botanic Gardens Auckland 2022, Inaugural International Limestone Coast Video Art Festival, Mount Gambier, South Australia 2018, What Taste is the Colour Blue? LA 2017, and 1st Synesthesia Art Exhibition and Forum in China -Beijing, Xu Zhou, Hang Zhou and Guang Zhou 2016, The Big Anxiety Festival, Sydney 2017, ISEA2013, Sydney and presented in SPECTRA2018 art + Science Symposium, South Australia . They are team members of the World Outreach Team, Journey Through The Senses. Los Angeles 2022- 24



# Brian Harris

## Biography

Brian Harris trained in physics, maths and electronics and has since practiced as a design engineer making mechatronic and bespoke equipment for the NZ and international film industry. His inventions for a motion control rig for simultaneously filming miniature and full sized actors, film camera motion control robotic trajectories and stabilized camera mounts for aerial photography and have been used in local and international commercials and film productions including Lord of the Rings, Utu, Once were Warriors and many others.

## Artist Statement

Raewyn Turner and Brian Harris co-create their interactive and sensory focused art installations. They combine art and engineering intertwined with science research, often working with scientists.

Their skills have been developed through their individual practices in theatre, the film industry, video, olfactory art installations and performance. In their work they question human relationships with the world of sensory substitutions, digital synaesthesia and technology, exploring the fragrance of contemporary existence, illusion, and sense-making. Their thinking is influenced by new materials as well as the technological algorithmic analysis of data involving numerical analysis and probability.

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# Tim Thompson

## Biography

Tim is a software engineer, musician, and interactive installation artist. His wide-ranging artistic work includes a programming language for MIDI, interactive installations at Burning Man and other festivals, musical performances with PlayStation dance pads and QWERTY keyboards, and real time video looping and processing with a handheld security camera. Recently, Thompson has focused on the expressive potential of three-dimensional input in visual music instruments, using devices such as the Microsoft Kinect (in the original Space Palette) and the Sensel Morph (in the newer Space Palette).



# Tatiana Martynenkova

## Biography

Born in 1986 in Svetlogorsk, BSSR (now the Republic of Belarus). Parents are synesthetes, with synesthesia being mildly expressed. The first 13 years of life were spent in Ukhta, Komi Republic, Russia. Obtained Russian citizenship upon the dissolution of the USSR.

In childhood, the mother was engaged in early development, teaching drawing from 7-8 months old. Started talking at 10 months (phrases and short sentences). First memories date back to around the age of 2. Drawing has been a lifelong pursuit, and reading has been a passion since the age of 5. Started school at 7, and studies were not challenging.

At 13 (1999), relocated to Belarus to live with her mother's parents. Quickly learned the Belarusian language, winning a district-level competition in 2002-2003 (the associative space of the second language got fully shaped as a system after a year of language study). Later worked as a proofreader in a publishing house, where synesthesia greatly aided in speeding up the text proofreading process.

Education: completed a journalism degree at the Institute of Parliamentarism and Entrepreneurship (Minsk, Belarus) in 2012. Due to political reasons, did not pursue a career in journalism; only occasionally prepared materials for independent media under a pseudonym.

In 2016, began studying makeup artistry. Since 2018, working as a makeup artist in TV, theatre, and film.

In the autumn of 2022, became a political refugee and relocated to Poland. As of January 2023, awaiting a decision regarding the granting of international protection. Actively engaged in the Belarusian diaspora's activity in Warsaw, especially in cultural events (as a TV and theatre makeup artist and participant) and in the field of additional education (teaching makeup artistry). Learning the Polish language, hoping it will soon become for her a full associative space (sound-colour, temperature, texture, density, position, and changes in space; text-colour, density, texture, static position in the space of individual words, and the feeling of a text block as a coloured background), much like Russian, Belarusian, and Ukrainian before.



# Mikola Mienciuk

## Artist Statement

How can a synaesthete and a non-synaesthete work together?

How can we simultaneously reveal the material dimension of reality, and the music dimension, and non-synaesthetic music features, and the invisible layer of synaesthetic perception?

If music can be made visible and tangible, can we transform it into a space or colour images for everyone to perceive?

How can we identify these images?

Shall we take into account the subtleties of performance, or the lyrics, or the timbers of voice and instruments? Or perhaps their quantity?

We are not out of the woods understanding synaesthesia and we are still intuitive in our grasp of it. Take a hoary black-blue sound of the piano and add voice and lyrics, and you will feel as if the warm yellow sun is rising. Add cellos and you will see the shades of dark amber, or violins to see narrow grey-blue spirals. Sound is manifested in color, shape, space and touch. There fusion has no limits. Creativity has no limits. And it shouldn't if its aim is to help people better understand each other.

Our project is a presentation we called "Music on the skin". We are preparing for an interactive exhibition which we plan to hold in Warsaw in November.

We intend to present the music of Belarusian performers - political emigrants depicted on their faces and bodies. Our video will be the hallmark of a project about the visual and tactile perception of music as colour, shape and space.

The images are created using different techniques of working with makeup and lighting to convey both the synesthetic sensations of the makeup artist and the character of the performer's music. We use plastic and painterly makeup, coloured light, smoke and luminescence.

In our video, we will present photographs, fragments of musical compositions and the process of creating the project.



# Valeria Perboni

## Bridge - Artist in Residence Installation

### Artist Statement

Reflecting on my time at Brunel as Artist in Residence, I found one recurring word that embraced the many facets of this experience - "bridge". Linking together different senses in synaesthetic art. Linking together different neurodiverse perspectives. Linking the academic and the artistic. Acting as a bridge between what happens inside the walls of the university and the wider 'industry' outside.

When I started my role of Artist in Residence at Brunel University in January 2023, I had a very precise idea of what my role was - the meaning of the word Artist carries a lot of expectations, both from outside and from within.

I thought I had to create a perfectly packaged artistic product, whatever that may be.

I was going to be the canvas.

And like this canvas, my preexisting ideas were broken into lots of pieces as soon as I came into contact with Brunel staff and students.

At university you focus and specialise deeply in your chosen subject, getting to become an expert in your area. In a university you may find experts in completely different subject areas working next to each other, and communication can then become difficult. Your expertise in one specific subject will change your modes of communication, the lingo, the style, which may differ greatly from those of a different subject area.

Most of the cut pieces in this installation come from a large canvas that was painted by workshop participants at the AiR workshops throughout the year. These canvases were then broken down and cut into pieces to represent the many different forms of communication, the languages, the styles. How broken down communication and expression can be and how incommunicability affects our ability to involve different perspectives in conversations.

The common link, represented by the red thread, and the "bridge" connecting all of the pieces together is the very core of the Artist in Residence Programme.

Art itself, artistic expression, is what can connect us all through sensory, empathetic, instinctive language. Art is the one universal language that transcends the barriers of expertise, of words and of logic. It is not about the prepackaged art, it's about common language. It is not about perfection, it's about communication. It is not about who and what and where, it's about linking together.