

Marianthi Papalexandri Alexandri

composer and sound artist

Portfolio Selected Works

Soundcubes | n° 1 - n° 5



Sound Cube N1. Photo courtesy of the artist

Marianthi Papalexandri Alexandri

[Sound Cube N1](#)

[Sound Cube N 2](#)

[Sound Cube N3](#)

[Sound Cube N 4](#)

Collaboration with Pe Lang

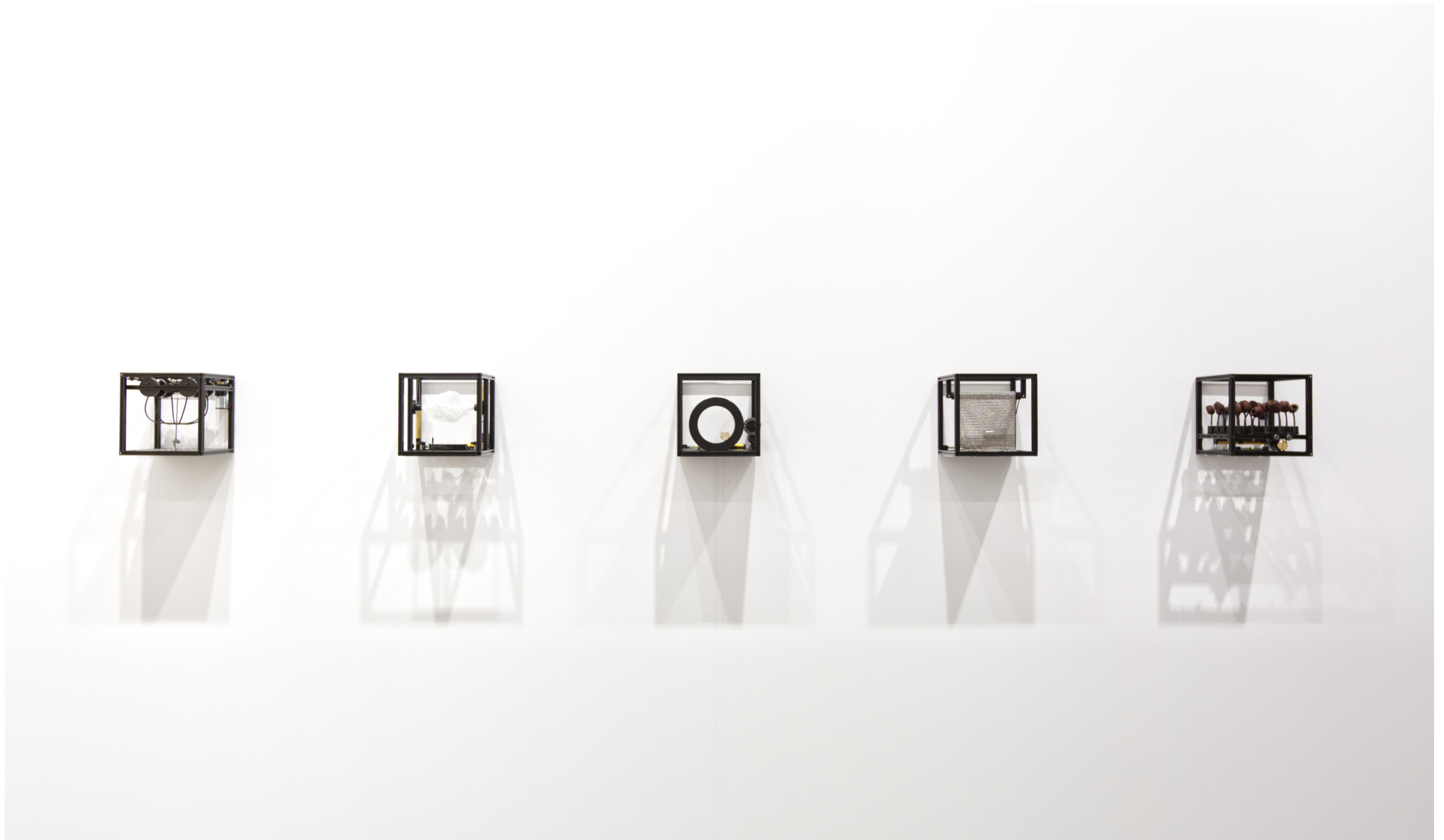
solo exhibition at artgenève- F.P.Journe, January 2024

2024

motor, carbon fiber, mechanical parts, paper, seeds, magnets, aluminum

15×15 cm

Sound cubes are a series of sound sculptures that repurpose organic materials, parts of traditional musical instruments, and other daily life objects combined with mechanical parts and driven by kinetic systems and gravity, resulting in life-like behavior.



Sound Cubes N1, N2, N3, N4, N5 (from right to left), Installation view at artgenève- F.P.Journe, January 2024.
Photo courtesy of the artist

Gravity Sounds



Gravity Sounds. Installation view Wasserturm Zurich
Photo courtesy of the artist

Marianthi Papalexandri Alexandri

Gravity Sounds in collaboration with Pe Lang
2023

Acrylic, brass, fiberglass, metal, aluminum, wood, water.

15 meters tall

Concept: Papalexandri and Lang

Devices: Pe Lang

Gravity Sounds, commissioned by the OTTO SOUND MUSEUM, is supported by a coalition of organizations, including Pro Helvetia, Kanton Zürich, Stadt Zürich Kultur, Migros Kulturprozent, Ernst Göhner Stiftung, Elisabeth Weber Stiftung, and Stiftung Anne-Marie Schindler. The event was curated by Zaira Oram and hosted by Kanu Polo Zürich, unfolds at Wasserturm, located at Badweg 10, 8001-CH Zurich.

In Gravity Sounds, a time-based sound installation at the Wasserturm in Zurich, performed on the 25th of November 2023 at Oto Sound Museum. Every alteration in the installation occurs as a result of gravitational forces.

The installation showcases a 15-meter Film Tape suspended from the top window of the Water Tower. A long custom-made acrylic tube with a water valve holding 5 liters of water is attached to the end of the tape, prompting it to stretch. The weight and water drips are precisely calibrated for a 30-minute sound composition. A stylus, functioning as a pick-up, is affixed to the tape. Sound is generated as the stylus glides over the engraved rim of the wheel during its rotation. As the water decreases, tape tension changes, causing the stylus pick-up to rise and render the rotating wheels audible. A wind-up system maintains a specific rotation speed. A contact microphone on the tape captures frictional sounds and wind-induced movements, amplified through a guitar amplifier positioned at the tower's entrance. The weight descends while the stylus ascends, concluding the composition when the canister is empty, synchronized with the stylus reaching the last wooden wheel.



Gravity Sounds. Installation view Wasserturm Zurich
Photo courtesy of the artist

Resonators N3



Resonators N3. Installation view detail, Haus Konstruktiv, Zurich 2022
Photo by Peter Baracchi.

Marianthi Papalexandri Alexandri

Resonators N 3

2022

rice paper, motors, rice grains, aluminum, mic stands

500 x 500cm x 180 cm

Exhibited at the Museum Haus Konstruktiv for the [Werkschau 2022](#)

In *Resonators N3*, Papalexandri continues to explore the idea of repurposing organic materials, combining them in such a way, and reprogramming them to create analog sound objects. The sound installation comprises a group of identical black microphone stands with a motor-driven resonator made of two sheets of rice paper stapled together and filled with rice grains attached to them. The grains fall within the resonator and strike the surface when the rice paper rotates, creating a continuous sound. The motors continue to run at the same pace as the grains fall in an irregular and inconsistent pattern. At different times, the grains form clusters or become released, depending on the conditions of the materials and the individual variations of the parts' behavior. A few grains may eventually escape the rice resonator over time. As a result, the number of grains and the sound would shift. As the rice paper is see-through material, visitors can see how the particles move and therefore hear how the sound is made. The stands are set up in a half-circle, inviting the visitor to walk inside to experience the sound entirely.



Video Still from *Resonators N3* (2022)

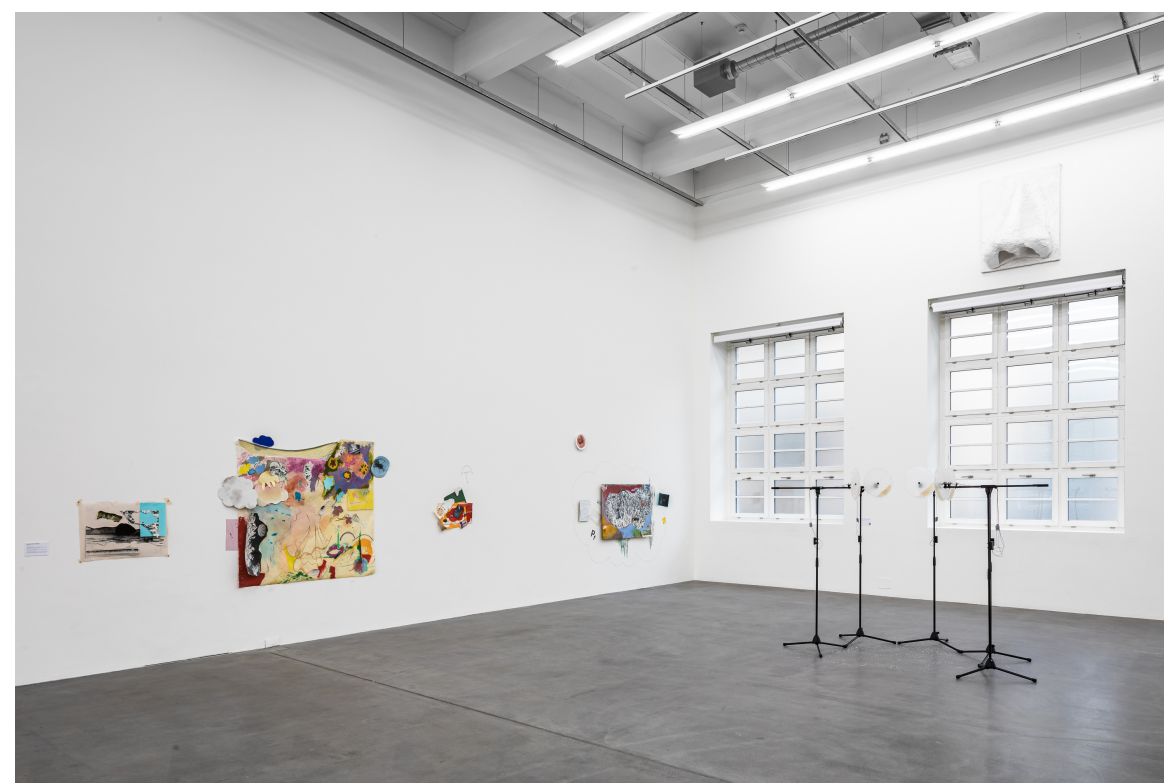


What happens when we hear noises with all frequencies at once? Is our brain beginning to make patterns and search for meaning, attempting to find different layers and parts in the noise? By standing close to the noise, perhaps with our eyes closed for some time, we may become slowly immersed in the sounds, and naturally, our brain asks to form connections. The longer we listen to the noise, the more details we will hear and recognize or identify. As we become aware of their differences, we identify individual sounds within the chaotic sound. If we keep listening, we will eventually be able to switch our perception between the various layers and parts of the sound, focusing our attention on different aspects of the sound. Sound will then gradually begin to 'speak' to us, reveal something about ourselves, and resonate with us. This, however, can only take place under specific acoustic conditions. It needs to be constant but also random enough to stop the brain from trying to set up an order. The motor-driven rice paper resonators spin at the same speed while the grains fall in a random pattern inside the resonator and hit the surface, making a continuous sound. Stapling causes minor damage to the edges of the resonators, creating tiny gaps through which some rice grains can escape. Both the grain count and the noise would change as a result. Natural organic materials like rice grains and rice paper were chosen to establish a connection to the traditional instrument-making materials like gut strings, animal skin drums, horsehair, and so on, which also employ natural "technology."

Resonators N3, Museum Haus Konstruktiv, Zurich, 2022
Photo courtesy of the artist



Marianthi Papalexandri Alexandri, *Resonators N3*, 2022. Installation view detail, Museum Haus Konstruktiv, Zurich 2022
Photo by Pe Lang. Courtesy of the artist.



Marianthi Papalexandri Alexandri, *Resonators N3*, installation views, Werkschau, Museum Haus Konstruktiv, Zurich, 2022
 Photos by Peter Baracchi



Marianthi Papalexandri Alexandri, *Resonators N3*, Installation view detail, Museum Haus Konstruktiv, Zurich, 2022
Image by Nico Valsangiacomo



Marianthi Papalexandri Alexandri: *Resonators N3*, Werkschau, Museum Haus Konstruktiv, Zurich, 2022

Motors, microphone stands, rice paper, rice grains

Size variable

Photo by Peter Baracchi



Marianthi Papalexandri Alexandri, *Resonators N3*, 2022. Installation view, Werkschau, Museum Haus Konstruktiv, Zurich, 2022

Motors, microphone stands, rice paper, rice grains

Size variable

Photo by Peter Baracchi



Installation view, *Resonators N3*, Museum Haus Konstruktiv, Zurich, 2022
Photo by Peter Baracchi

SWARM n°5



Marianthi Papalexandri Alexandri

Swarm N 5

Collaboration with Pe Lang

2022

motor, carbon fiber, mechanical parts

500×105×15 cm

Denise René Gallery

Swarm N°5 is a sound, kinetic sculpture based on the idea of repurposing traditional musical instruments in such a manner that their behavior would generate irregular and unpredictable behaviors, pitch timbre, and rhythms. At different times, system parts form clusters or become released, depending on the initial conditions of the system and the individual variations of the parts' behavior. In this way, small changes in parts' behavior can lead to large system effects at a later stage.

Marianthi Papalexandri Alexandri & Pe Lang: *Swarm N.5*, installation view detail, 2022
Courtesy of the artists



Marianthi Papalexandri Alexandri, and Pe Lang: Swarm N.5, 2021. Installation view, MultipleArt, Zurich, 2022

Motors, fiberglass, carbon fiber, mechanical parts

500x110x15cm

Photograph courtesy of the artists

Human and Machine N°5



Marianthi Papalexandri Alexandri

Human and Machine N°5

2022

motor, dry bread wheel, mechanical parts

Galerie Anhava

Human and Machine N°5 invites visitors to bite and shape a dry bread wheel. Every bite causes a unique-sounding bread wheel to create different loops of rhythm and textures. Throughout the sound installation, the shape of the wheel is gradually reduced, broken into small parts, to shape the overall composition in such a manner that different loops of rhythm and textures will occur. The composition ends once there is no more organic material remaining. The materials here are fragile and can break anytime, thus unexpectedly ending the piece.

Marianthi Papalexandri- Alexandri, *Human and Machine N°5*, 2021

Photo by Aleksandra Oilinki. Courtesy of the artist and Anhava Galerie

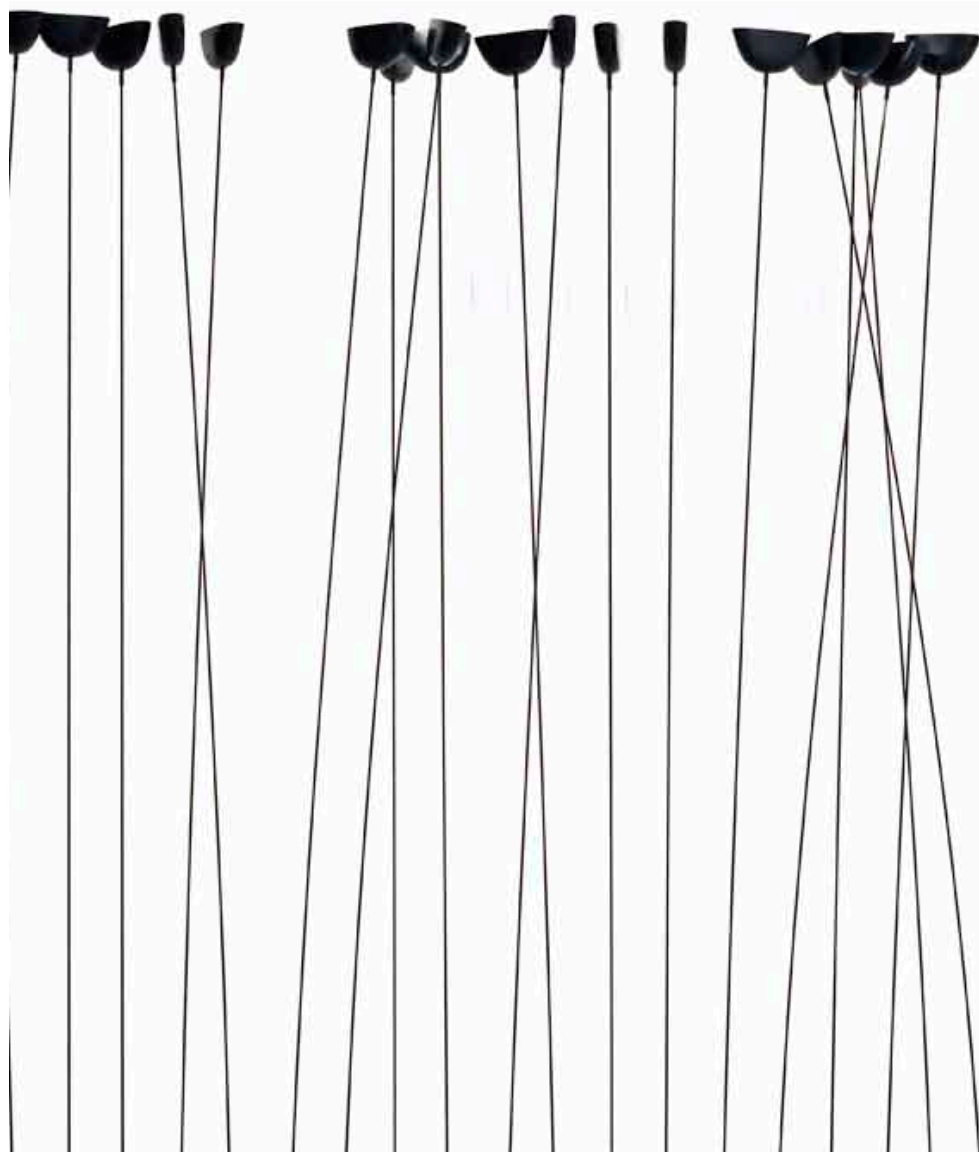


Marianthi Papalexandri- Alexandri, *Human and Machine N°5*, 2021
Photo by Aleksandra Oilinki. Courtesy of the artist and Anhava Galerie



Installation view, Marianthi Papalexandri Alexandri: Human and Machine N5, Galerie Anhava, Helsinki, 2022
Photo by Aleksandra Oilinki. Courtesy of the artist and Galerie Anhava

SWARM n°2



Swarm N.2, 2021, detail
Courtesy of the artists

Marianthi Papalexandri Alexandri

Swarm N 2

Collaboration with Pe Lang

2022

motor, carbon fiber, mechanical parts

100 × 105 × 15 cm

Aurelie Nemours Prize 2022

The Drawing Lab

Denise René Gallery

Swarm N°2 is a sound kinetic sculpture based on the idea of repurposing traditional musical instruments in such a manner that their behavior would generate irregular and unpredictable behaviors, pitch timbre, and rhythms. At different times, system parts form clusters or become released, depending on the initial conditions of the system and the individual variations of the parts' behavior. In this way, small changes in parts' behavior can lead to large system effects at a later state.



Marianthi Papalexandri Alexandri & Pe Lang: *SWARM N2*, installation view, Aurelie Nemours Prize exhibition, The Drawing Lab, Paris, 2022
Photo: Michel Lunardelli

Untitled 12



Marianthi Papalexandri Alexandri: *Untitled 12*, 2021
Motor, microphone stands, wood, twine, foam board
Size variable
Photo courtesy of the artist

Marianthi Papalexandri Alexandri

Untitled 12

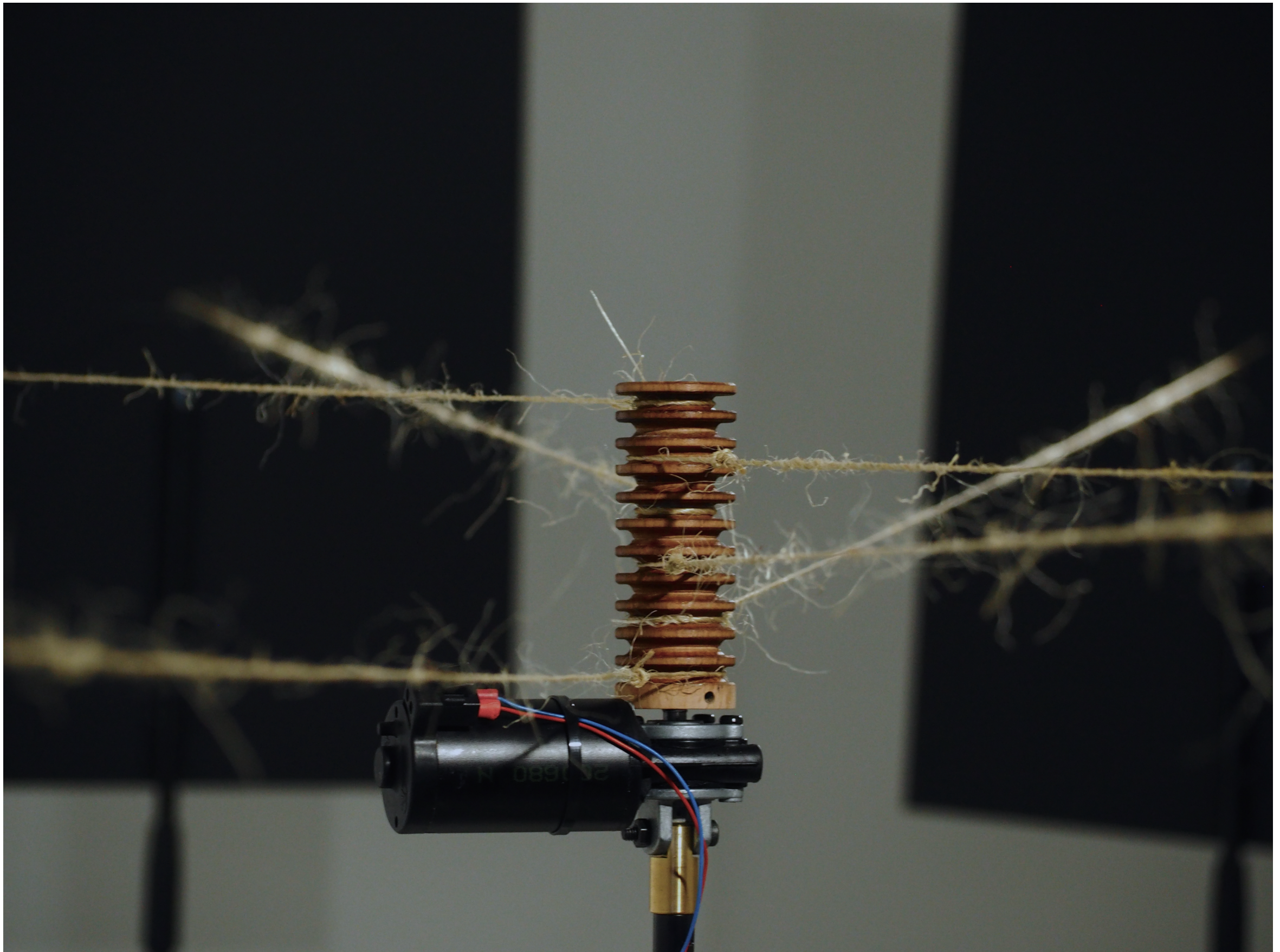
2021

twine, mic stands, rosin, foam board, motor
400 x 400 x 400 cm

Commissioned by the ReSound Festival

Herbert F. Johnson Museum of Art

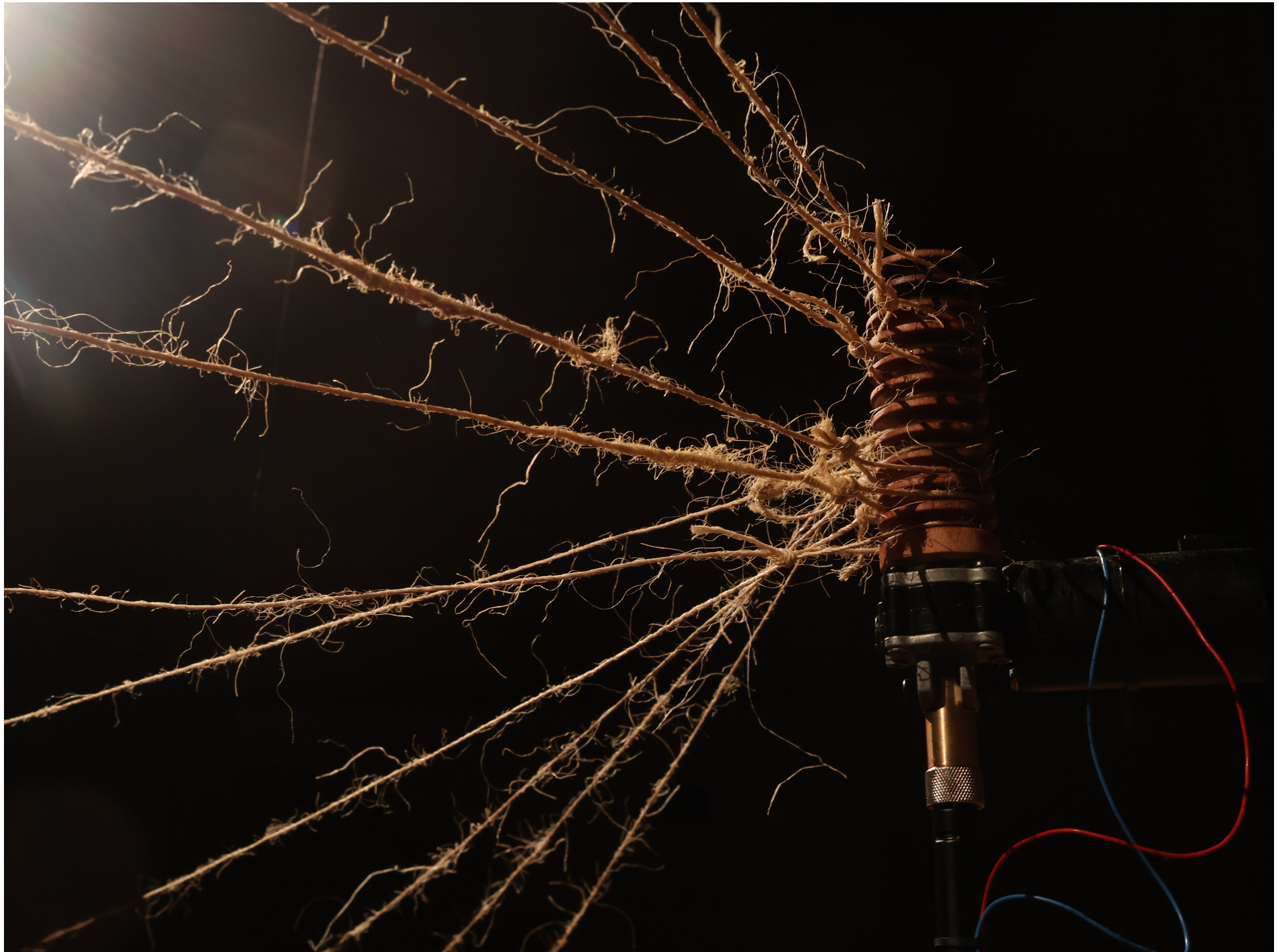
Papalexandri's practice "stretches" basic principles of how sound is produced and how we explore resonances and sounds by suggesting a new paradigm, which can be thought of as "programming" with material. By awakening micro-sounds within materials through physical interactions like friction, the work creates minimal but rather complex organic sounds and textures. The sound installation proposes a refined and focused exploration of everyday materials and sounds, carefully shaped and placed at different distances without any post-processing.



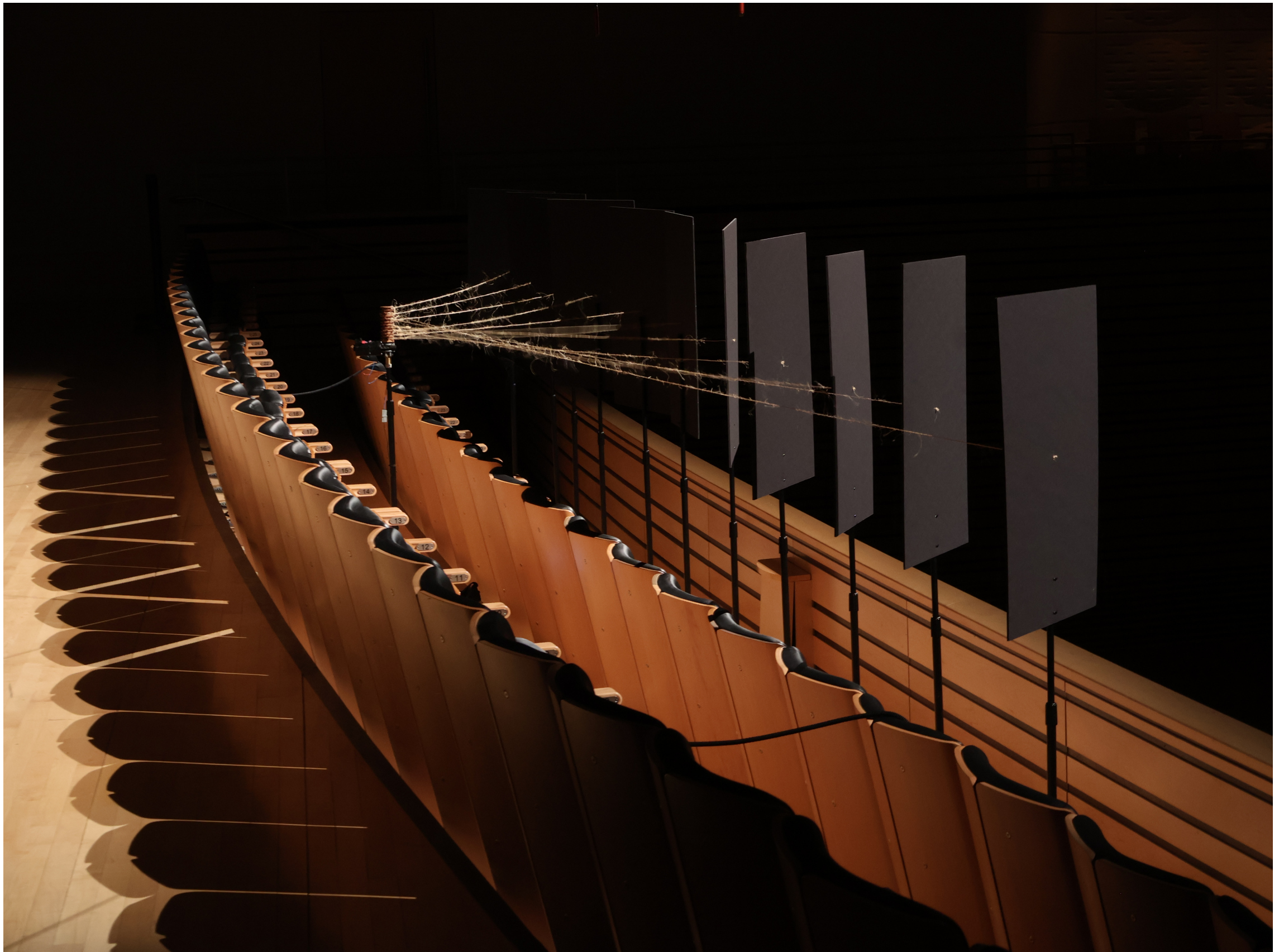
Marianthi Papalexandri Alexandri, *Untitled 12*, installation view detail, Galerie Anhava, Helsinki, 2022
Photo by Aleksandra Oilinki. Courtesy of the artist and Galerie Anhava



Installation view, *Marianthi Papalexandri Alexandri: Untitled 12*, Herbert F. Johnson Museum of Art, Ithaca, NY, 2021
Photograph courtesy of the artist



Installation detail view, Marianthi Papalexandri Alexandri: *Untitled 12*, EMPAC-Experimental Media Performance Art Space -2024
Photo by Josua Biggs. Courtesy of the artist. **VIDEO:** <https://vimeo.com/918783545>



Installation view, Marianthi Papalexandri Alexandri: *Untitled 12*, EMPAC-Experimental Media Performance Art Space -2024
Photo by Josua Biggs. Courtesy of the artist.



Installation view, Marianthi Papalexandri Alexandri: *Untitled 12*, EMPAC-Experimental Media Performance Art Space -2024
Photo by Josua Biggs. Courtesy of the artist.

Swarm



Marianthi Papalexandri- Alexandri & Pe Lang, *Swarm*, 2020

Photo by Pe Lang. Courtesy of the artists

Marianthi Papalexandri Alexandri

Swarm

Collaboration with Pe Lang

2021

aluminum, rosin, silicone, steel, motors, nylon

40 x 40 x 10 cm

Cornell Biennial Award 2020

Swarm at the Herbert F. Johnson Museum of Art

Swarm is a sound, kinetic sculpture by Marianthi Papalexandri Alexandri and Pe Lang, supported by a 2020 Cornell Biennial Art Award. *Swarm* explores the idea of repurposing musical instruments, taking them apart, and reprogramming them to create new analog sounds and kinetic objects. The sculpture consists of 110 fiberglass shells-parts generated by deconstructing several waterfall-effect instruments, driven by a motor belt pulley system and placed at calculated distances so that while in motion, they produce unpredictable movements and sounds. *Swarm* is based on the idea of repurposing traditional musical instruments in such a manner that their behavior would generate irregular and unpredictable behaviors, pitch timbre, and rhythms. At different times, system parts form clusters or become released, depending on the initial conditions of the system and the individual variations of the parts' behavior. In this way, small changes in parts' behavior can lead to large system effects at a later stage.



Marianthi Papalexandri-Alexandri & Pe Lang: *Swarm* (2020)

40 x 40 x 10 cm

Photo by Pe Lang. Courtesy of the artists



Marianthi Papalexandri Alexandri & Pe Lang, *Swarm*, 2020

Installation view, Galerie Anhava, Helsinki, 2022

Photo by Aleksandra Oilinki. Courtesy of the artist and Galerie Anhava

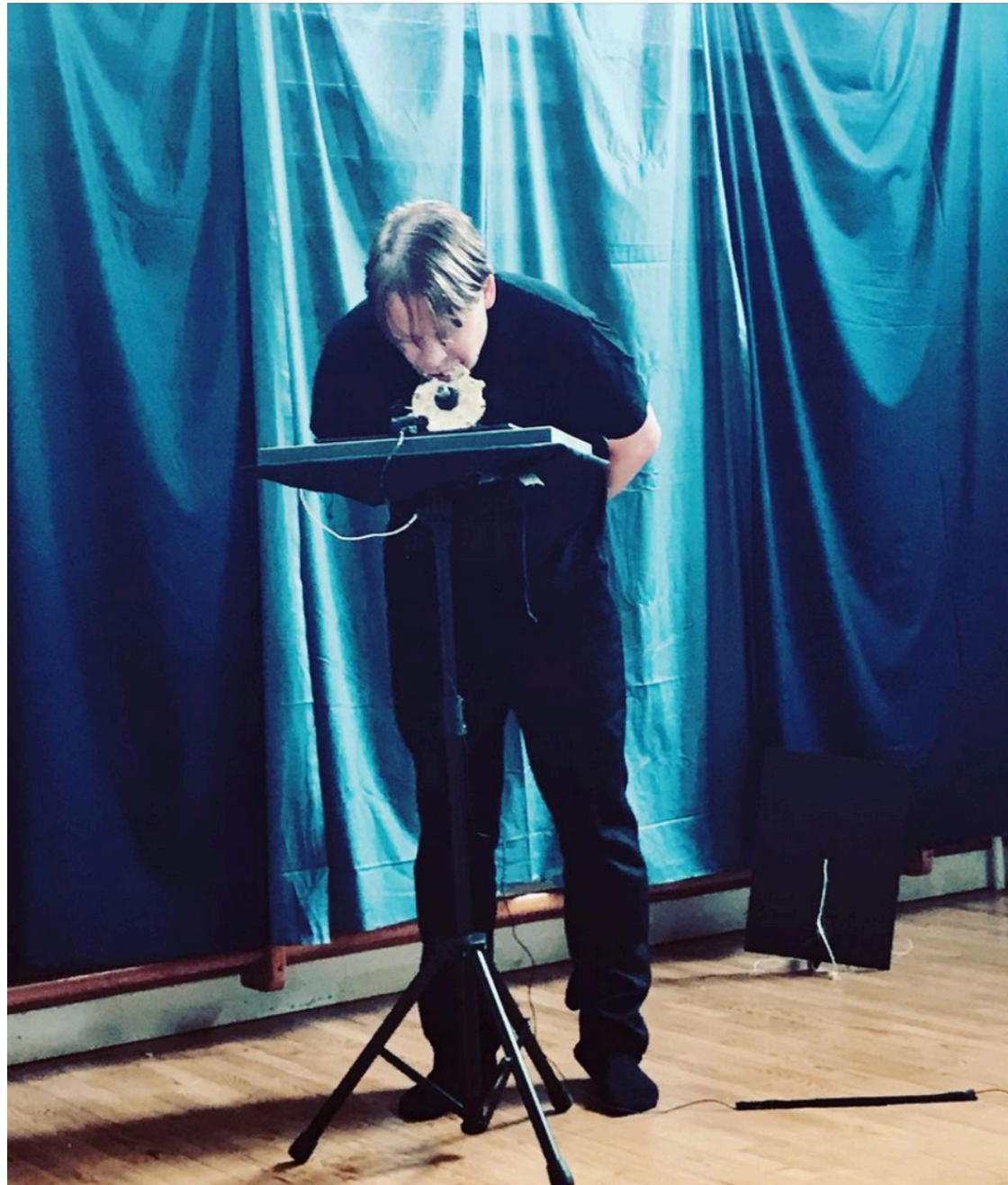


Marianthi Papalexandri Alexandri & Pe Lang: *Installation views, Swarm* (right) and *Untitled | n° 12* (right), Gallery Anhava, Helsinki, 2022
Photo by Aleksandra Oilinki. Courtesy of the artist and Anhava Galerie



Marianthi Papalexandri Alexandri & Pe Lang, *Swarm*, 2020. Installation view, Herbert F. Johnson Museum of Art, 2021
Photo courtesy of the artists

Human and Machine N1



Human and Machine N1, performance view with Ulrik Nilsson of Hidden Mother percussion duo, Kalev Festival, Sweden, 2021, Courtesy of the artist.

Marianthi Papalexandri Alexandri

Human and Machine N1

2021

Commissioned by Hidden Mother
Swedish Arts Council Grant
Premiere Kalv Festival 2021

In *Human and Machine N1*, a wheel made of organic matter (round cracker bread) is placed on an amplified surface (foam board) and covered with sandpaper. Without using their hands, the soloist interacts with the rotating organic portion of the instrument to generate sounds. The composition ends once there is no more organic material remaining. The materials here are fragile and could break at any time, which would put an unexpected end to the piece.

As an artist, Papalexandri strives to create works of art that are both aesthetic and socially conscious while promoting critical musical practice and performance. I decided to use bread because it is associated with spirituality while simultaneously tied to the culture of industrial and technological life. It is made of organic material and has been processed and shaped into a product for humans to consume. In this case, Papalexandri wants the listener to pay attention to the quiet and complex sounds of the deconstructed bread that are made by technology and, in this case, also make consumption into a sound.

Human and Machine N2



Marianthi Papalexandri Alexandri

Human and Machine N2

2021

Commissioned by Hidden Mother

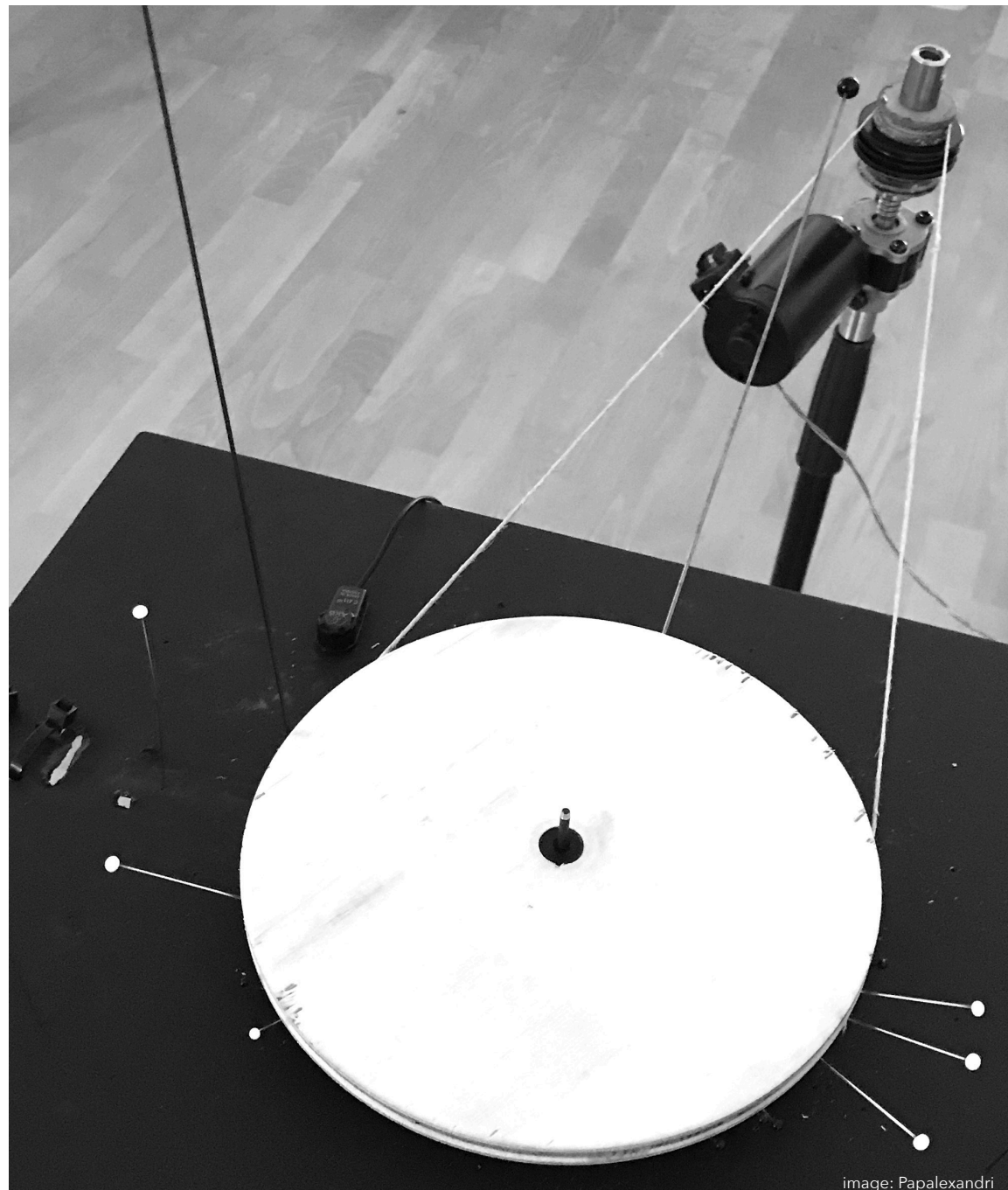
Swedish Arts Council Grant

Premiere Kalv Festival 2021

In *Human and Machine N2*, a solo for a motor prepared with a wheel made out of foam board and placed on an amplified foam board, the percussionist uses a pair of scissors to cut and shape both the rotating wheel, suggesting the process of removal such as carving. Each time the performer removes materials by cutting along the outside of the wheel, the shape of the wheel changes from round to a differently shaped object with edges and corners. The process of removal, shaping, and reshaping offers new possibilities in shaping musical parameters and can lead to unrepeatable, irregular, and unpredictable pitch and rhythm patterns—complex features that do not always line up with our assumptions about how an instrument should behave. Here you can hear and see the shape of sound in transformation. Ephemeral and static elements, object and subject, material and immaterial, are all renegotiated and given new identities.

Human and Machine N1, rehearsal view with Magdalena Meitzner of Hidden Mother percussion duo, 2021
Courtesy of the artist.

Human and Machine N3



Marianthi Papalexandri Alexandri

Human and Machine N3

2021

Wood, foam board, motor, mic stands, vintage pins

Commissioned by Hidden Mother and the Swedish Arts Council for the Kalv Festival

Sound devices created by Papalexandri and Pe Lang

In *Human and Machine N3*, Papalexandri introduces the ideas of the rotating platform and pins from Resonators in combination with the motor-driven frictional mechanism from Duo for Motor and Sound Panels (also written for Hidden Mother) to create a new loop instrumental system. The new configuration consists of a shared motor-driven rosined pulley with a twine belt drive and two pulleys attached to an amplified surface (foam board), each mounted on a mic stand, two meters apart. To achieve stereo mirror visual and acoustic symmetry, the stands are placed two meters apart on the left and right. While the kinetic twine loop is making contact (bowing) with the long hat pin pushed down so it will penetrate the amplified platform to create friction and make it resonate, the musicians gently move the pin up and down to change the pitch.

Marianthi Papalexandri Alexandri, *Human and Machine N3*, instrument view detail 2021
Photo courtesy of the artist.

Untiled | n° 12



Marianthi Papalexandri Alexandri

Untiled | n° 12

Collaboration with Pe Lang

2020

motors, acrylic tubes, various mechanical parts

63 × 63 × 20 cm

six + 2 AP

untiled | n° 12 grew out of explorations into dynamic sonic and kinetic spatialization and mechanisms similar to a clock, in combination with loudspeakers. Here, two speakers are suspended by rosined pulleys on opposite ends of a metal, motor-driven structure, which so outfitted becomes dynamic and gradually rotates and elevates the suspended speakers imitating the movement of two hands of a clock. This offers an analog spinning sound panning system. A slow-speed motor is used here to create the stick-slip effect that results in the impulse water-drop-like sounds that occur at different temporal and spatial points.

Marianthi Papalexandri Alexandri & Pe Lang, *Untiled | n° 12*, 2020

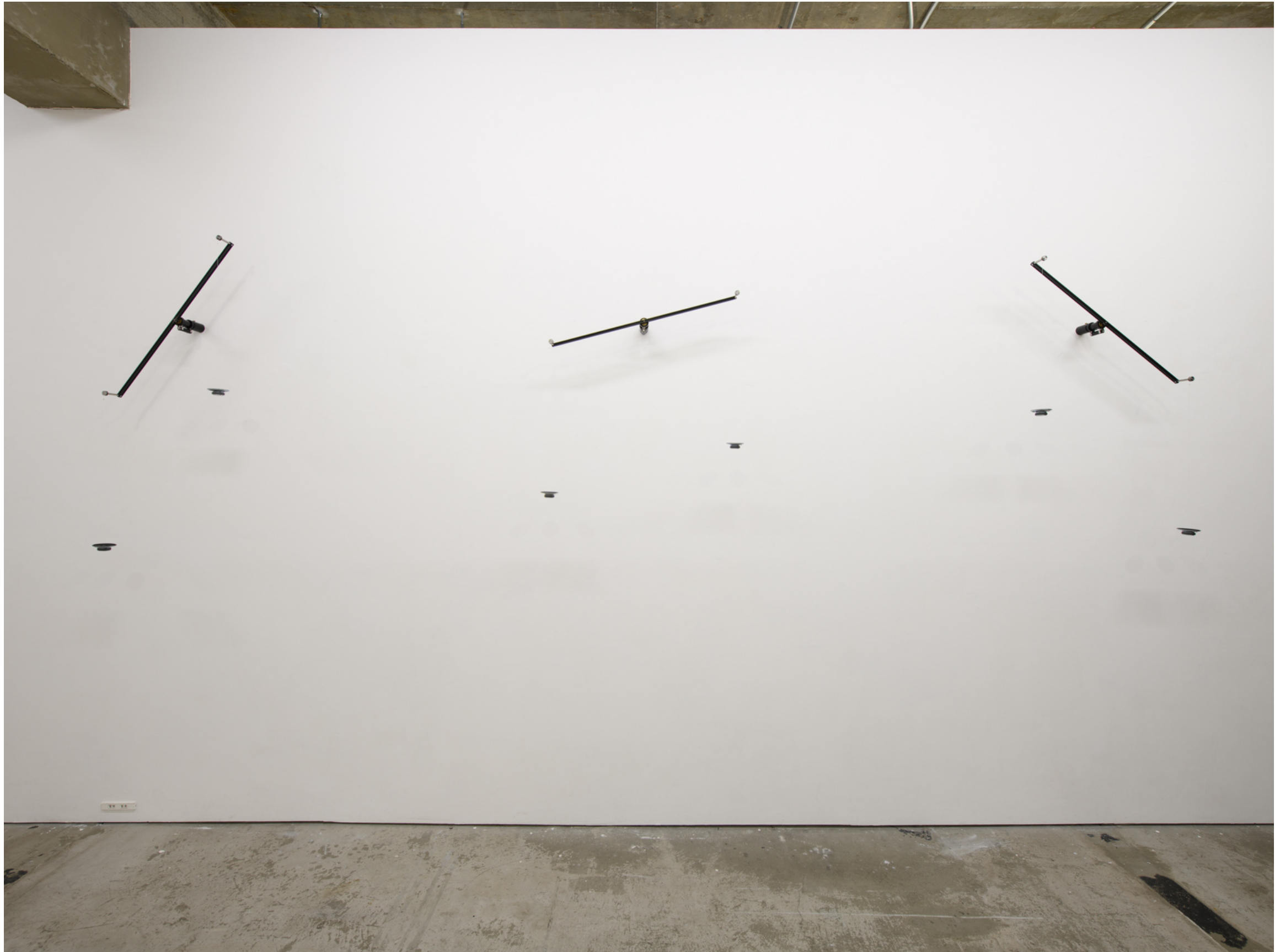
Motors, speaker, nylon, mechanical parts

63 × 63 × 20 cm

Courtesy of the artists



Marianthi Papalexandri Alexandri & Pe Lang, *Untitled | n° 12*, 2020. Installation view, Standing Pine Gallery, Nagoya, 2021
Photo courtesy of the artist and Standing Pine Gallery



Marianthi Papalexandri Alexandri & Pe Lang, *Untiled | n° 12*, 2019. Installation view, Standing Pine Gallery, Nagoya, 2021
Photo courtesy of the artist and Standing Pine Gallery

Untiled | n° 11



Marianthi Papalexandri Alexandri

Untiled | n° 11

Collaboration with Pe Lang

2019

motors, acrylic tubes, various mechanical parts

35× 65 × 20 cm

six + 2 AP

In *untiled | n° 11*, several speakers are suspended by motor-driven rosined pulleys to create friction. A slow-speed motor is used here to create the stick-slip effect that results in the impulse water-drop-like sounds that occur at different temporal and spatial points.

image: Pe Lang

Marianthi Papalexandri Alexandri & Pe Lang, *Untiled | n° 11*, 2019

Motors, speaker, nylon, mechanical parts

35× 65 × 20 cm. Courtesy of the artists



Marianthi Papalexandri Alexandri & Pe Lang, *Untitled | n° 11*, 2019. Installation view, Galerie Denise Rene', Paris, 2022
Courtesy of the artists

Untitled n° 7



Marianthi Papalexandri Alexandri

Untitled | no 7

Collaboration with Pe Lang

2019 / 2020

motors, acrylic tubes, various mechanical parts, silicone, nylon

180 x 65 x 65 cm, ca 12 kg

Edition: unique + 1AP

Untitled | no 7 at the Kunstmuseum Basel

Commissioned by the Ernst Von Siemens Foundation and the ZeitRäume Basel - Biennale für Neue Musik und Architektur as part of the Rohrwerk/Fabrique Sonore Project and premiered by Jeanne Larrouturou.

Untitled | No 7 is a sound, kinetic sculpture that produces sound through a rosined motor-driven system that activates nylon strings attached to several elastic membranes stretched over acrylic tubes (resonators), which make the vibration of the strings audible. The work is situated at the intersections of sound art, performance, and kinetic sculpture. It questions how an installation (fixed) or a sculpture can emerge from a composition performance (dynamic) and vice versa. It offers a sonic experience that oscillates between two poles: mechanical precision and natural-organic behavior. When the sculpture is operated as an instrument, the performer can shape and influence the sound by increasing or decreasing the tension of the strings. A sound composition emerges from the interaction between the performer and the sound sculpture, in a constant process of gaining and losing control. Not being able to have full control does not mean a limitation. It is exactly the openness and unforeseen quality of the resulting sounds that we are craving.

Marianthi Papalexandri Alexandri & Pe Lang, *Untitled n° 7*, 2019
Motors, speaker, nylon, mechanical parts
180 x 65 x 65 cm, Courtesy of the artists



Marianthi Papalexandri Alexandri & Pe Lang, *Untitled n° 7*, 2019. Installation view detail Kunstmuseum Basel, 2019
Courtesy of the artist

image: Pe Lang



Marianthi Papalexandri Alexandri & Pe Lang, *Untitled n° 7*, 2019. Installation view detail Kunstmuseum Basel, 2019
Courtesy of the artist



Marianthi Papalexandri Alexandri *Untitled n° 7*, 2019. Performance view with Jeanne Larroutrou, Biennale for Neue Music und Architecture, Kunstmuseum Basel. Courtesy of the artist



Marianthi Papalexandri Alexandri *Untitled n° 7*, 2019. Performance view with Jeanne Larrouturou, Biennale for Neue Music und Architecture, Kunstmuseum Basel, 2019
Courtesy of the artist



Marianthi Papalexandri Alexandri & Pe Lang, *Untitled | n° 7, 2021*. Installation view, Galerie Anhava, Helsinki, 2022
Photo by Aleksandra Oilinki. Courtesy of the artist and Galerie Anhava

Modular | n°3



Marianthi Papalexandri Alexandri & Pe Lang, *modular | n°3*, 2019
Motors, nylon, mini loudspeakers, aluminum, rosin
440 x 120 x 110 cm
Photo by Pe Lang. Courtesy of the artists

Marianthi Papalexandri Alexandri

modular | n°3

Collaboration with Pe Lang

2019

Materials: aluminum, rosin, steel, motors, nylon

440 x 120 x 110 cm

Exhibited at Galerie Mazzoli -Pe Lang: 'post-digitalism on the make.'

modular | n°3 - is a sound sculpture that consists of 136 miniature speakers acoustically activated by a rosined motor-driven mechanism. A nylon thread is fastened through a hole at the center of the membrane; the end of the nylon thread is loosely secured in a motor-turned rosined wheel to produce friction. Sound is produced by the action of the rim of the rotating wheel rubbing the thread as the wheel is turned. The two surfaces alternate between sticking to each other and sliding over each other, with a corresponding change in the force of friction. The motor speed is reduced at the lowest speed. The slow turn of the wheel creates changes in the tension of the thread, resulting in sounds (crackling impulse) in the speaker's membrane.



Marianthi Papalexandri Alexandri & Pe Lang, *modular | n°3*, 2019. Installation view, Mazzoli Gallery, Berlin, 2019
Photo by Pe Lang. Courtesy of the artists

Resonators N 1

Marianthi Papalexandri Alexandri

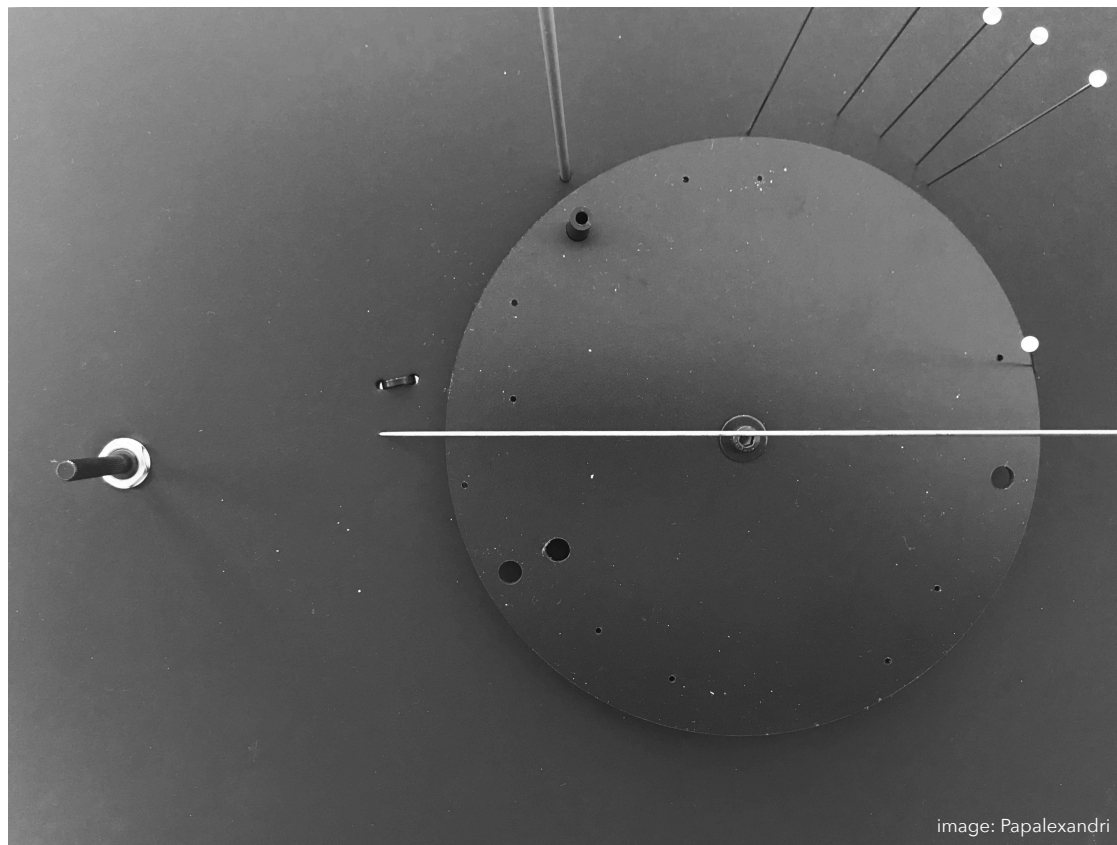
Resonators N 1

2019

Foam board, mic stands, vintage hat pins, acrylic, contact mics

Commissioned by the Quiet Music Ensemble and the Chomhairle Ealaon/Arts Council of Ireland

In *Resonators N1*, a performative sound installation/ composition for Quiet Music Ensemble (five musicians), Papalexandri uses vintage hat pins and flexible 'tentacles' combined with a motor-driven perforating rotating disc (turntable) mounted on a surface/ membrane (foam board) and amplified by a contact microphone. Each of the five almost identical sets, designed in collaboration with Pe Lang, is also equipped with a mini-loudspeaker. The rim edges of the disc with which the pins make direct contact to produce sound are filed so that different rhythms are produced. To control the sound produced by the tentacles, the performers remove and reinsert pins around the rotating disc. Randomness and control resonate in this piece. Due to the disc's perforations, miniature tubes of varying sizes can scratch the weighted-down amplified surface, resulting in cyclical loops. They are mounted on five microphone stands that are arranged in a circle to create a surround-sound experience.



Marianthi Papalexandri Alexandri: *Resonators N1*, 2019
Motors, contact mic, vintage hat pins, acrylic, mic stands
Courtesy of the artist

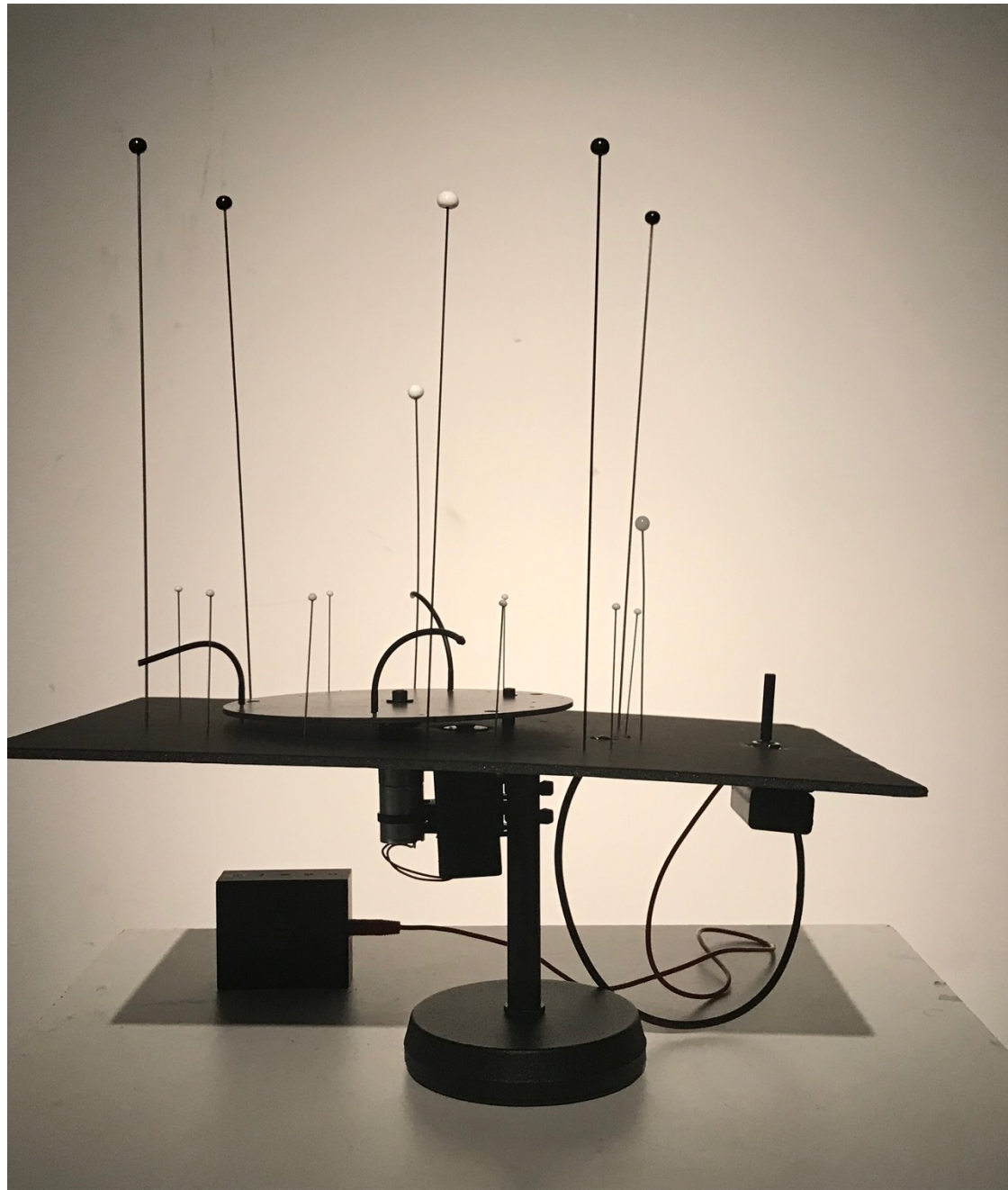


Image:video still: Papalexandri

Marianthi Papalexandri Alexandri, *Resonators N1*, 2021. Performance/installation view, Quiet Music Ensemble, Kilkenny Arts Festival, 2019

Photo courtesy of the artist

Resonators N 2



Resonators N2, 2019. Installation view, Galerie Denise Rene, Paris, 2022
Courtesy of the artist

Marianthi Papalexandri Alexandri

Resonators N 2

2019

Motor, vintage hat pins, mechanical parts, contact mic,
speaker, silicone, metal

48 × 42 × 40 cm

2 1+1EA

Galerie Anhava

Gallery Denise René

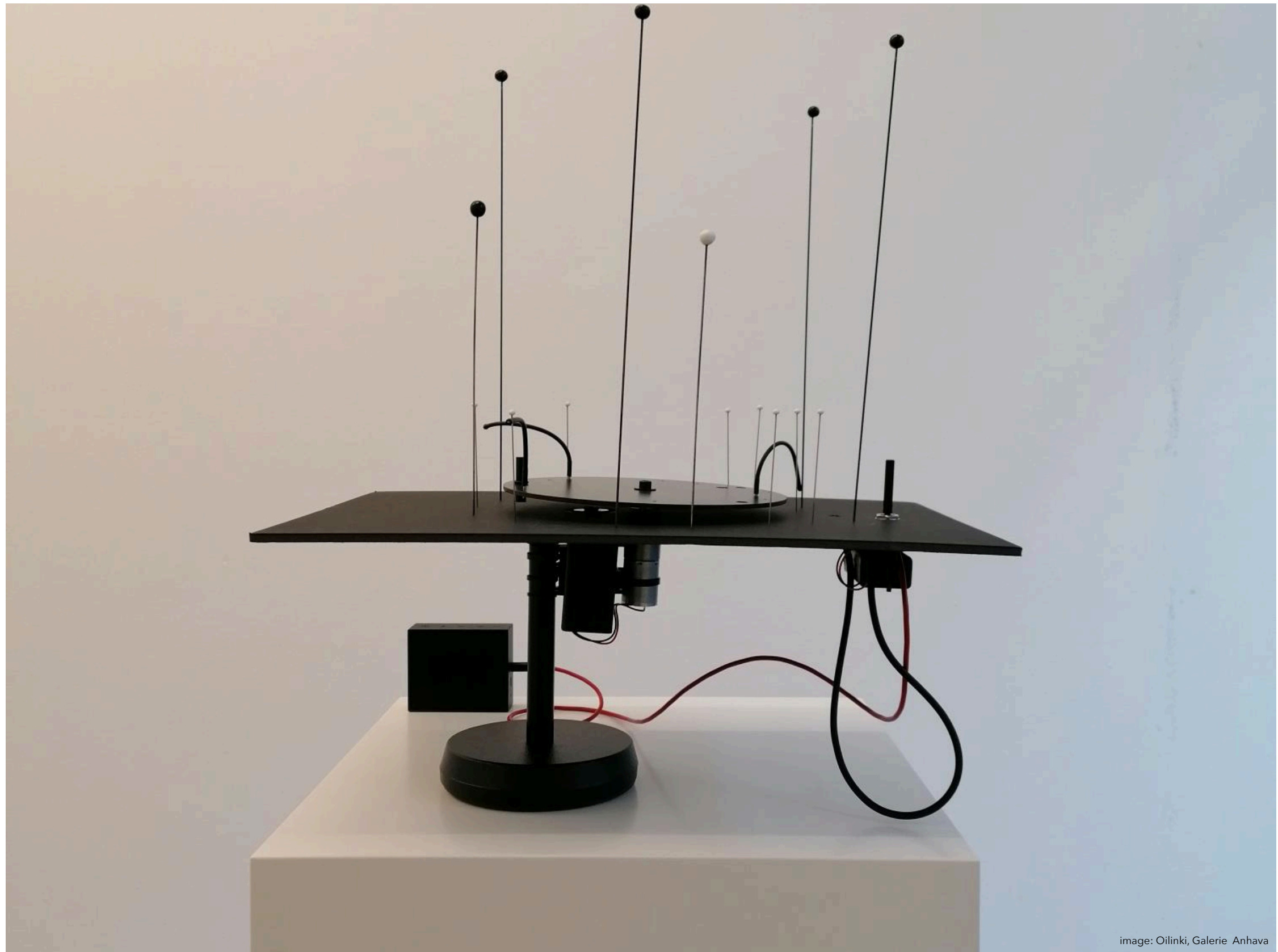


image: Oilinki, Galerie Anhava

Installation view, *Marianthi Papalexandri Alexandri: Resonators N2*, 2019. Installation view, Galerie Anhava, Helsinki, 2022
Photo by Aleksandra Oilinki. Courtesy of the artist and Galerie Anhava

Solo for Motors and Wind Resonators

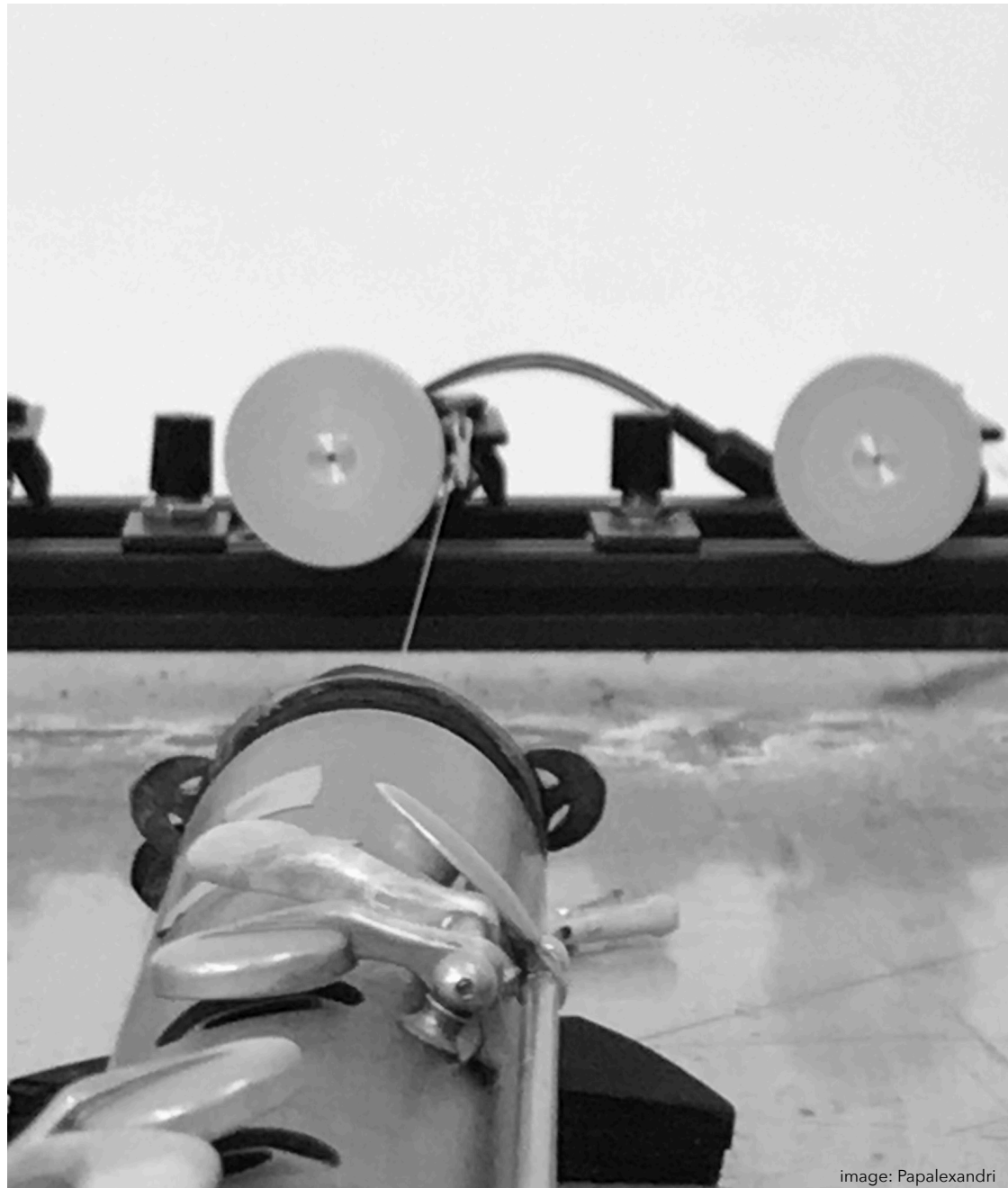


image: Papalexandri

Marianthi Papalexandri Alexandri

Solo for Motors and Wind Resonators

2019

motors, plastic, aluminum, rosin, nylon, recorders

Sound device created by Papalexandri and Lang

Written for Susanne Fröhlich

, Commissioned by the Archipel Festival, with support from Pro Helvetia

Solo for Motors and Wind Resonators consists of a unique mechanism that produces sound by a rosined motor-driven wheel rubbing against the nylon strings attached to an elastic membrane stretched over the recorders (resonators), which makes the vibration of the strings audible. The motor-driven wheels function like a violin bow (stimulator), creating multiple drone-like sounds.

Marianthi Papalexandri Alexandri: *Solo for Motors and Wind Resonators*, 2019

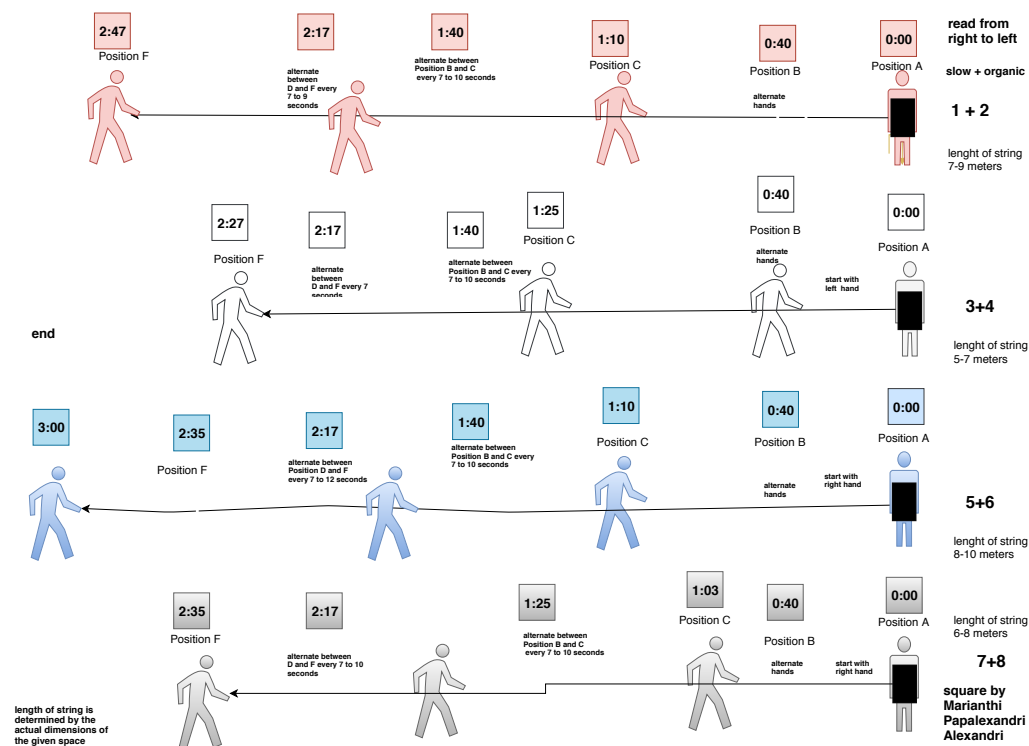
Motors, aluminum, recorder, rosin, nylon

Photo courtesy by the artist



Marianthi Papalexandri Alexandri, *Solo for Motors and Wind Resonators*, 2019. Performance/Installation view Susanne Fröhlich, Archival festival, Geneva, 2019
Courtesy of the Archival festival

Square



Marianthi Papalexandri Alexandri: *Square* score, 2019
 Courtesy of the artist

Marianthi Papalexandri Alexandri

Square

2019

foam board and twine - eight performers

Commissioned by Onassis Center -Athens in cooperation with ZKM (Center of Art Media), in cooperation with the OCC. "Soundscapes Compositions" project in the framework of the Interfaces Network, co-funded by the Creative Europe Program of the European Union.

Square, a commissioned composition for eight musicians using four black resonators (foam boards) prepared with twine, continues this line of exploration of sound in relation to friction, materials, space, architecture, and social context.

The ensemble is divided into two groups of four (each split into two pairs facing each other). Each pair consists of one performer holding the foam board (resonator) and the other pulling the twine attached to the foam board to create friction. While the performer stretches the twine, they move backward and further away from the opposite performer. This work exemplifies Papalexandri's interest in the simplicity and economy of materials, the analog versus the digital.



Marianthi Papalexandri Alexandri: *Square* 2019, score
Courtesy of the artist

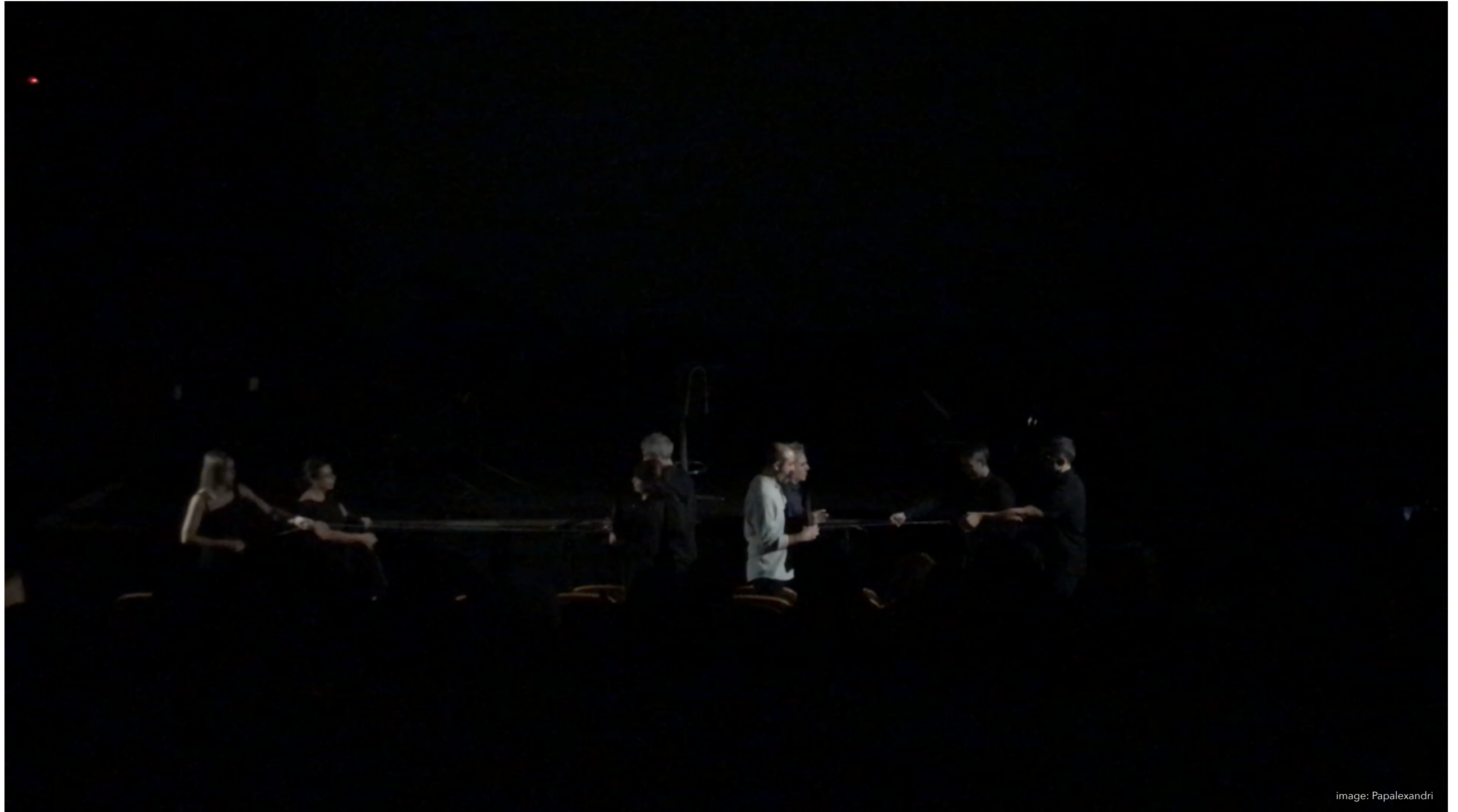
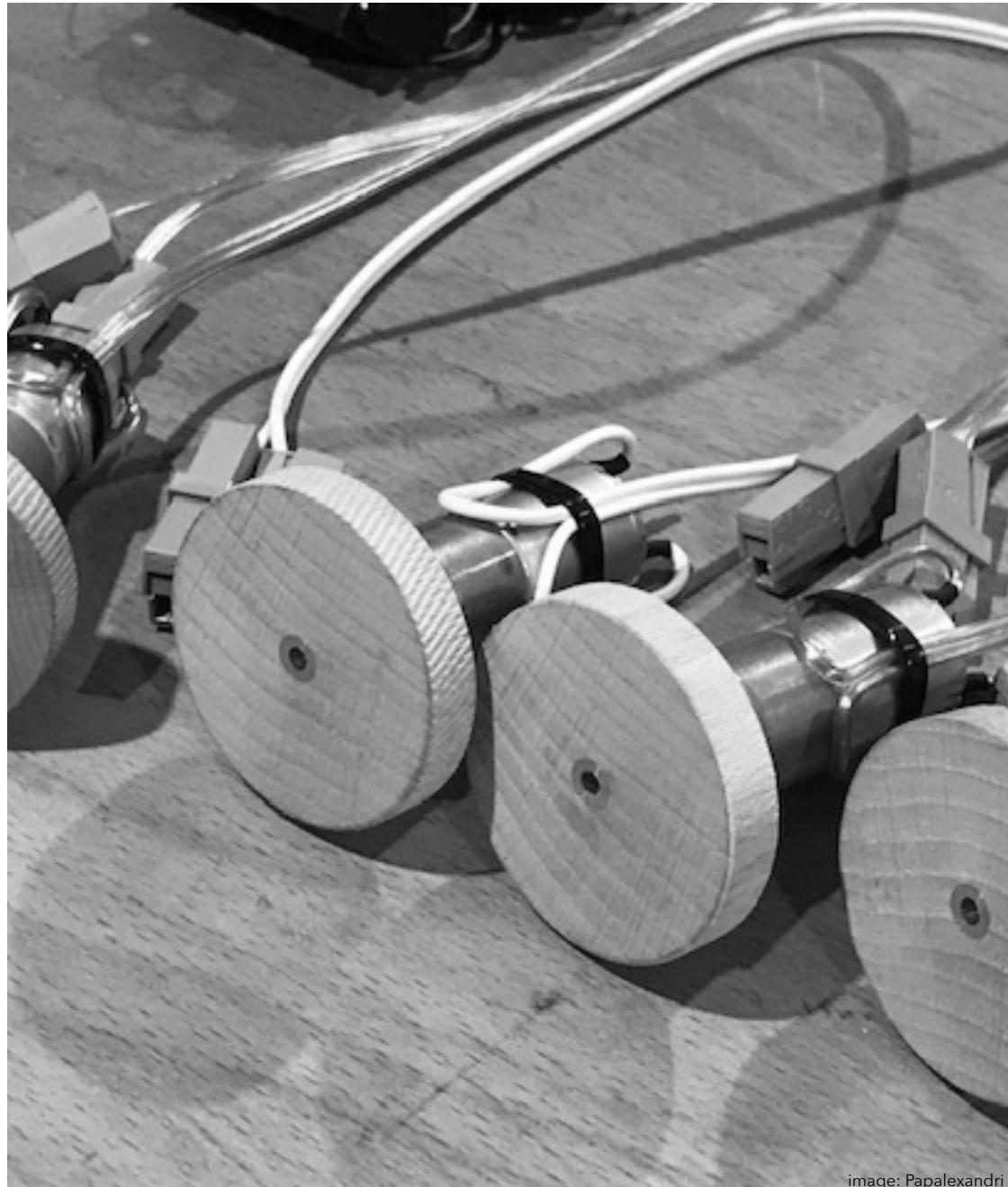


image: Papalexandri

Marianthi Papalexandri Alexandri: *Square*, 2019. *Performance view with ensemble dissonArt*, 54th Dimitria Festival, Thessaloniki, Greece. 2019
Courtesy of the artist.

Generator /Operator



Marianthi Papalexandri Alexandri, *Generator/Operator*, 2019
Courtesy of the artist.

Marianthi Papalexandri Alexandri

Generator /Operator

2019

Animation film by Andrea Schneider

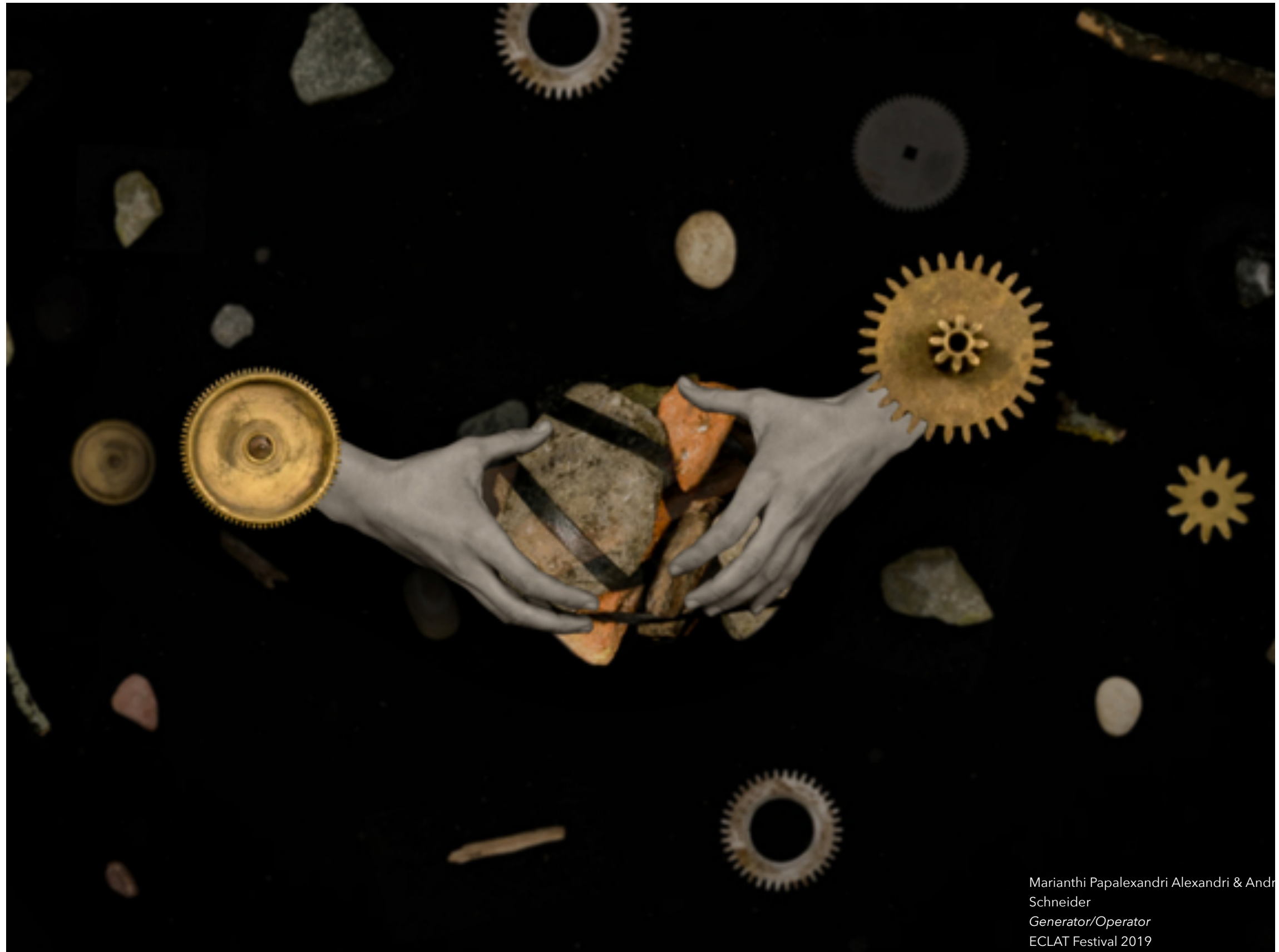
aluminum, rosin, silicone, steel, generator, motors, nylon

Instruments: violin, viola, cello, double bass, bassoon, bass flute, bass drum, hat pins, resonator, cardboard

Devices created in collaboration with Pe Lang

Commissioned by Klang Forum Wien, the ECLAT 2019 - Festival Neue Musik Stuttgart and funded by the Ernst von Siemens Music Foundation.

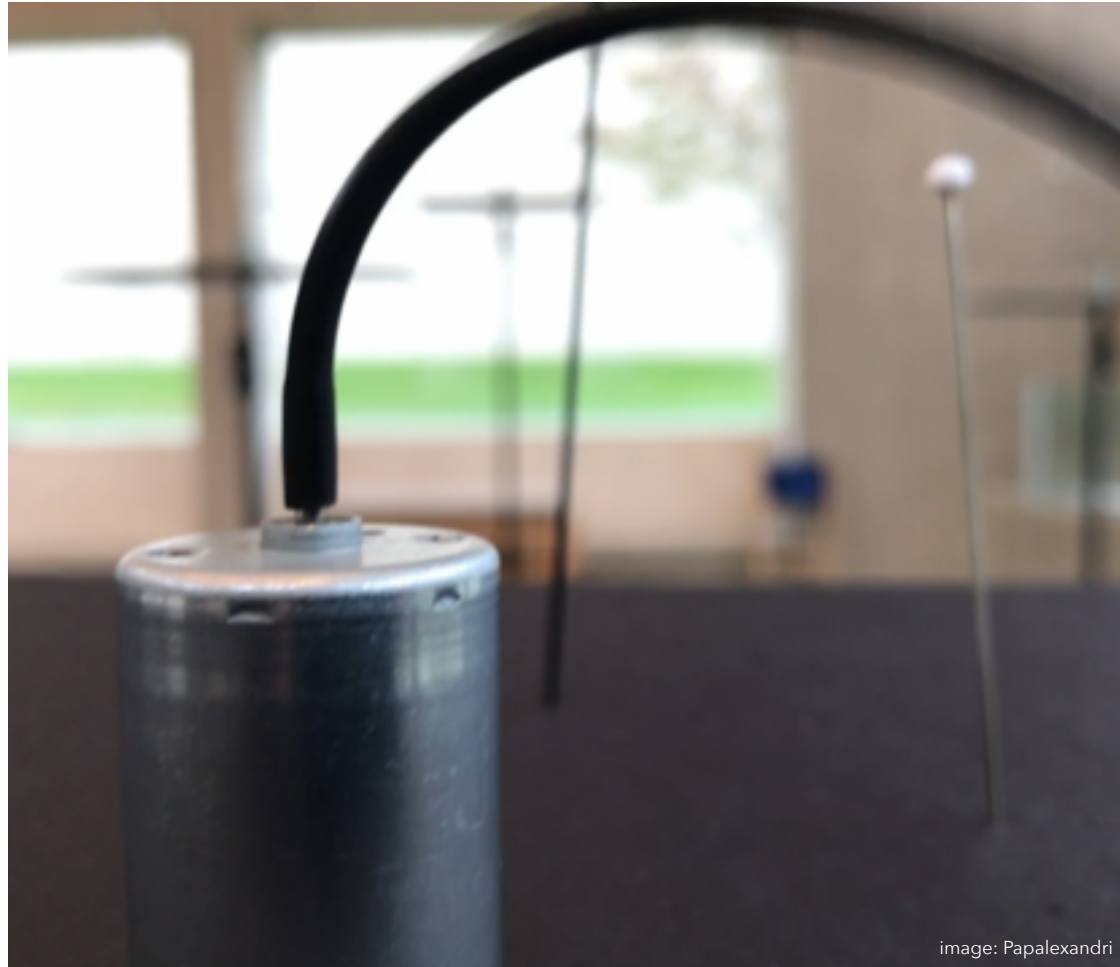
Generator/Operator is written for three generators (viola, clarinet, and oboe players) and seven operators (bassoon, bass flute, percussion, and string players). Papalexandri and Land have created a set of hand crank generators that convert mechanical motion into electrical energy to directly drive and synchronize several motor-driven instrumental devices combined with acoustic instruments, such as strings, percussion, and winds, to produce sound. While the generators are producing energy and therefore control sonic and musical parameters such as speed, dynamic, and duration, the operators can influence the sound by determining how close or near, where and for how long the kinetic device will come in contact with their instrument. Traditionally, instruments are made to be performed by one person at a time. *Generator/Operator* seeks to highlight the need for and invites the performers into a new way of making music, which is based on trust, sharing, and cooperation but nevertheless mediated by a set structure.



Marianthi Papalexandri Alexandri & Andrea Schneider
Generator/Operator
ECLAT Festival 2019

Still from *Marianthi Papalexandri Alexandri: Generator/Operator* (2019)
Courtesy of Andrea Schneider and the artist

Contact Points



Marianthi Papalexandri Alexandri & Pe Lang: *Contact Points*, 2018
Motors, vintage pins, microphone stands, silicone
Courtesy of the artists

Marianthi Papalexandri Alexandri

Contact Points

2018

Collaboration with Pe Lang

mic stands, foam board, vintage pins, silicone, motors

600 x 500 x 400 cm

Supported by a grant Cornell Council for the Arts

Herbert F. Johnson Museum

Contact Points is a sound-kinetic installation that is made for a specific place and beautifully uses physical forces. The sounds are produced when certain motor-driven flexible "tentacles" come into contact with fixed metallic pins, striking different tones in an emergent, errand manner. *Contact Points* explores the micro-sounds within materials through physical interaction to create minimal but rather complex organic sounds and textures. Supported by a grant from the Cornell Council for the Arts.



Marianthi Papalexandri Alexandri & Pe Lang, *Contact Points* 2018. Installation view details, Herbert F. Johnson Museum of Art, Ithaca NY
Courtesy of the artists



Marianthi Papalexandri Alexandri & Pe Lang, *Contact Points* 2018. Installation view, Herbert F. Johnson Museum of Art, Ithaca NY
600 x 500 x 400 cm
Courtesy of the artists

Distanz



Marianthi Papalexandri Alexandri: *Distanz*, 2018
Motors, aluminum, nylon, foam board, rosin, twine, cello,
Photo by Pe Lang. Courtesy of the artist

Marianthi Papalexandri Alexandri

Distanz

2017-2018

aluminum, rosin, silicone, steel, motors, nylon, cotton

Kinetic system developed in collaboration with Pe Lang

Commissioned by ECLAT festival and Ernst Von Siemens

Written for Séverine Ballon

In *Distanz*, Papalexandri invites the audience to a refined and focused exploration of objects and sounds carefully shaped and placed at different distances.

The performative installation setting offers the performer the possibility to alternate between being a sound source, a kinetic element, and an active mechanism.

The work explores the kinesthetic relationships between instruments, devices, and space. *Distanz* reflects Papalexandri's fascination with the forces of nature and the phenomena of physics—friction, electricity, vibration—making us wonder at what we see and hear.

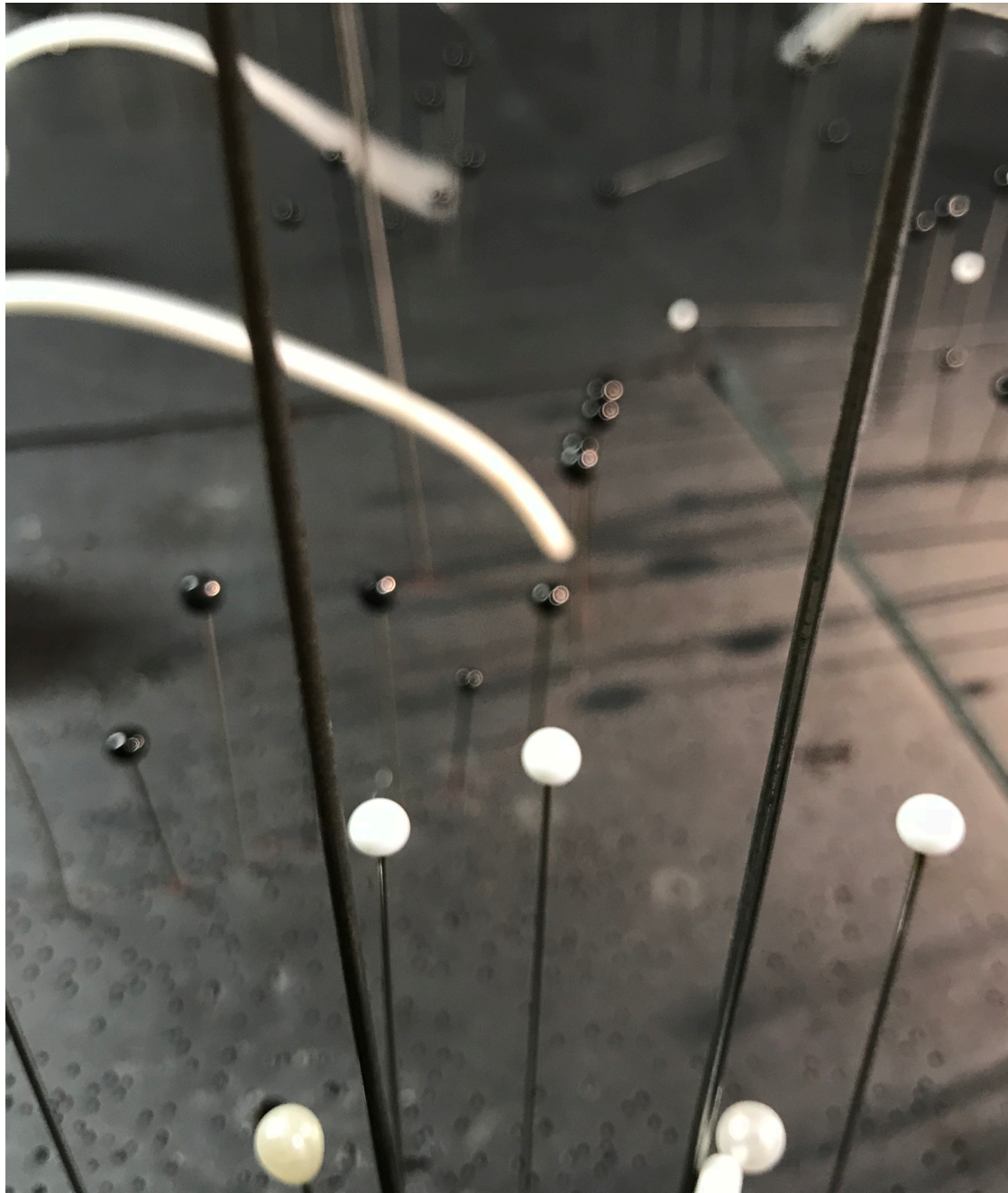


Marianthi Papalexandri Alexandri: *Distanz*, 2018. Performance/installation view with Séverine Ballon, ECLAT Festival, Stuttgart, 2018
Photo by Martin Sigmund



Marianthi Papalexandri Alexandri: *Distanz*, 2018. Installation view, ECLAT Festival, Stuttgart, 2018
Photo by Martin Sigmund

Contact



Marianthi Papalexandri Alexandri: Contact, 2018
motors, silicone, vintage pins, foam board, contact mics
Courtesy of the artist

Marianthi Papalexandri Alexandri

Contact

2018

motors, silicone, vintage pins, foam board, contact mics

Commissioned by Curious Chamber Players

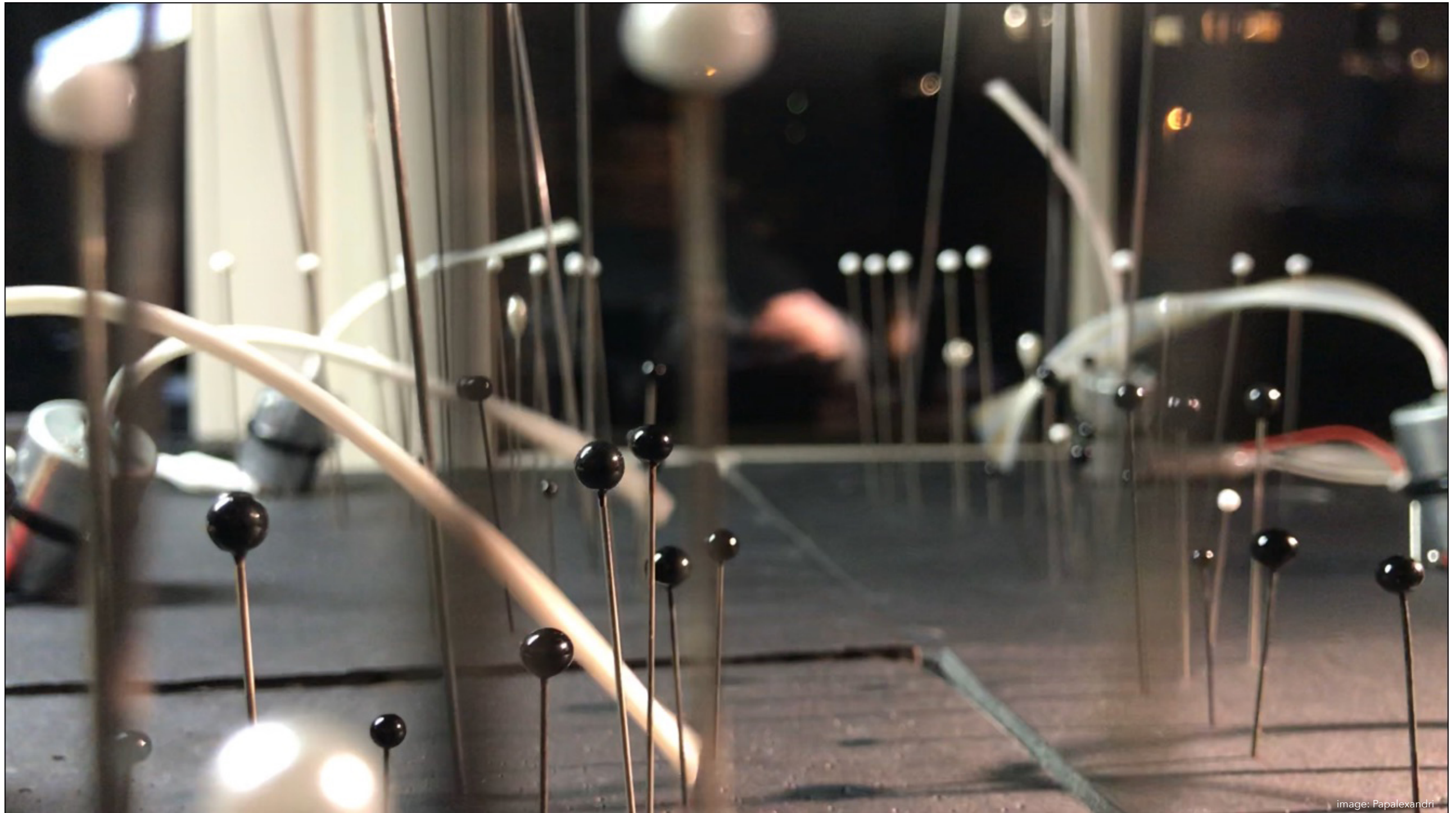
Supported by: Swedish Arts Council and the

Grekisk konstmusikfestival (Greek Art Music Festival)

Trio for prepared motors, amplified foam board, and 100 glass head pins.

Contact explores the micro sounds within materials through physical interaction to create minimal but rather complex organic sounds and textures. It is based on the idea of simplicity that leads to complex behaviors. In this piece, Papalexandri explores a new paradigm in my work by 'programming' with materials.

The sounds are produced when certain motor-driven flexible "tentacles" come in contact with moveable metallic pins, which can be inserted and removed by dynamic human performers, like an instrument that requires constant tuning. Different tones are struck in an emergent, errand manner, making the performer listen intensively, interacting as it were with a live organism. The foam board is used here as a resonator (transducer) and ideal material to hold the pins. Musical parameters, such as rhythm, pitch, and timbre, are determined here by the behavior of materials.



Marianthi Papalexandri Alexandri: Contact, 2018
motors, silicone, vintage pins, foam board, contact mics
Courtesy of the artist

Modular | n°2 – speaking of membranes



image: Pe Lang

Marianthi Papalexandri Alexandri & Pe Lang, *modular | n°2 speaking of membranes*, 2017
Photo by Pe Lang. Courtesy of the artists

Marianthi Papalexandri Alexandri

modular | n°2 – speaking of membranes

Collaboration with Pe Lang

2017

aluminum, rosin, silicone, steel, motors, nylon

200 x 200 x 200 cm

Commissioned by Donaueschingen

Exhibited at Art Plus Museum Donaueschingen

modular | n°2 – speaking of membranes is a site-specific sound sculpture that consists of 120 miniature speakers acoustically activated by a rosined motor-driven mechanism. A nylon thread is fastened through a hole at the center of the membrane; the end of the nylon thread is loosely secured on a motor-turned rosined wheel to produce friction. A sound is produced by the action of the rim of the rotating wheel rubbing the thread as the wheel is turned. The two surfaces alternate between sticking to each other and sliding over each other, with a corresponding change in the force of friction. The motor speed is reduced at the lowest speed. The slow-turning wheel creates changes in the tension of the thread, resulting in sounds (crackling impulses) in the membrane of the speaker.



Marianthi Papalexandri Alexandri & Pe Lang, *"modular | n°2 - speaking of membranes"*. Installation view, Museum Art Plus; Donaueschingen Musiktage, Donaueschingen, 2017
Photo by Pe Lang. Courtesy of the artists

Solo for Motor, Serpent and Brain Model



Marianthi Papalexandri Alexandri

Solo for Motor, Serpent and Brain Model

2017

120 x 50 x 30 cm

motor, serpent, silicone, nylon, wood, rosin

St. John's College Sound Artist in Residence

Sound Installation, Ashmolean Museum -Supersonic Event with the support of Oxford University Bate Collection of Music Instruments and the Department of Physiology Anatomy and Genetics

Marianthi Papalexandri Alexandri: *Solo for Motor, Serpent, and Brain Model*

motors, serpent, wood, rosin

120 x 50 x 30 cm

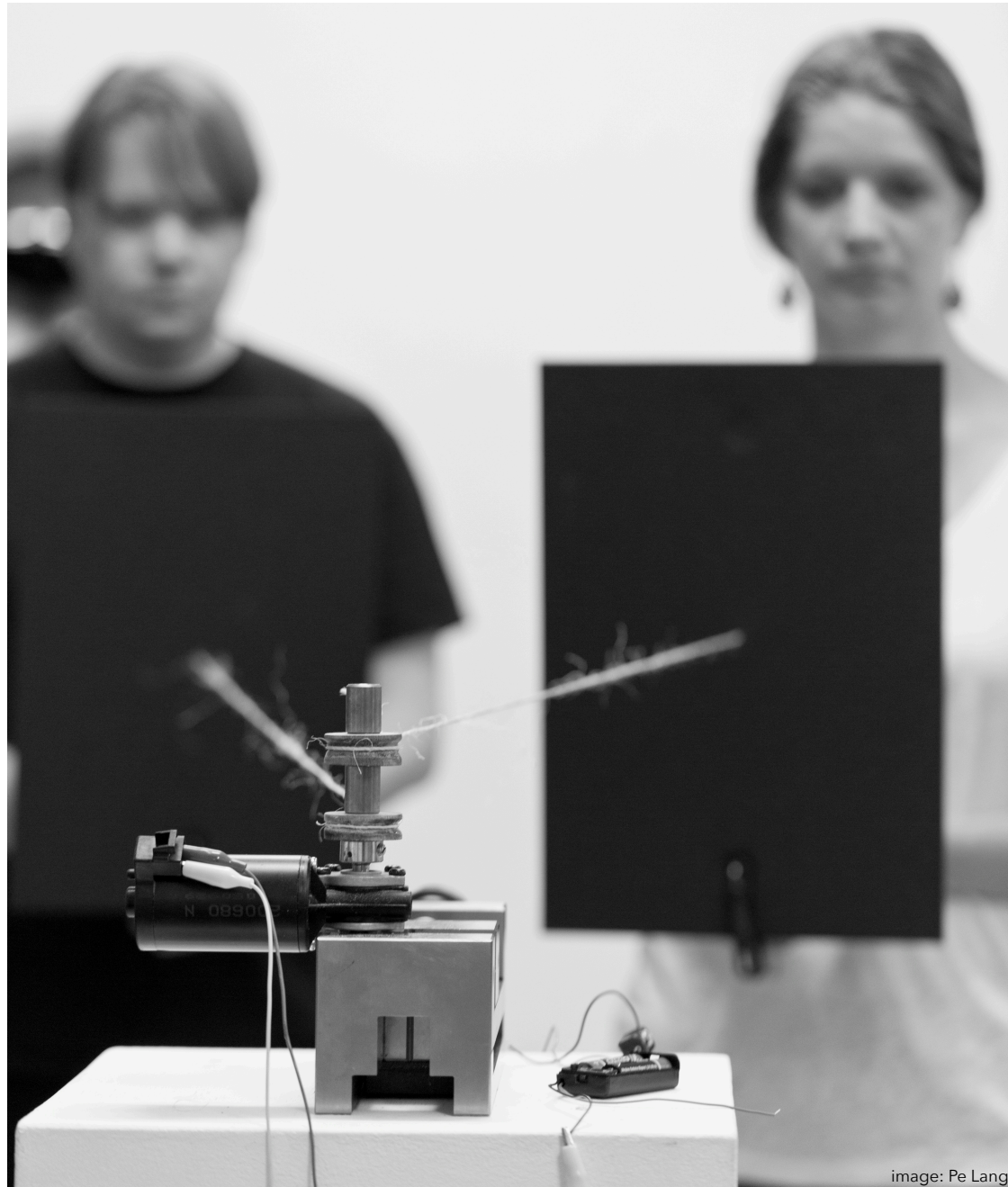
Photo courtesy of the artist



Marianthi Papalexandri Alexandri: *Solo for Motor, Serpent, and Brain Model*, 2017. Installation view, Ashmolean Museum, Oxford, 2017
Photograph courtesy of the artist

image: Papalexandri

Duo for motor and sound panels



Marianthi Papalexandri Alexandri: Duo for Motors and Sound Panels, 2016

Motor, foam board, twine, rosin, clamps, vise

Photo by Pe Lang. Courtesy of the artist.

Marianthi Papalexandri Alexandri

Duo for Motor and Sound Panels

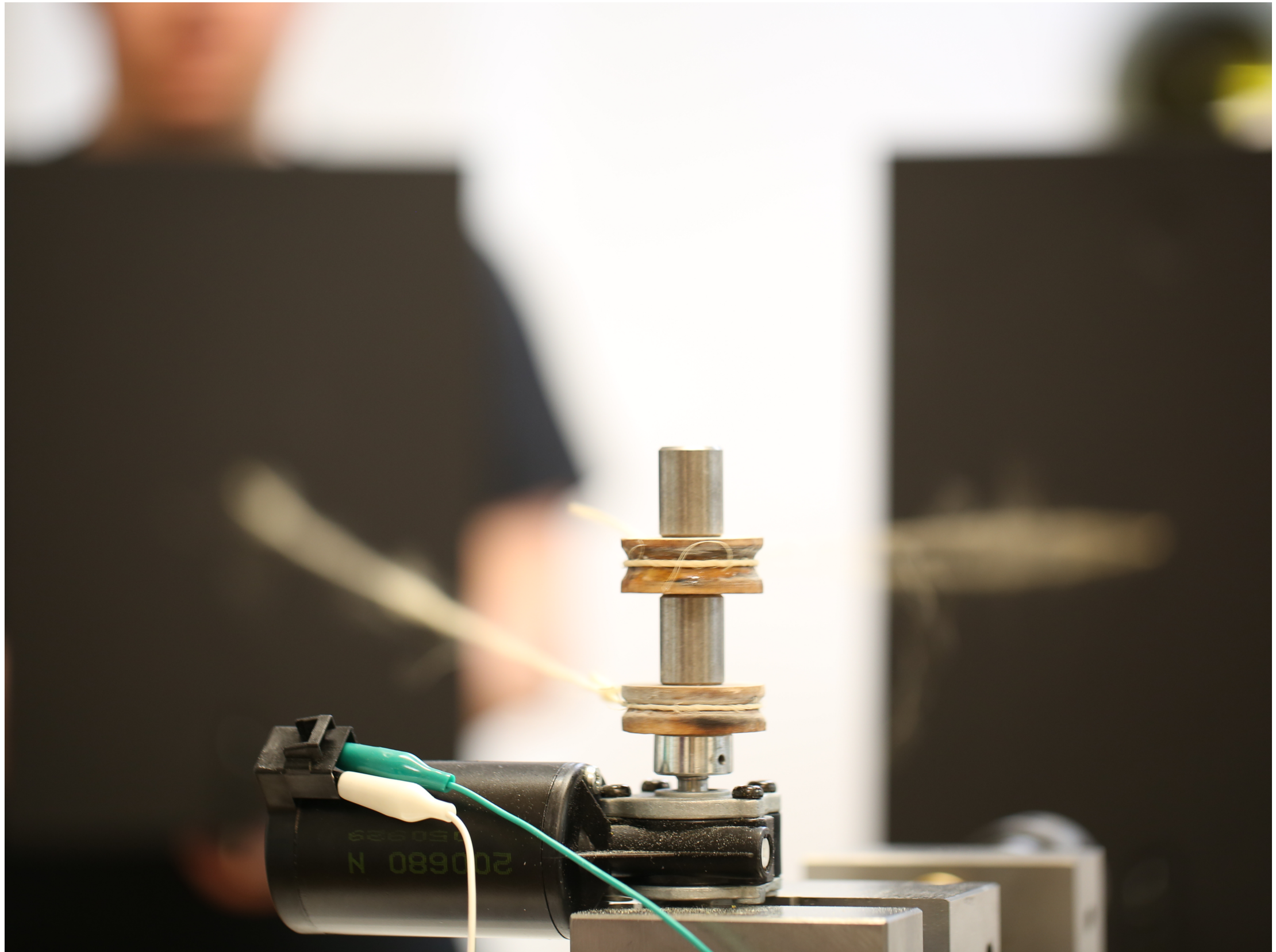
2016

motor, violin, foam board, silicone, thread, elastic cord, stainless steel, metal clip, wooden wheels, rosin

Commissioned by Hidden Mother with the support of the Swedish Arts Council.

In Duo for Motors and Sound Panels, a site-specific performative installation (premiered at the Vindöga Festival, Sandviken, Sweden), each performer holds a foam board (resonator) loosely secured and connected with twine to a rosined motor-driven mechanism to create friction. The surface –in this case, a rectangular piece of cardboard –acts as a membrane, instrument, and resonator simultaneously. The sounds are generated by the slow-moving rosined wheel while performers rotate the motor mechanism, thus creating a circle. The performer can influence the sound by controlling the tension of the twine or by applying force in different directions and parts of the resonator.

With this work, Papalexandri intends to explore a dynamic spatialization where the human functions as a mechanism, like clockwork (precision, accuracy, dynamic control). The performer here is asked to be sensitive to the acoustic and physical space; hear micro sounds; develop a close intimacy of shared musical experience; respond to, incorporate and even complete each other's actions and re-adjust rhythmical and physical movement and gestural materials. The length of the string that goes through the foam board can be determined by the actual size and dimension of a given object or space.



Marianthi Papalexandri Alexandri: *Duo for Motors and Sound Panels*, rehearsal view with Hidden Mother, 2016
Photo by Pe Lang. Courtesy of the artist.



image: Papalexandri

Duo for Motors and Sound Panels. 2016. Performance view with Megan Arns and Madison Greenstone of [Switch~ Ensemble], Milstein Hall, Ithaca, NY, 2018
Photo courtesy of the artist.



Video Still, *Duo for Motors and Sound Panels*, 2016. Performance view with Roberto Maqueda and Sara Mendez of CONTAINER Ensemble, Ackersmanhoff, Basel, 2020
Courtesy of the artist.

Solo for Motors and Strings



Marianthi Papalexandri Alexandri: *Solo for Motor and Strings*, 2016
Photo by Pe Lang. Courtesy of the artist.

Marianthi Papalexandri Alexandri

Solo for Motors and Strings

2016

motors, violin, foam board, silicone, thread, elastic cord, metal clip, wooden wheels, rosin

Composition Commissioned by Ultima Festival 2016 with the support of Ernst Von Siemens Music Foundation

Written for Karin Hellqvist

Sound devices created by Papalexandri and Pe Lang

In *Solo for Motors and Strings*, Papalexandri stretches the ways in which an instrument is merged into a sound sculpture and vice versa. She developed a motor-driven stretchable tensioned bow and other materials that can move across all four strings of the violin, creating continuous sounds and textures. The stretchable belt is looped around the motor-driven wheel, and a second wheel is operated by the performer. When the motor is turned on, the powered wheel turns the belt which turns the second wheel. The performer controls and influences the sound by increasing or decreasing the belt's tension. The composition emerges from the interaction between the performer and their instruments, also a challenging form, as a composition emerges out of sound sculpture.



Marianthi Papalexandri Alexandri: *Solo for Motor and Strings*, rehearsal view with Karin Hellqvist (2016)
Photo by Pe Lang. Courtesy of the artist.

Sound Sculpture I, II, III



image: Pe Lang

Marianthi Papalexandri Alexandri

Sound Sculpture I, II, III

Collaboration with Pe Lang

2015

motors, batteries, cotton, foam board, granite, stainless steel, polyacetal, mechanic parts

83 x 15 x 15 cm

edition 1/5

The three kinetic sound sculptures control and put physical forces into action with a captivating elegance. The work combines precise self-made mechanical systems with motors, rosined plastic wheels, cotton threads, steel, metal chain, lightweight foam board, granite, and rubber. The sounds produced when certain structures come into contact with each other, different tones of clicks and ticks, mechanically programmed and generated by the slow-moving rosined wheel, gradually erode, and a metal chain starts to "dance" in a captivating and fascinating manner.

Marianthi Papalexandri Alexandri & Pe Lang: *Sound sculptures I*

Installation view, Galerie Denise René, Paris, 2019

Photo by Pe Lang. Courtesy of the artists



Marianthi Papalexandri Alexandri & Pe Lang: *Sound sculptures I.II.III*, installation view, Galerie Anhava, Helsinki, 2015
motor, granite, metal, foam board, silicone,
Photo by Pe Lang. Courtesy of the artists



Marianthi Papalexandri Alexandri & Pe Lang, *Sound Sculptures I, II, III*, 2015. Installation view, Ashmolean Museum, Oxford, 2017
IWPHOTOGRAPHIC © Ashmolean Museum, University of Oxford

Speaking of membranes



Marianthi Papalexandri Alexandri

Speaking of Membranes

Collaboration with Pe Lang

2014

aluminum, rosin, silicone, steel, motors, nylon

200 x 200 x 200 cm

Commissioned by Le Bon Accueil - Lieu d'art contemporain

La Chapelle Saint-Joseph de Montfort / Meu, France

Speaking of membranes is a sound sculpture comprising 136 miniature speakers acoustically activated by a rosined motor-driven mechanism. A nylon thread is fastened through a hole at the center of the membrane; the end of the nylon thread is loosely secured in a motor-turned rosined wheel to produce friction. Sound is produced by the action of the rim of the rotating wheel rubbing the thread as the wheel is turned. The two surfaces alternate between sticking to each other and sliding over each other, with a corresponding change in the force of friction. The motor speed is reduced at the lowest speed. The slow rotation of the wheel creates changes in the tension of the thread, resulting in sounds (crackling impulse) in the speaker's membrane.

Marianthi Papalexandri Alexandri & Pe Lang, modular | n°2 speaking of membranes, 2014

200 x 200 x 200 cm

Photo by Pe Lang. Courtesy of the artists

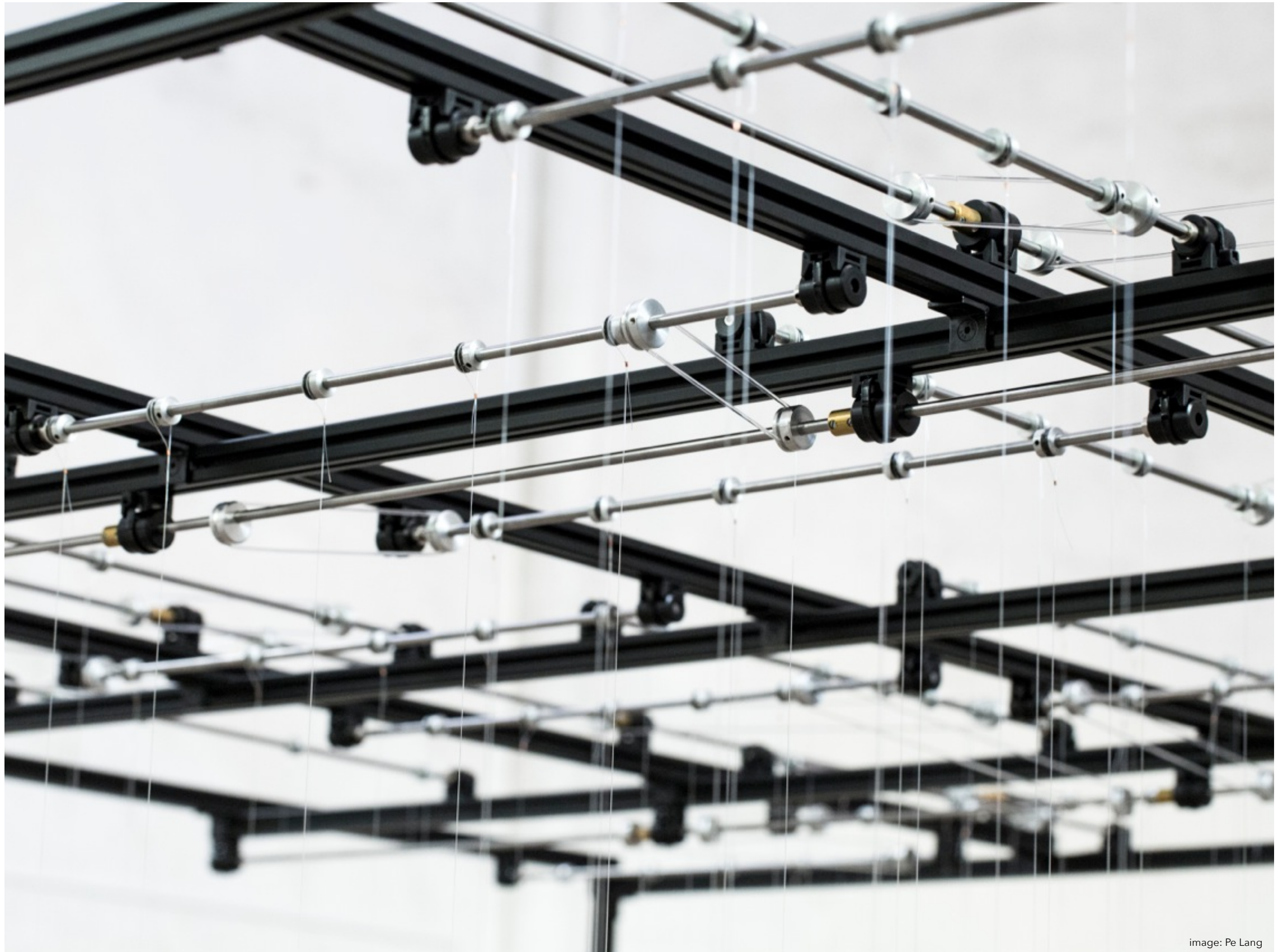


image: Pe Lang

Marianthi Papalexandri Alexandri & Pe Lang, *modular | n°2 speaking of membranes*, 2014. Installation view, La Chapelle Saint-Joseph de Montfort / Meu, France, 2014
Photo by Pe Lang. Courtesy of the artists



image: Pe Lang

Marianthi Papalexandri Alexandri & Pe Lang, *modular | n°2 speaking of membranes*, 2014. Installation view, La Chapelle Saint-Joseph de Montfort / Meu, France, 2014
Photo by Pe Lang. Courtesy of the artists



image: Pe Lang

Marianthi Papalexandri Alexandri & Pe Lang, *modular | n°2 speaking of membranes*, 2014. Installation view, La Chapelle Saint-Joseph de Montfort / Meu, France, 2014
Photo by Pe Lang. Courtesy of the artists

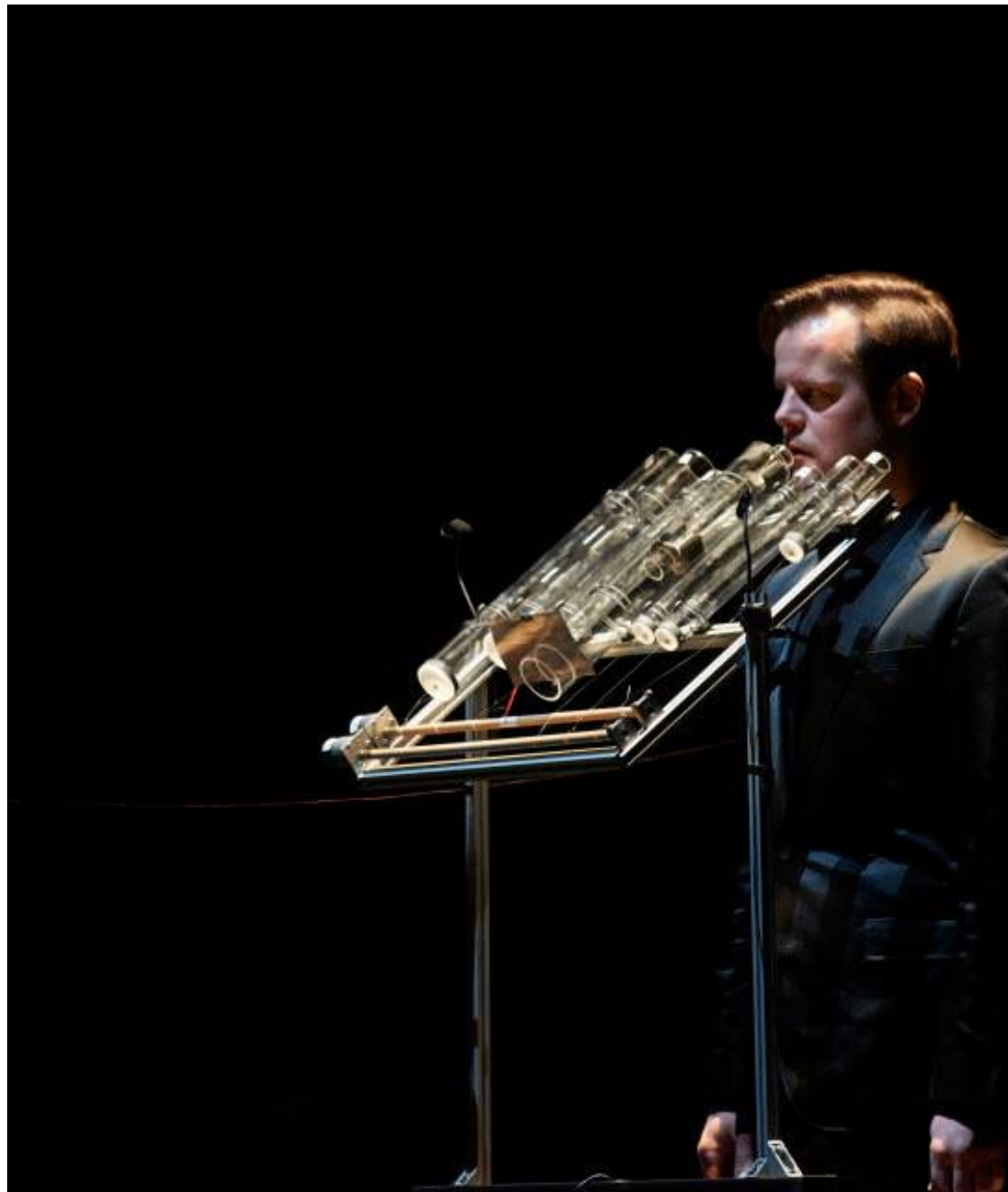


Marianthi Papalexandri Alexandri & Pe Lang, *modular | n°2 speaking of membranes*, 2014. Installation view, Galerie Anhava, Helsinki, 2015.
Photo by Pe Lang. Courtesy of the artists



Marianthi Papalexandri Alexandri & Pe Lang, *modular | n°2 speaking of membranes*, 2014. Installation view, EMMA Museum of Modern Art, ESPO, 2017
Photo by EMMA. Courtesy of the artists

Untitled VI



Marianthi Papalexandri Alexandri: *Untitled VI*, (2014)
Photo by ECLAT festival.

Marianthi Papalexandri Alexandri

Untitled VI

2014

aluminum, acrylic, silicone, rubber, steel, motors, nylon, wood

Commissioned by Neue Vocalsolisten for the ECLAT festival of New Music, Stuttgart. Kindly be supported by Ernst von Siemens Musikstiftung.

In *Untitled VI*, the three vocalists are singing with modified resonant tubes and motors, the Greek word "akousate" means to listen attentively. What happens when voice and singing are mediated and controlled with motor-driven resonant bodies? How does this act of singing change the physical and imagined presence of the voice? How does it affect the process of intensive listening to one's own voice, to one another, and to external sounds? Exploring these questions, Papalexandri encourages hearing the resonances between different voices and bodies.

text: Zeynep Bulut



image: ECLAT festival

Marianthi Papalexandri Alexandri: *Untitled VI*, performance/installation view with Neue Vocalsoliten, ECLAT Festival, Stuttgart, Germany
Photo by ECLAT festival.

Untitled V



Marianthi Papalexandri Alexandri & Pe Lang, *Untitled V*, 2013
Installation View, Tokyo International Art Fair, 2017
80 x 40 x 20 cm
Photo by Pe Lang. Courtesy of the artists

Marianthi Papalexandri Alexandri

Untitled V

Collaboration with Pe Lang

2013

aluminum, rosin, silicone, steel, motor, nylon

80 x 40 x 20 cm

TONE plant, Standing Pine Gallery, Nagoya, Japan 2013

Kunsthal Aarhus, Denmark 2014

Commissioned by SPOR Festival

Untitled V is a sound sculpture with miniature speakers acoustically activated by a motor-driven mechanism.

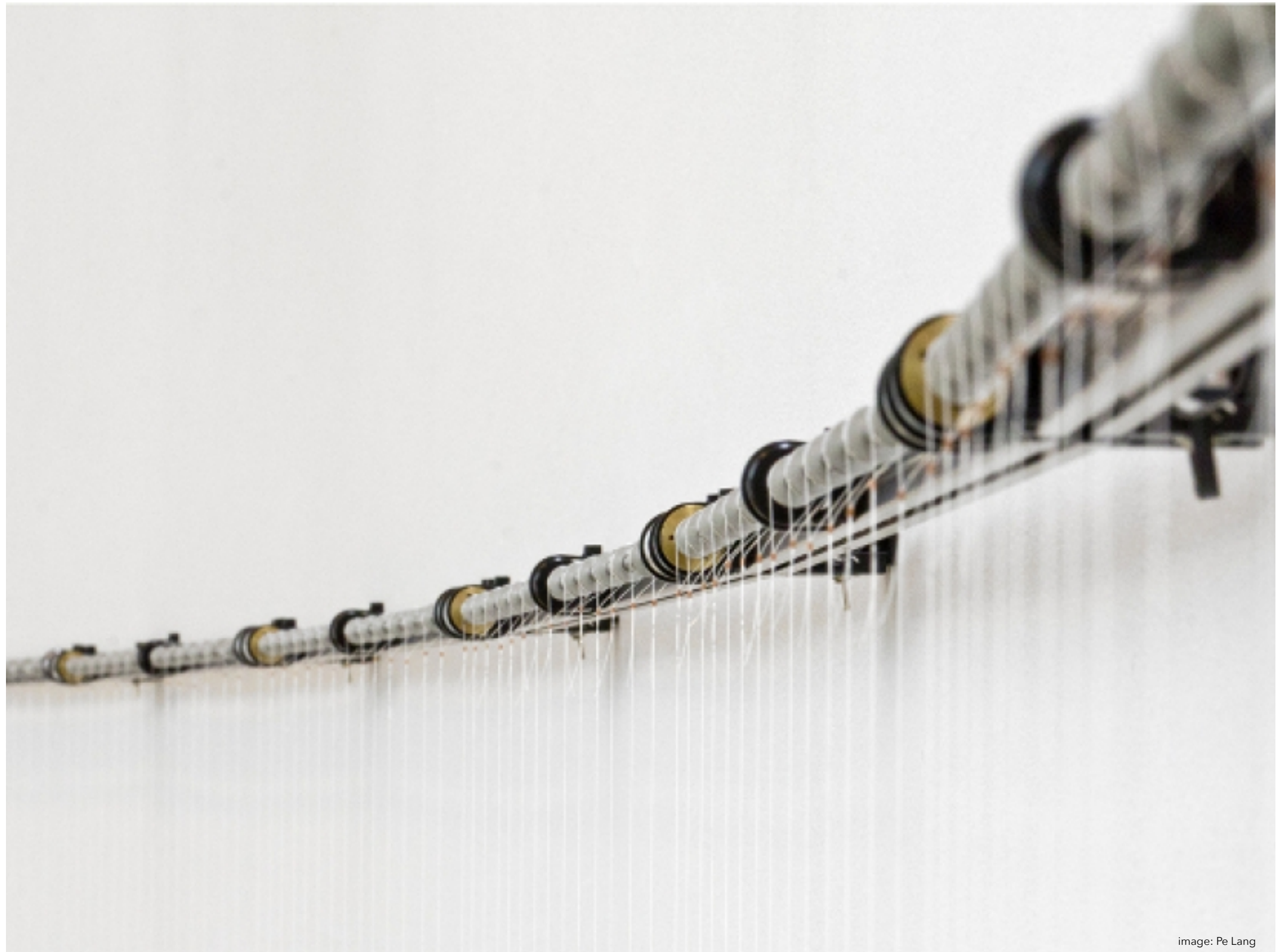


image: Pe Lang

Marianthi Papalexandri Alexandri & Pe Lang, *Untitled V*, 2013. Installation view, Kunsthall Aarhus , 2013

500 x 100 x 20 cm

Photo by Pe Lang. Courtesy of the artists



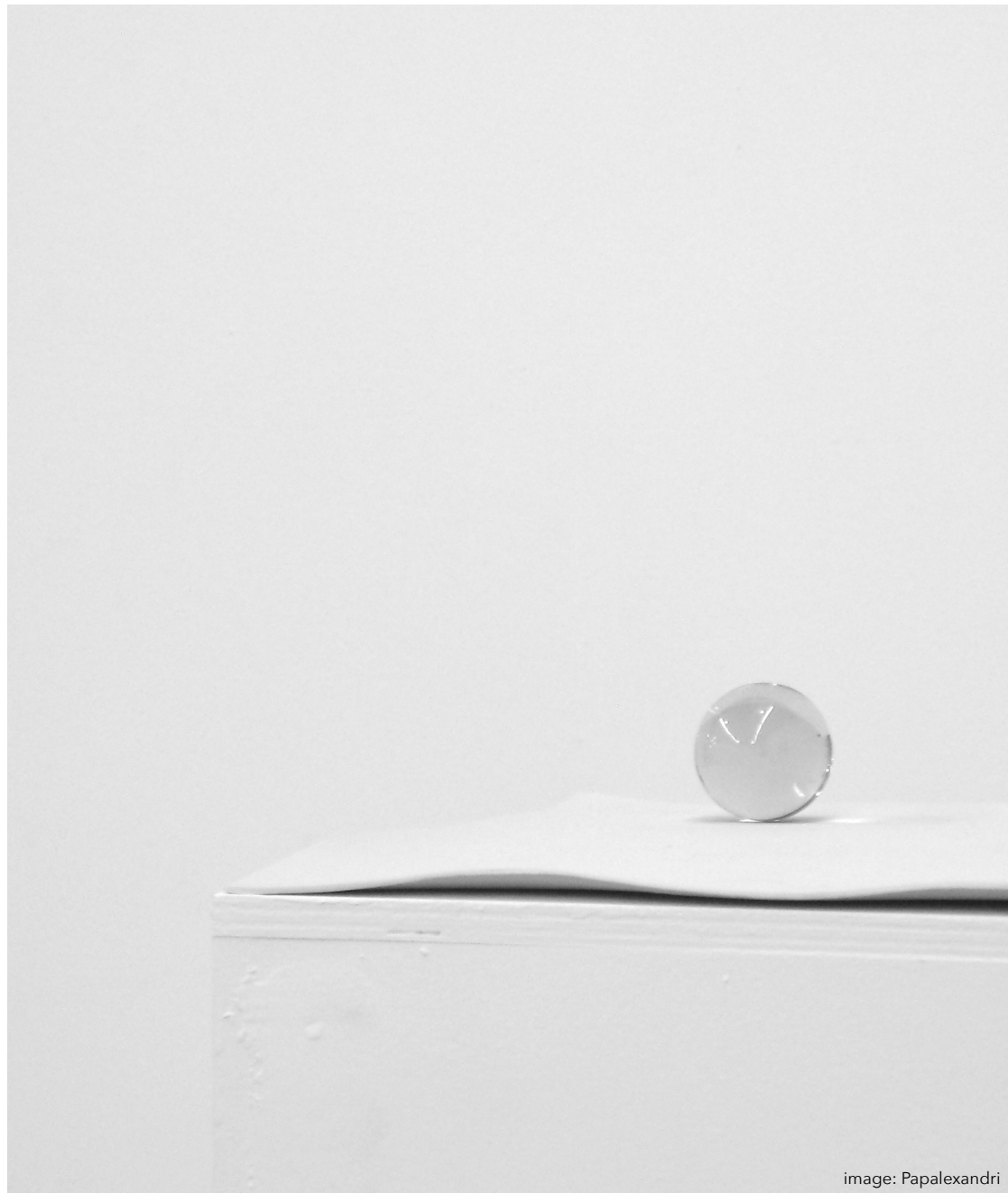
Marianthi Papalexandri Alexandri & Pe Lang, *Untitled V*, 2013. Installation view, detail, Kunsthall Aarhus , 2013

500 x 100 x 20 cm

Photo by Pe Lang. Courtesy of the artists

image: Pe Lang

Sound object I



Marianthi Papalexandri Alexandri: Sound Object 1 (2013)

aluminum, acrylic, motor, wood, ceramic, glass

30 x 30 x 90 cm

Photo Courtesy of the artists

Marianthi Papalexandri Alexandri

Sound Object I

2013

aluminum, acrylic, motor, wood, ceramic, glass

30 x 30 x 90 cm

Standing Pine Gallery

Galerie Anhava

Two glass spheres are placed on top of a thin white ceramic surface that covers the top part of a white wooden plinth balanced on a shaking platform.

A motor-driven mechanism gives a gentle push to the plinth, allowing the spheres to move each time in different directions. The sound of the spheres rubbing against the ceramic surface can then be heard.

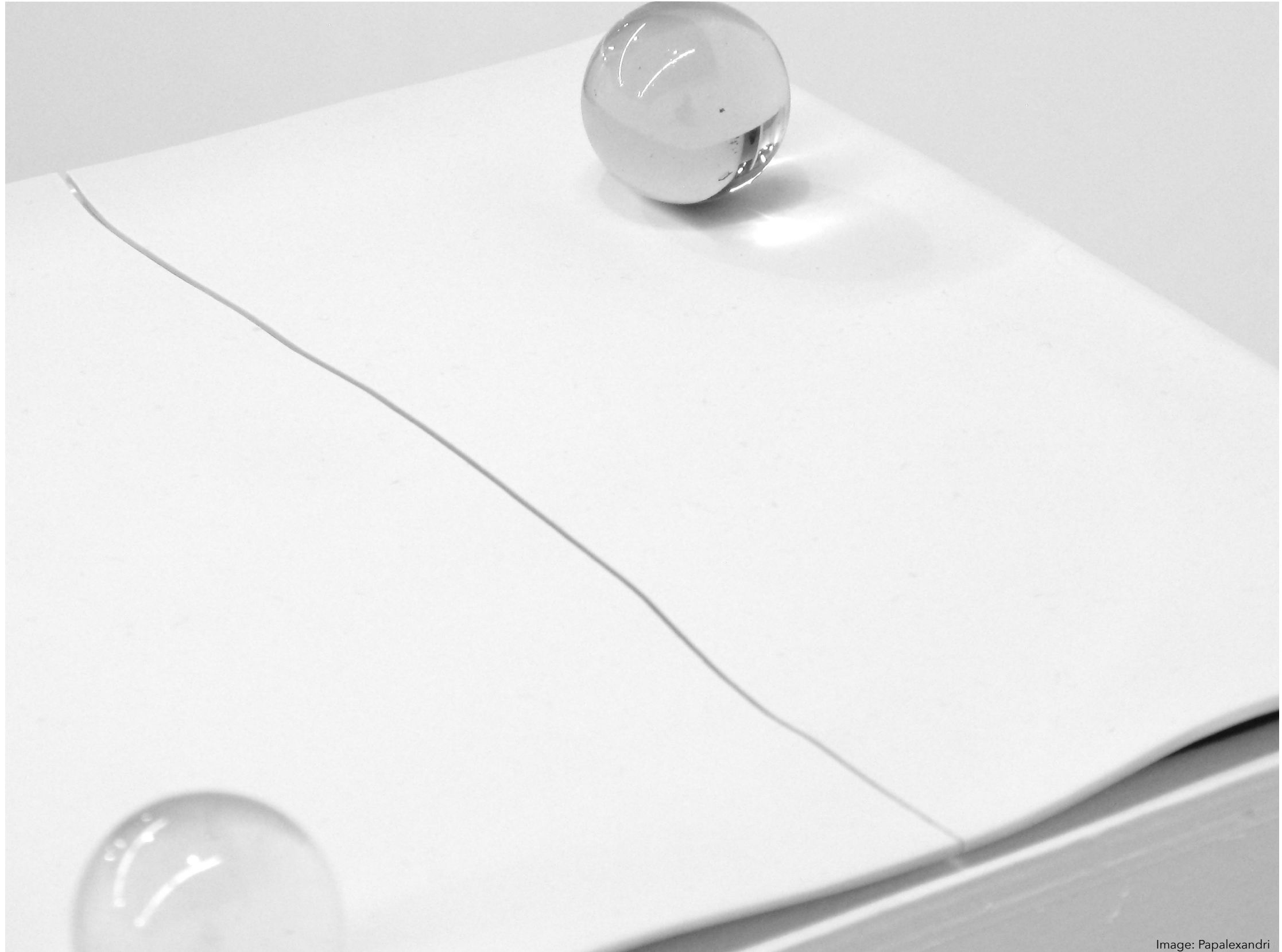


Image: Papalexandri

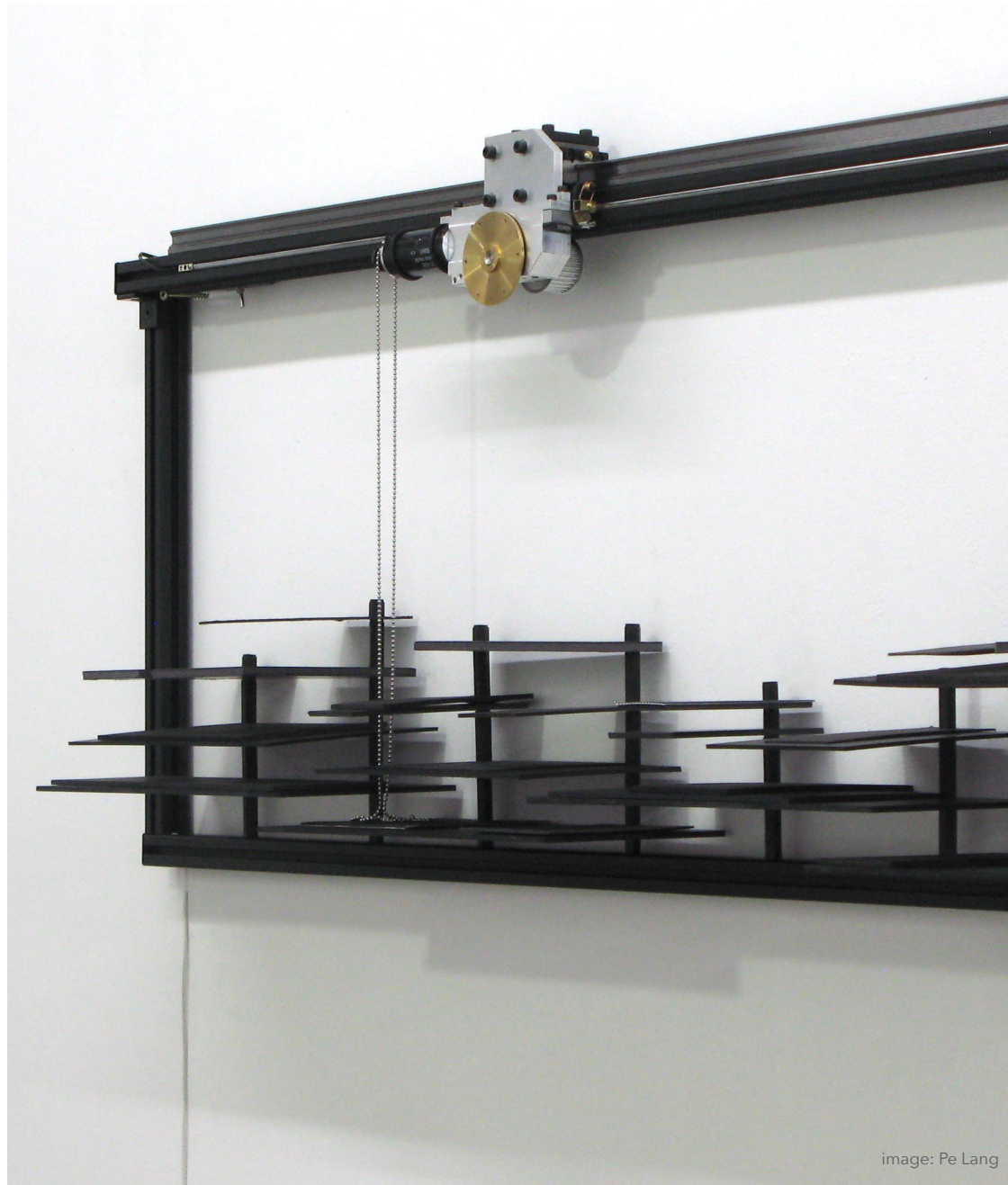
Marianthi Papalexandri Alexandri: *Sound Object I*, 2013. Installation view, detail, Standing Pine Gallery, Nagoya, Japan, 2013
Photo Courtesy of the artists



Image: Papalexandri

Marianthi Papalexandri Alexandri, *Sound Object 1*, 2013. Installation view, Galerie Anhava, Helsinki, 2015
Photo Courtesy of the artists

Sound architecture



Marianthi Papalexandri Alexandri

Sound Architecture

Collaboration with Pe Lang

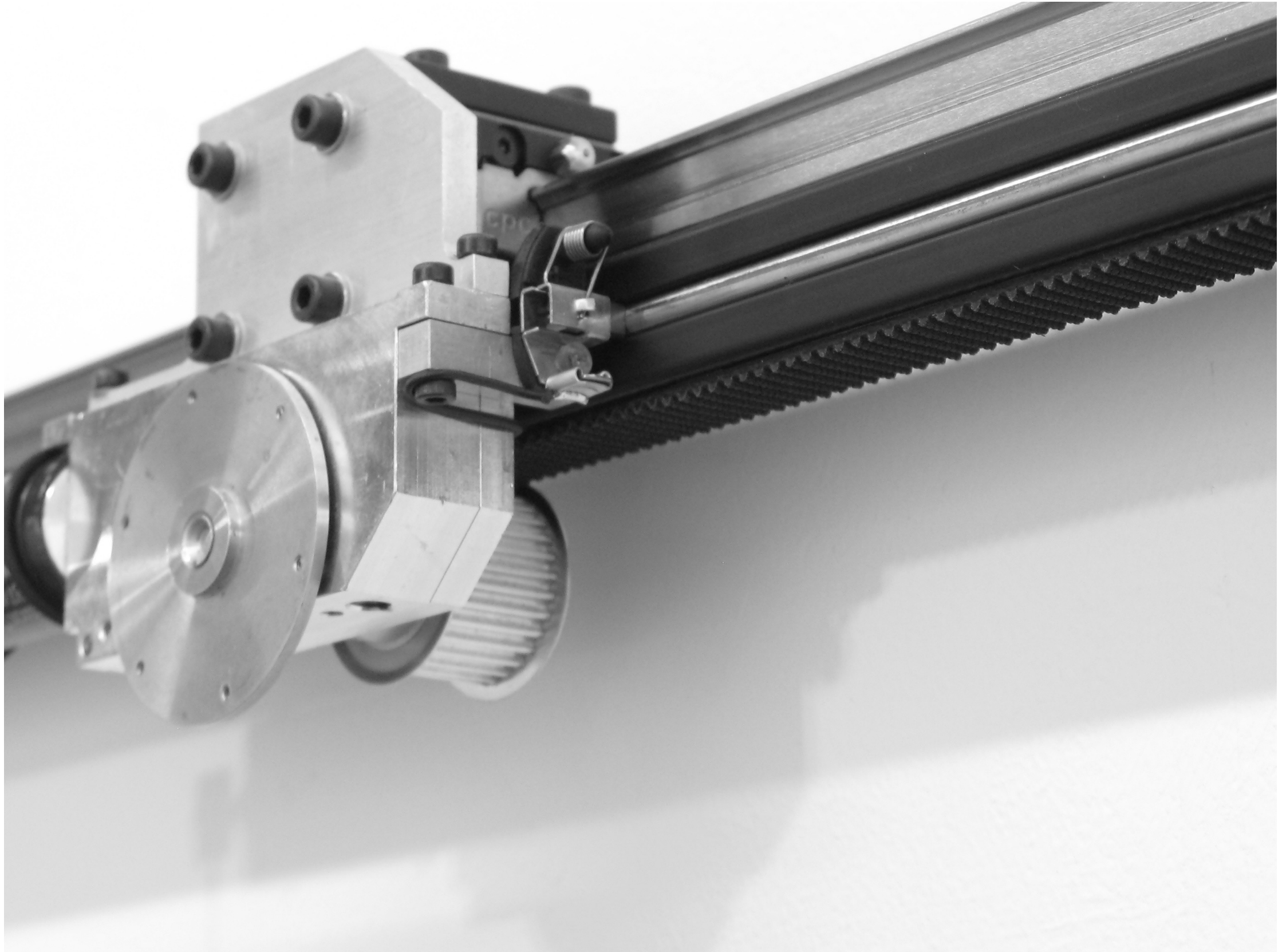
2013

motor, aluminum, metal, brass, plastic, paper

Standing Pine Gallery in Nagoya, Japan

Sound Architecture is a sound sculpture mounted on the wall, consisting of a motor-driven linear mechanism with a long chain attached that comes in contact with various black square surfaces to create sound.

Marianthi Papalexandri Alexandri & Pe Lang, *Sound Architecture*
Photo Courtesy of the artists



Marianthi Papalexandri Alexandri & Pe Lang, *Sound Architecture*, 2013. Installation view detail, Standing Pine Gallery, Nagoya Japan, 2013
Photo by Pe Lang. Courtesy of the artist

chesSound



Still from *chesSound* (2012)

Marianthi Papalexandri Alexandri

chesSound

2013

Drawing pieces: an encounter between art and chess, Akademie Schloss Solitude

Sound video installation/performance for prepared chess written for Russian Grandmaster Vera Nebolsina.

chesSound solo for prepared chess was developed in collaboration with Nebolsina and Hirakawa (video). The work establishes a dialogue between chess, sound, and image. Preparation introduces structural and functional possibilities by defining musical sections; affecting the form of playing; alerting the habitual perceptions of the performer; as well as determining speed, dynamics, and other musical parameters. In particular, the work examines the same slow, repetitive physical gestures under different conditions. By questioning the function of gestures and sounds, *chesSound* invites both the performer and listener into an evocative private sound-visual world as well as to new ways of engaging with chess and music, acoustically and visually. The video operates both as a self-reflexive and a compositional tool that facilitates extending the physical limits and possibilities of the performing body. It provides the possibility of exposing the detailed movements and gestures and making the sounds that come along with them audible and traceable.



Marianthi Papalexandri Alexandri: chesSound, 2012
Photo courtesy of the artist

Quartet For Motors and Resonant Bodies



Marianthi Papalexandri Alexandri

Quartet For Motors and Resonant Bodies

2013

Commissioned by Yarn /Wire

bass drum, motors, steel, paper, piano, log drum,

Quartet for Motors and Resonant Bodies combines acoustic instruments (resonant bodies) and motor-driven devices that function both as sound sources themselves and as active preparations that determine speed, dynamics, and other musical parameters. The result is a slow, purposeful "unfolding" of sound: an intense procedural sequence of very few slow-motion movements makes, over time, sounds and textures that are both complex and concentrated.

Marianthi Papalexandri Alexandri, *Quartet for Motors and Resonant Bodies*, 2013

Photo courtesy of the artist



Still from *Quartet for Motors and Resonant Bodies*

Solo for Motors and Resonant Body



Marianthi Papalexandri Alexandri

Solo for Motors and Resonant Body

2012

motors, wood, piano

Commissioned for the "faithful! Fidelity and Betrayal of Musical Interpretation" festival. Written and premiered by Ernst Surberg. Akademie Schloss Solitude and x-track production provided generous support.

Solo for Motors and Resonant Body uses motors prepared with a wooden wheel and placed in different locations inside the piano (on the strings, next to the nails, etc.) in such a way that it allows them to move, spin, and behave in a way that is similar to a live organism, producing an enormous variety of rhythms and sounds.

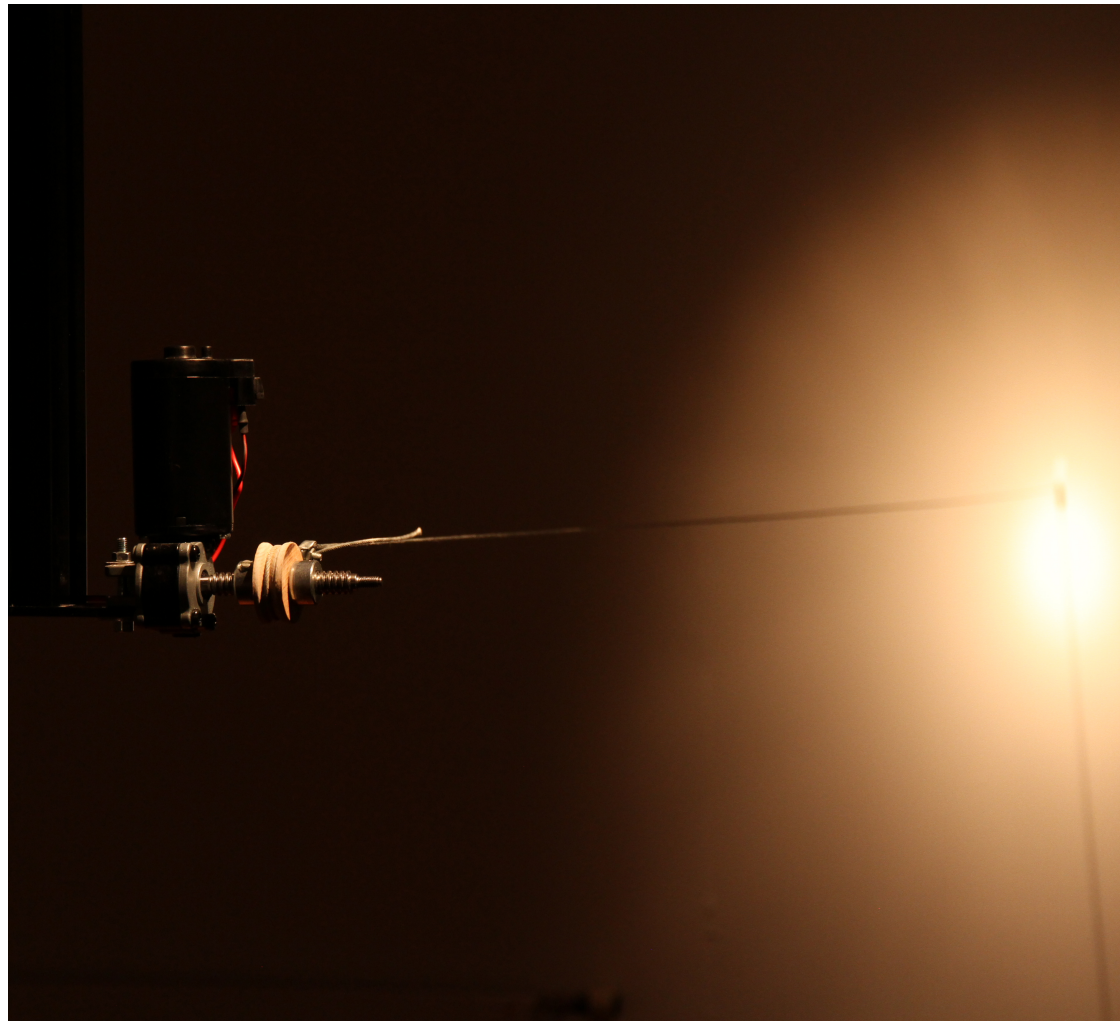
The wheels have been modified and shaped to produce different angles, so they come into contact with the strings in various ways. At the same time, the sound of the engine is amplified by the body of the piano. The performer can influence the sound by changing or operating the speed controller, which changes the engine sound of the motor.

Marianthi Papalexandri Alexandri, *Solo for Motor and Resonant Bodies*, 2012
Photo courtesy of the artist.



Solo for Motor and Resonant Bodies, 2012. Performance view with Marianthi Papalexandri Alexandri, Academy Schloss Solitude, Stuttgart 2012
Photo by Vera Nebolsina

Extensions



Extensions, 2012, installation view detail, Akademie Schloss Solitude, Stuttgart, 2012

Marianthi Papalexandri Alexandri

Extensions

2012

wood, steel, motor, aluminum

Horch!/Listen! Akademie Schloss Solitude

Sounds are entangled. They come from and travel around a variety of bodies. Continuous and liquid sounds do not necessarily arrive at presumed destinations. Embodied and imagined, their physical and imaginary connotations are intimately different. Even if sounds are habituated within the material culture of hearing and listening, they remain contingent, as they also mingle with one another. Sounds simultaneously change and are changed by their immediate physical environment. Such contingency can potentially draw our attention to what gets unnoticed, unseen, and unheard.

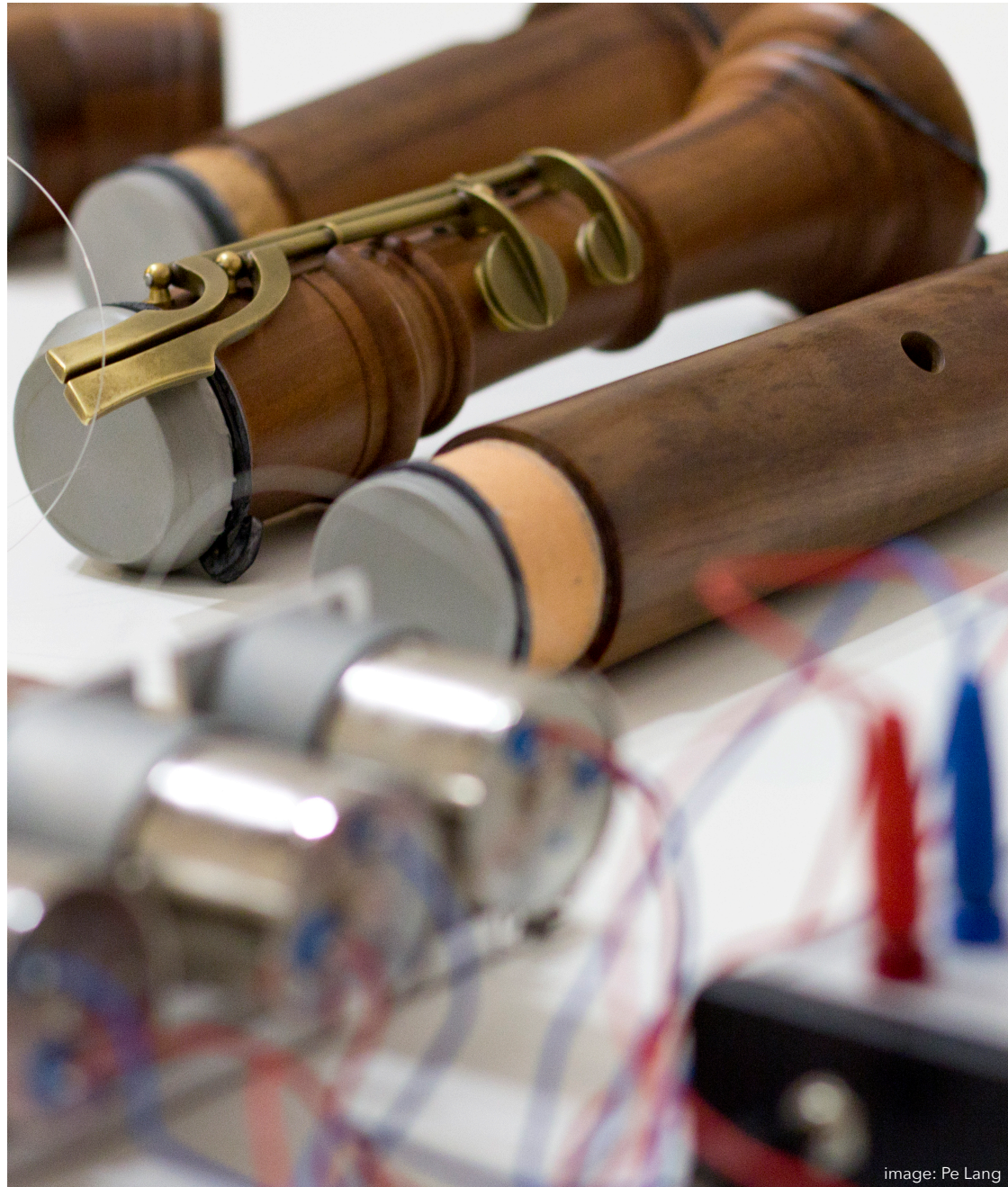
Marianthi Papalexandri-Alexandri's *Extensions* realizes this potential while marking the inaudible sounds in an invisible space. Installed in the "Unterer Hirschgang" the work points at seven locations. In each location, a steel wire that is connected to a special mechanical device acoustically activates an invisible surface. This configuration invites us to attentively hear and see the production of sound, the movement of the wire between the surface and the mechanical device. The seven locations vibrate both individually and together. Their spectrum of frequencies become audible both in their own marked zone and in dialogue with one another. They together turn the "Unterer Hirschgang" into a sounding body. *Extensions* then awakens the "Unterer Hirschgang" to a resonant space.

Text: Zeynep Bulut



Marianthi Papalexandri Alexandri, *Extensions*, 2012. Installation view, Academy Schloss Solitude *Stuttgart*, 2012
Photo courtesy of the artist

Untitled IV



Marianthi Papalexandri Alexandri, *Untitled IV*, 2012
Photo by Pe Lang. Courtesy of the artist

Marianthi Papalexandri Alexandri

Untitled IV

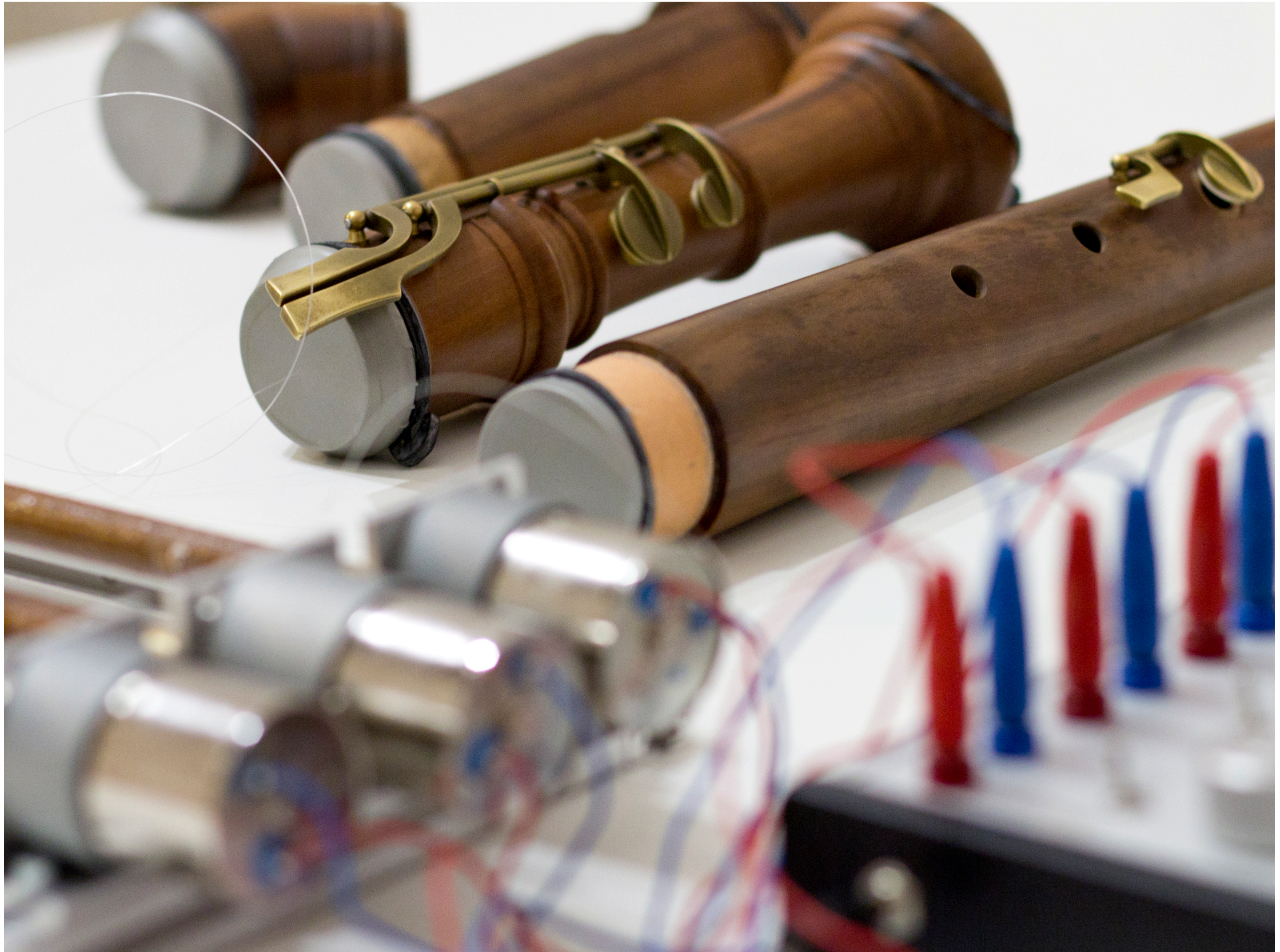
Sound devices by Papalexandri and Pe Lang

2012

Commissioned by QNG -Quartet New Generation and the Ultraschall Festival /
Berlin Musikinstrumenten Museum

Kindly supported by the Berliner Kompositionsstipendien 2011 and Academie
Schloss Solitude

Untitled IV is a composition and installation work consisting of four prepared recorders (19 parts), with one end open and the other closed with an elastic silicone membrane. A nylon line is fastened through a hole at the center of the membrane; the end of the nylon line is loosely secured to a wooden rosined motor-driven rod to produce friction. The sound is produced by the nylon line causing the membrane to vibrate by friction. The sound of *Untitled IV* can be influenced by manipulating the tension of the nylon lines, changing the speed of the motor, turning on and off the motors, and depressing the membrane with the fingers while it is vibrating to vary the pitch or by playing on the keys.



Marianthi Papalexandri Alexandri, *Untitled IV*, 2012
Photo by Pe Lang. Courtesy of the artist



Marianthi Papalexandri Alexandri, *Untitled IV*, 2012. Performance/ Installation view, with QNG, Ultraschall Festival, Museum of Musical Instruments Berlin, 2012
Photo by Pe Lang. Courtesy of the artist



Marianthi Papalexandri Alexandri, *Untitled IV*, 2012. Installation view, Museum of Musical Instruments Berlin, 2012

Photo by Pe Lang. Courtesy of the artist

Connector



Marianthi Papalexandri Alexandri: Connector, 2012

Photo by Pe Lang. Courtesy of the artist

Marianthi Papalexandri Alexandri

Connector

2011

THE SOUND OF NO-ONE-DAS Weekend Transmediale

Curated by Manuel Wischnewski

trombone bell, nylon, motor, silicon rubber, and wood

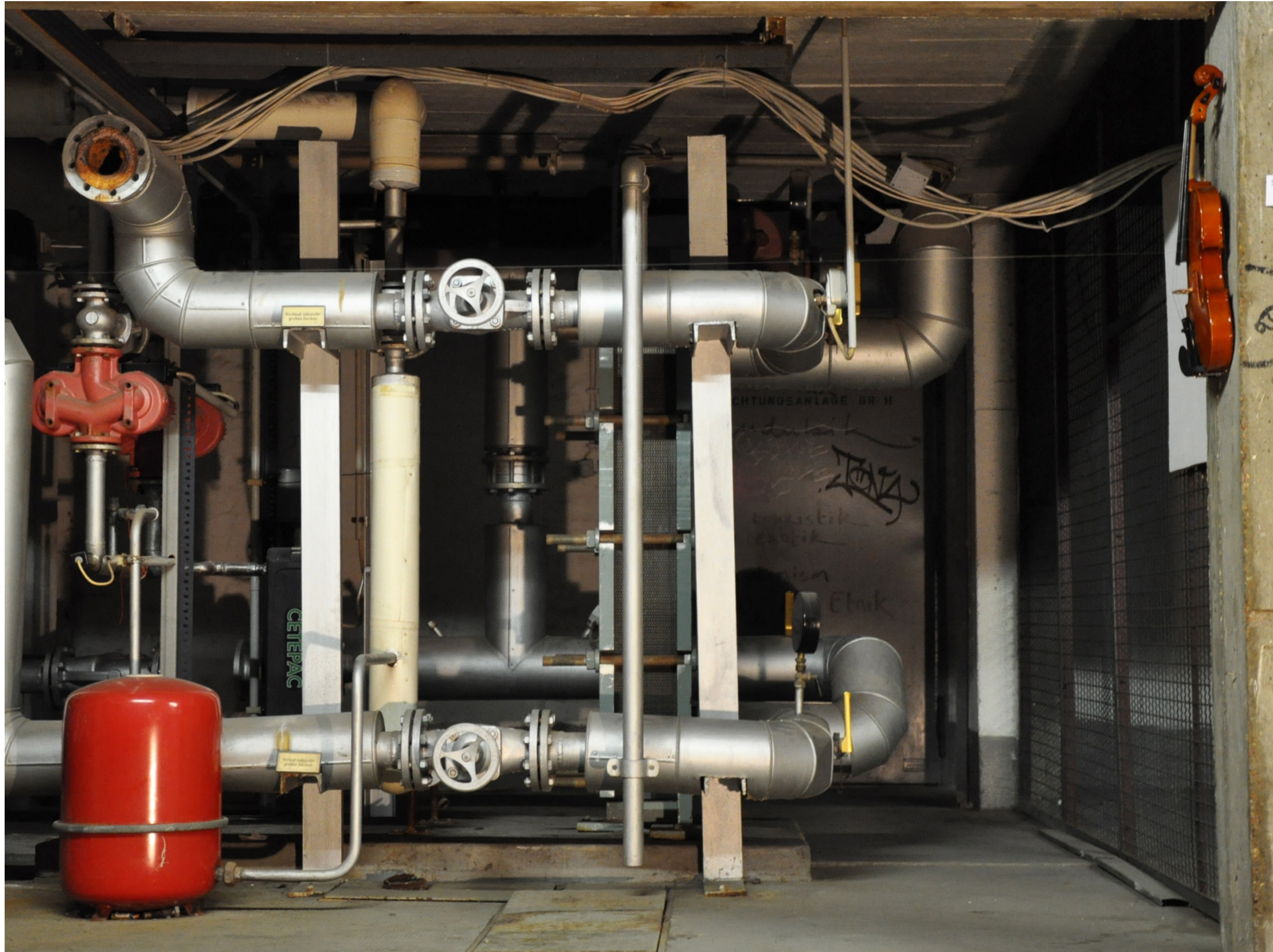
Connector implies a sonic interaction between instruments or sound objects that are connected to mechanical devices by nylon lines, both of which were previously presented in the form of a live performance. The same instruments or sound objects can now produce sounds autonomously, independent of a performer.



Marianthi Papalexandri Alexandri, *Connector*, 2011. Installation view, Transmediale Festival, Berlin, 2011
Photo by Pe Lang. Courtesy of the artist



Marianthi Papalexandri Alexandri, *Connector*, 2011. Installation view, Transmediale Festival, Berlin, 2011
Photo by Pe Lang. Courtesy of the artist



Installation view, *Connector*, Transmediale Festival, Berlin, 2011

Photo by Pe Lang. Courtesy by the artist

Untitled II



Untitled II, 2010, performance view with Pe Lang, Swissnex San Francisco, 2012
Courtesy of the artist

Marianthi Papalexandri Alexandri

Untitled II

Collaboration with Pe Lang
2010

motors, acrylic glass, nylon line, silicone

Untitled II is a work adaptable to any space that can be presented both as a sounding sculpture and as an instrument in the context of a solo live performance. *Untitled II* consists of seventeen clear acrylic cylindrical tubes with one end open, and the other closed with an elastic silicone membrane. To generate friction, a nylon line is fastened through a hole in the membrane's center; the end of the nylon line is loosely secured in an acrylic rosined motor-driven rod. The sound is produced by the nylon line, causing the membrane to vibrate by friction. The sound of *Untitled II* can be influenced by manipulating the tension of the nylon lines, changing the speed of the motor, turning on and off the motors, or by depressing the membrane with the fingers while it is vibrating to vary the pitch.

Untitled II creates and explores a soundscape of machine-produced long-sustained sounds and textures with organic character and without post-processing. Furthermore, it questions the role of the performer, highlighting the difference between performing and operating ("music as art" and "music as music").

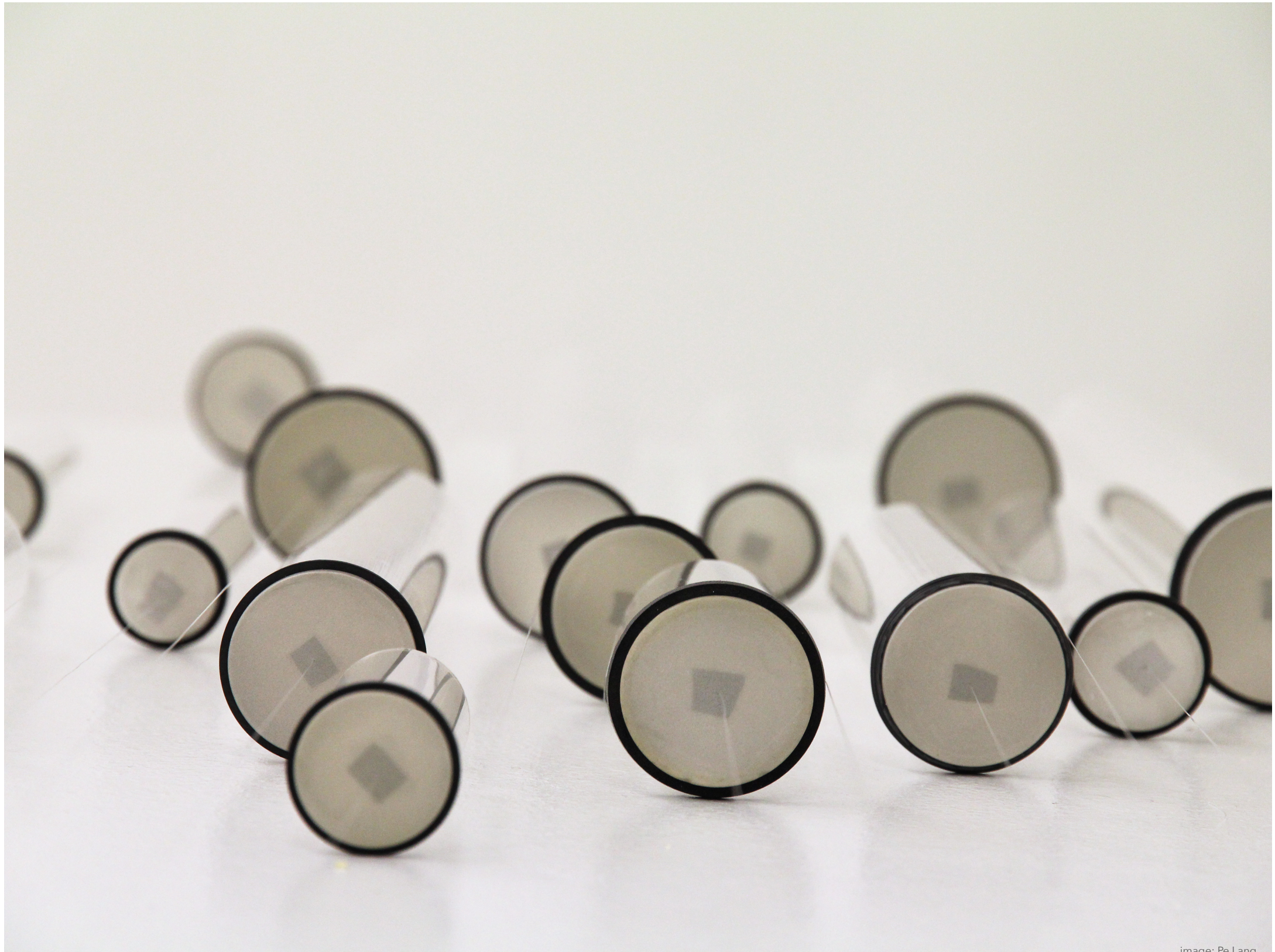


image: Pe Lang

Marianthi Papalexandri Alexandri & Pe Lang: *Untitled II* (2010)\
motors, acrylic, silicone, nylon, rosin, aluminum
Photo by Pe Lang. Courtesy of the artist



Marianthi Papalexandri Alexandri
Untitled II, Martin Gropius, 2016
image: Pe Lang

Marianthi Papalexandri Alexandri performing *Untitled II*, Martin-Gropius-Bau, Berlin 2016
motors, acrylic, silicone, nylon, rosin, aluminum
Photo by Pe Lang. Courtesy of the artist

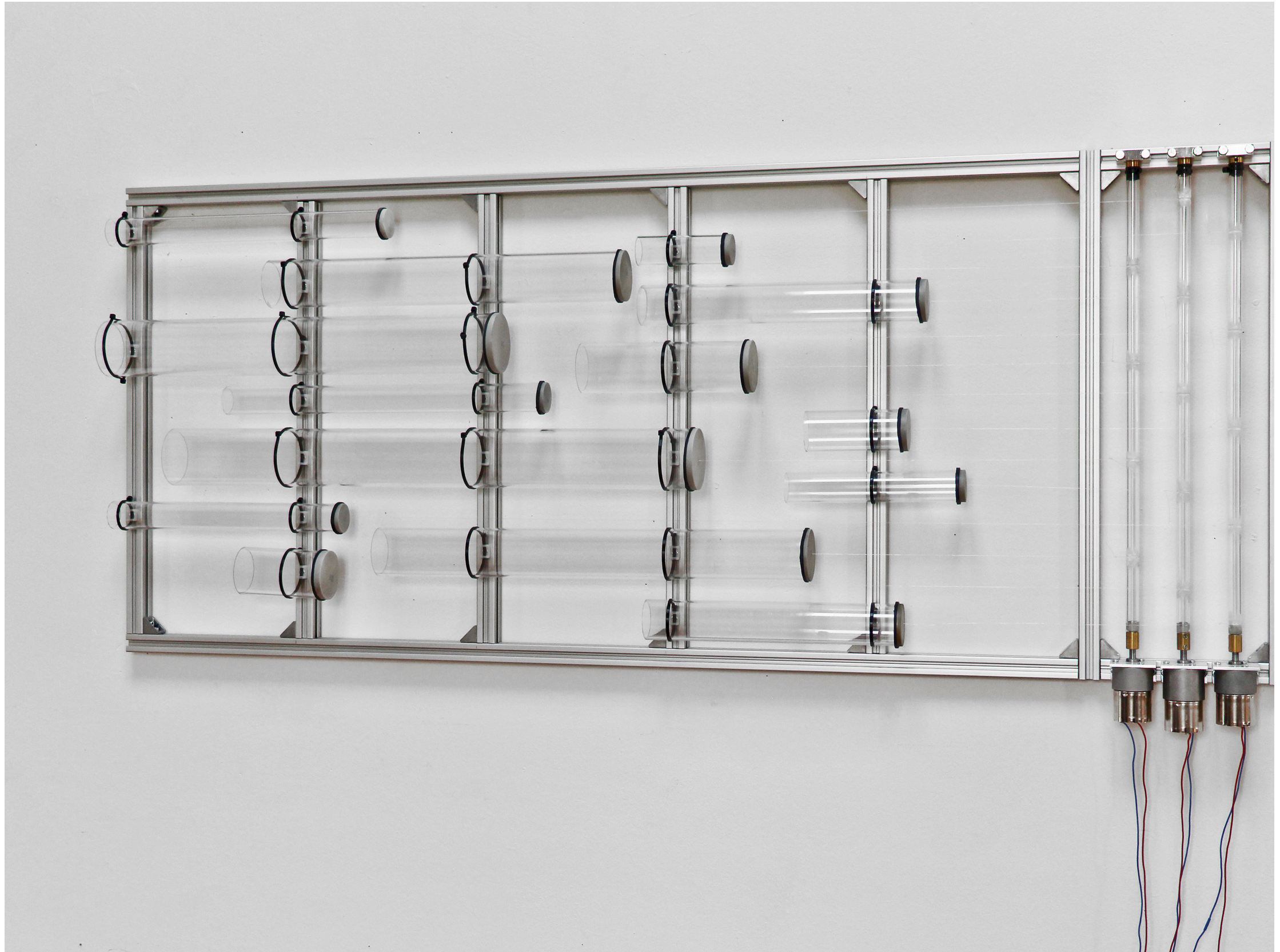


Untitled II, 2010, performance view with Marianthi Papalexandri Alexandri, Con Voce Festival Lucern, 2014
Photo by Pe Lang. Courtesy of the artist



Untitled II, 2010, Installation view, Ashmolean Museum, Oxford 2017
Photo courtesy of the artist,

image: Papalexandri



Marianthi Papalexandri Alexandri & Pe Lang, *Untitled II*, 2011. Installation view, Long Night Museum Stuttgart, 2012
Photo by Pe Lang. Courtesy of the artist

Operator



Marianthi Papalexandri Alexandri, *Operator*, 2010
Photo by Pe Lang. Courtesy of the artist.

Marianthi Papalexandri Alexandri

Operator

2010

fl, ob, cl, sx, vln, vla, vcl, pno and perc.

Commissioned by Ensemble Mosaik. Conductor: Enno Poppe

Sound devices and preparations were developed in collaboration with Pe Lang.

Operator questions the role of the performer highlighting the difference between performing and operating. *Operator* is a piece for nine instrumentalists to premiere by Ensemble Mosaik at the Dialoge Festival in Salzburg (December 2010). *Operator* expands on the idea of using motor-driven sound props that function both as sound sources and as active preparations determining the speed, dynamics, and other musical parameters. This process encourages the performer to listen proactively and become aware of the possibilities latent between him or her and the instrument.

This interaction between the performer and the instrument is particularly challenged with a new preparation developed for *Operator* that consists of a plexiglass tube prepared with an active speaker that is connected to a computer or iPod and attached to the end of each wind instrument. The sound (white noise, square wave, random noise) travels from the computer through the speaker and inside the instrument, which functions as a resonant body that the performer can “play” through the keys. Lastly, the iPod is connected to a four-channel speed controller operated by the conductor.



Marianthi Papalexandri Alexandri, *Operator*, 2010, Bow device, view, Berlin, 2010
Photo by Pe Lang. Courtesy of the artist.

Untitled



image: Pe Lang

Marianthi Papalexandri Alexandri

Untitled

2009

Commissioned by Electronic Music Studio (EMS) Stockholm.

Premiered by Erik Drescher, COMA Gallery Centre for Opinions in Music and the Arts, Berlin, Germany.

Untitled uses prepared acoustic instruments (bass flute, alto, and soprano flute head joint) and mechanized sound devices built in collaboration with artist Pe Lang, which function as preparations and as independent musical instruments. With these, I experiment with new body movements and sounds by making mechanisms that force and show different ways of interpreting music.

Untitled, performance view with Erik Drescher, COMA Gallery Centre for Opinions in Music and the Arts, Berlin, Germany.
Photo by Pe Lang. Courtesy of the artist.



Marianthi Papalexandri Alexandri: *Untitled*, installation view, COMA Gallery Centre for Opinions in Music and the Arts, Berlin, Germany
Photo by Pe Lang. Courtesy of the artist.



Marianthi Papalexandri Alexandri: *Untitled*, performance view with Erik Drescher, COMA Gallery Centre for Opinions in Music and the Arts, Berlin, 2009
Photo by Pe Lang. Courtesy of the artist.

Reciprocal



Marianthi Papalexandri Alexandri, *Reciprocal*, 2009

Photo by Pe Lang. Courtesy of the artist.

Marianthi Papalexandri Alexandri

Reciprocal

2009

IMPULS Composition Award

flute, contrabass clarinet, accordion, piano, drop machine, trombone, violin 1, violin 2, viola, cello, and double bass.

Commissioned by Klangforum Wien and the International Ensemble Academy of Graz.

Premiered by Klangforum Wien, Impuls Prize Concert at Helmut-List-Hall, Graz. Conducted by Enno Poppe.

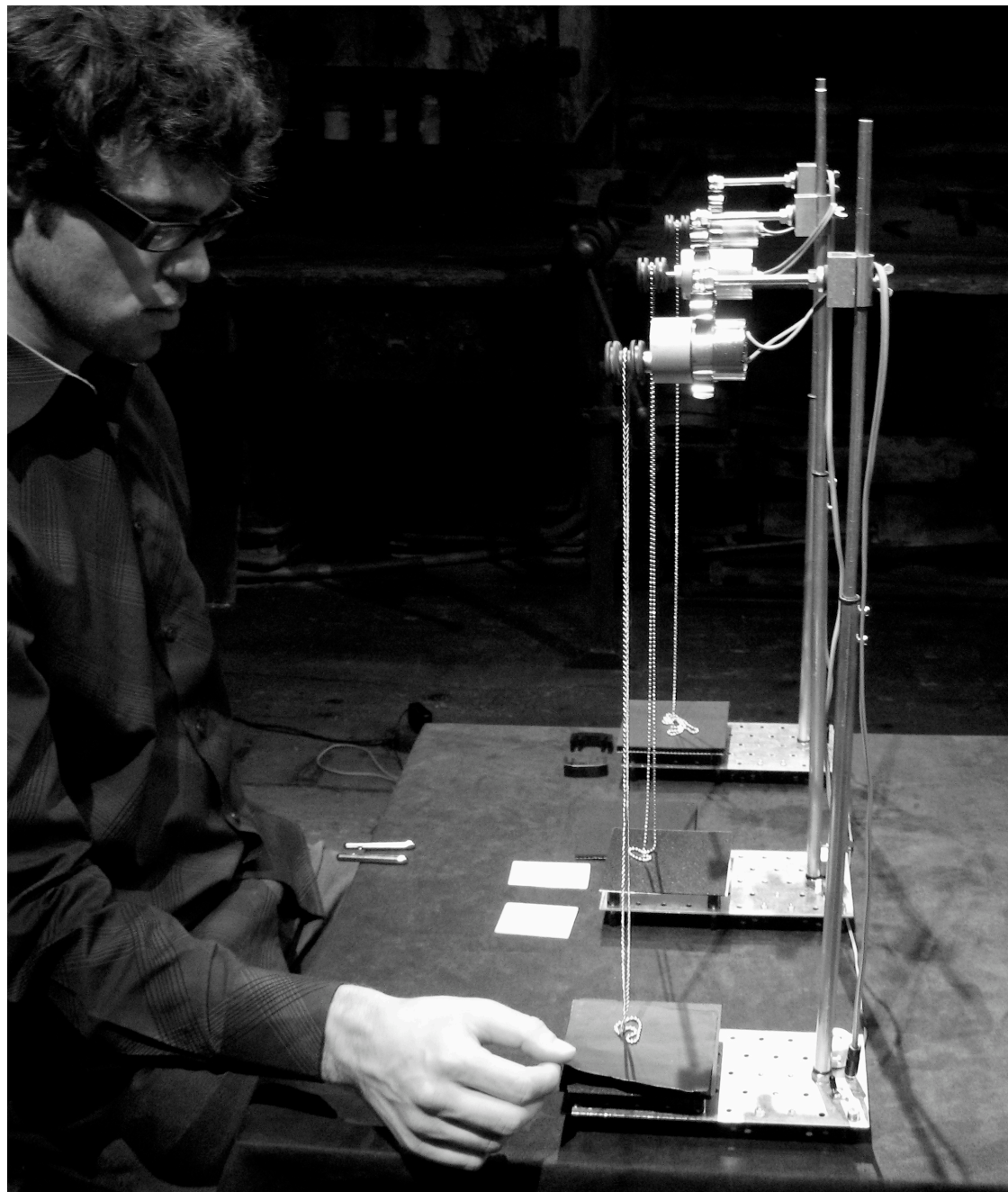
Preparations and devices designed by Marianthi Papalexandri-Alexandri.

A large part of Papalexandri's work is formed through the manipulation of conventional instruments by preparations. In manipulating the instrument, I constrain habitual actions to force more immediate reactions from the performer. Their reactions, in turn, allow new forms of behavior and communication in the ensemble. In addition to the preparations, we also combine new instruments, machines, and devices that function both as preparations and as independent instruments. *Reciprocal*, for 11 instrumentalists, continues to expand on these ideas by using preparations and devices that allow one to form a continuous



Marianthi Papalexandri Alexandri, *Reciprocal*, 2009
Photo by Pe Lang. Courtesy of the artist.

Warten



Warten, 2009. Performance view with Matt Jenkins, Wien Modern Festival Vienna, 2009
Photo by Pe Lang. Courtesy of the artist.

Marianthi Papalexandri Alexandri

Warten

Marianthi Papalexandri Alexandri

2009

World premiered at the Wien Modern Festival by percussionist Matthew Jenkins.

Instruments: chain machine by Pe Lang

Drop machine: DC-motor, bead chain loop, metal bracket, amplification materials (2007).

drop machine, bead chains, table, chimes, small pieces of wood, thin metal, paper, violin mutes

Warten explores slow, minimal physical movements and machine-produced long sustained organic sounds and textures.

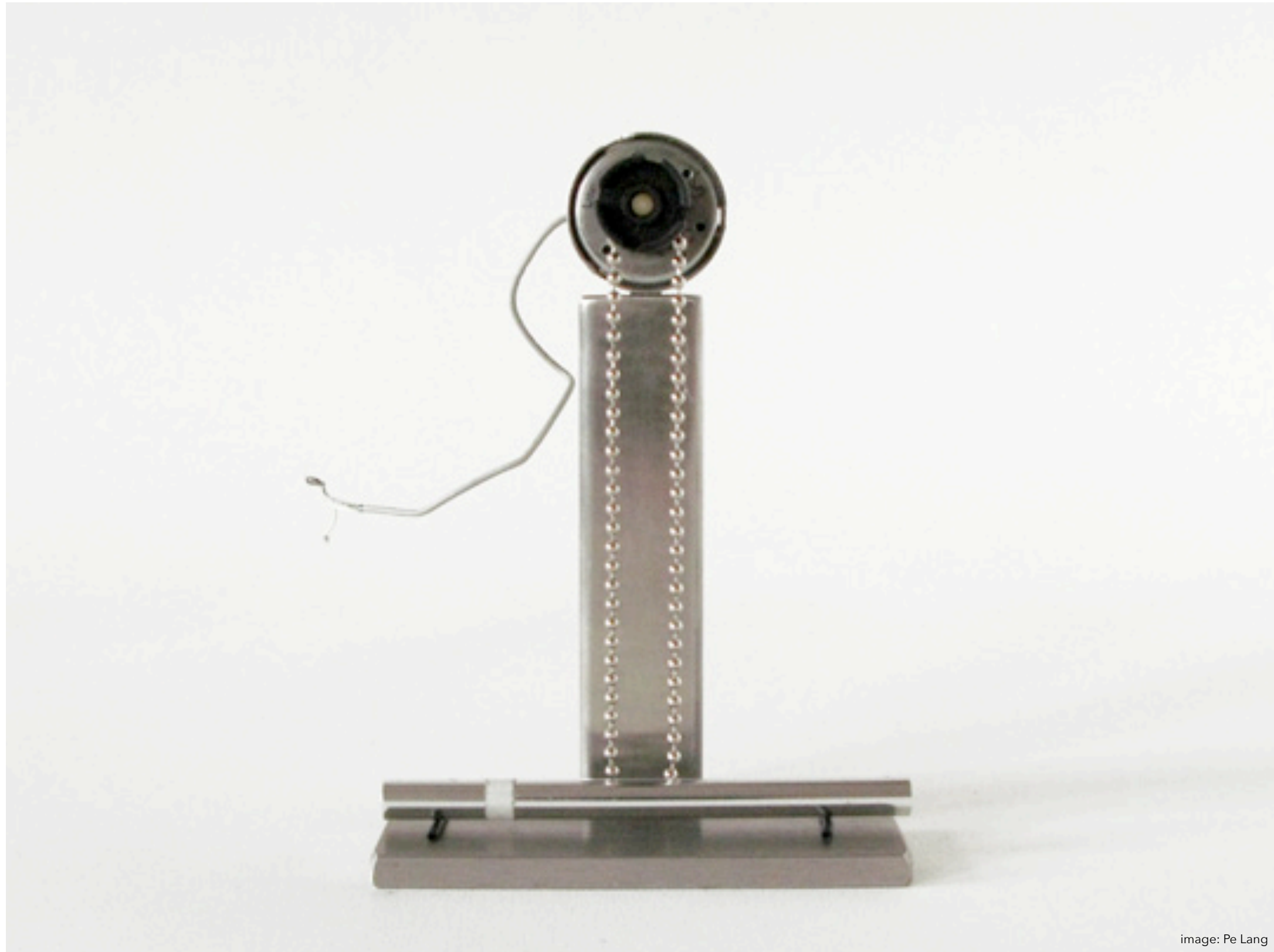
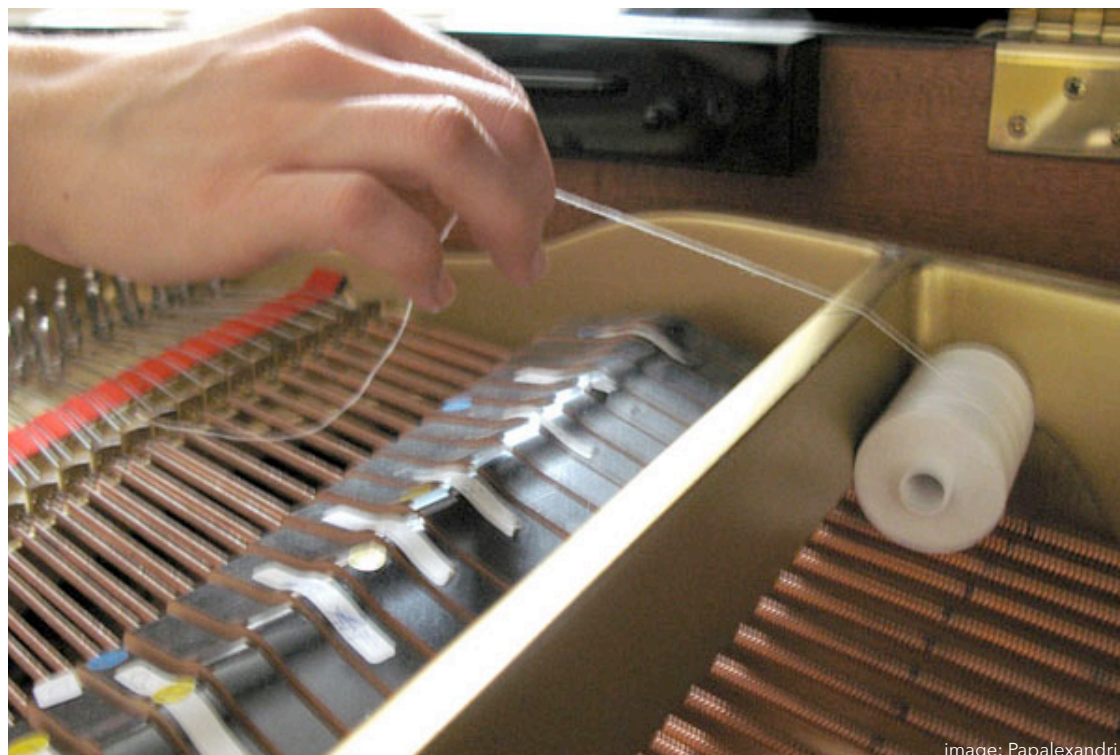


image: Pe Lang

Marianthi Papalexandri Alexandri, *Warten*, 2009. Pe Lang's chain machine view, 2007
Photo by Pe Lang. Courtesy of the artist.

Yarn



Marianthi Papalexandri Alexandri, *Yarn*, 2008
Photo by Pe Lang. Courtesy of the artist.

Marianthi Papalexandri Alexandri

Yarn

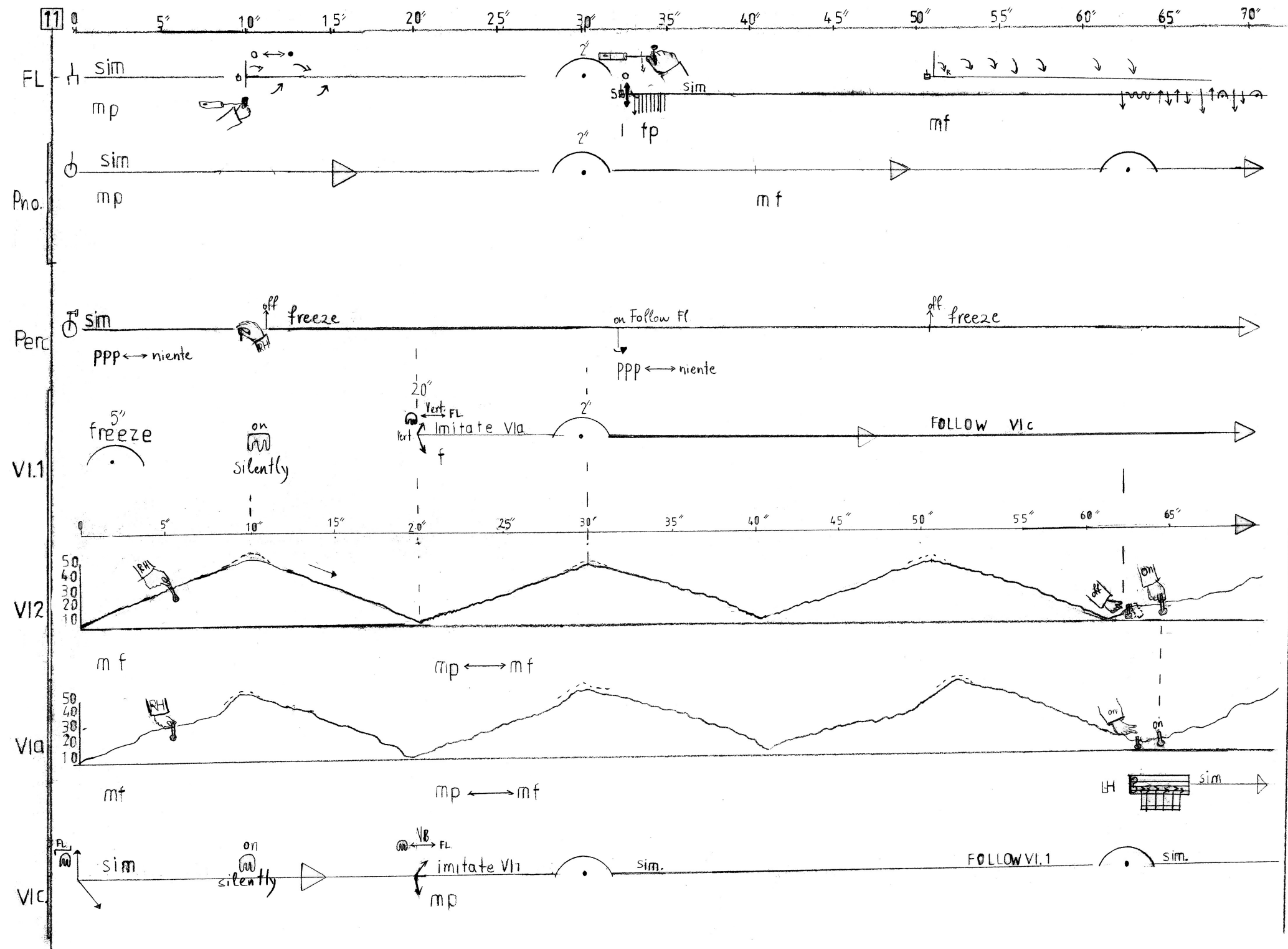
2008

Commissioned by the Internationale Musikinstitut Darmstadt for the Kranichstein Prize.

Premiered by E. Biryukova (fl), M. Walentynowicz (pno), S.Ota (vln), S. Ahrendt (vln), P. Miller (vla), M. Nishioka (prc) and E. Borgir (vlc).

Preparations designed by Marianthi Papalexandri-Alexandri

Yarn explores alternative possibilities of playing conventional musical instruments. In this piece, two string instruments are connected by a fishing line tied to a string on each instrument. This connector string is bowed to transmit sound between the two connected instruments, which now become a single percussive instrument to be shared by the three members of the ensemble. *Yarn* invites the percussionist (bowing the central string) and the two string players to form a new sonic togetherness situation by coordinating their bodily gestures to achieve the ideal sound. The fragile equilibrium born out of this compound instrument necessitates a heightened sensitivity among the performers and a particular form of listening and bodily reaction.



Marianthi Papalexandri Alexandri, *Yarn*, score excerpt, 2007.



Marianthi Papalexandri Alexandri, *Yarn*, 2008. Performance view, Scenatet ensemble, MaerzMusik Festival, Berlin, 2008
Photo courtesy of MaerzMusik Festival

Kein thema



Marianthi Papalexandri Alexandri

Kein Thema

2007

Commissioned by Steven Schick for the Roots and Rhizomes: Seventy-Five Years of Percussion Music Conference.

Premiered by Steven Schick, Ross Karre and Justin De Hart.

Kein Thema focuses on alerting the habitual perceptions of the performer. In manipulating the instrument, Papalexandri constrains habitual actions to provoke more immediate reactions in the performer. These reactions, in turn, allow new forms of behavior and communication in the ensemble. *Kein Thema* also intends to broaden various micro-movements in the preparation and production of sounds that are acoustically and visually perceptible from a closer distance. Furthermore, it reflects Papalexandri's intention to explore how limitations can lead to new possibilities in sound. In this way, the piece explores a very small number of gestures, actions, and instruments. The idea is to examine the same repetitive physical gestures under different conditions.

Marianthi Papalexandri Alexandri, *Kein Thema*, 2007.

Performance view, Ensemble this Ensemble That, Festival Musik 21, Hannover, Germany

Photo courtesy of Festival Musik 21



image: Papalexandri

Video Still, *Kein Thema*, 2007. Performance view, Steven Schick, Ross Karre and Justin DeHart, Roots and Rhizomes:75 years of Percussion Music Conference, San Diego

Marianthi Papalexandri Alexandri



image: Michael Aust

Marianthi Papalexandri Alexandri at Villa Concordia, 2017
Photo by Michael Aust. Courtesy of the artist.

Marianthi Papalexandri-Alexandri (b.1974) is a composer and sound artist based in Switzerland and the United States. By interweaving the borders between sound and visual objects, Papalexandri creates works of simplicity, elegance, and personal charisma. She is especially interested in how resonant surfaces and friction work and how physical materials can be arranged to act like living things.

Papalexandri's sculptural installations and compositions have been presented internationally at institutions such as the Museum Haus Konstruktiv in Zurich; Martin Gropius Bau in Berlin; Kunstmuseum Basel; MuDA Museum of Digital Art in Zurich; Ashmolean Museum in Oxford; Museum of Musical Instruments in Berlin; ISEA, Hong Kong; Tokyo Art Fair; Japan Art Media; Art Taipei; Gallery Denise Rene in Paris; Mazzoli Gallery in Berlin; Anhava Gallery in Helsinki; Standing Pine Gallery in Nagoya; ARCO Madrid; Kunstmuseum Stuttgart; Kunsthal Aarhus Biennale Disegno in Rimini; the Swiss Federal Institute of Technology in Lausanne; Otto Sound Museum in Zurich; Donaueschingen Festival/Museum Art.Plus, Germany; the Herbert F. Johnson Museum of Art, Ithaca, USA; the Otto Sound Museum, Switzerland; and the Venice Biennale of Architecture. Papalexandri's work is represented in private collections, the EMMA, Finland's Espoo Museum of Modern Art, the Functional Genomics Center Zürich (FGCZ), University of Zurich (UZH), and ETH Zurich, Kanton of Zurich

The recipient of the Aurelie Nemours Award, the Werkbeiträge des Kantons Zürich im Bereich Bildende Kunst award, the Dan David Prize for Contemporary Music, the International IMPULS Composition Award, the Berlin Kulturelle Angelegenheiten Award, the Cornell Biennial Award 2020 among other. Papalexandri has been honored with numerous grants from ProHelvetia, the Ernst von Siemens Foundation, the Ministry of Science and Art, Baden-Württemberg, the Irish Arts Council Grant, the Swedish Arts Council, and the City of Berlin, among others. Papalexandri was nominated as artist-in-residence at the Akademie Schloss Solitude in Stuttgart; the EMS studio in Stockholm; the Villa Concordia in Bamberg; the Cluster of Excellence Image Knowledge Gestaltung, an interdisciplinary lab at the Humboldt-University of Berlin; the Instrument Inventors Institute in The Hague, and St. John's College at the University of Oxford.

Music by Papalexandri has been commissioned and premiered worldwide by ensembles and soloists such as Neue Vocalsolisten, Klangforum Wien, Ensemble Surplus, Ensemble Mosaik, Chamber Curious Players, Yarn/Wire, Ensemble Dal Niente, Ensemble Scenatet, Tace(ti), the San Francisco Contemporary Music Players, Container Ensemble, the Wet Ink Ensemble, the London Improvisers Orchestra, the Hellenic Ensemble of Contemporary Music, Ensemble dissonArt, Hidden Mother, Ensemble This/Ensemble That, Karin Hellqvist, Ross Karre, Steven Schick, Justin Dehart, Rhodri Davies, Ernst Surberg, Erik Drescher, Séverine Ballon, amongst others. Her music has been featured in major festivals and venues such as the Donaueschingen Festival; MaerzMusik Festival, Berlin; the ISCM World Music Days, Stuttgart; Ultrashall, Berlin; ZKM, Karlsruhe; impuls, Graz; De Bijloke, Yerba Buena Center for the Arts, San Francisco; Elbphilharmonie Hamburg; Dialogue Festival, Salzburg; Carlsbad Music Festival, Los Angeles; ECLAT Festival, Stuttgart; SPOR Festival, Aarhus; Audiograf Festival, Oxford; Concertgebouw Brugge; Athens Concert Hall; Tzllil Meudcan Festival, Tel Aviv; Darmstadt; Gaudeamus Festival, Amsterdam; Issue Project Room, New York; Wien Modern and MATA New York. From 1999 to 2009, she was an active improviser, performing with Eddie Prevost, Simon Vincent, Rob Wannamaker, John Lely, Sebastian Lexer, and Steve Beresford.

Papalexandri holds a Ph.D. in Music Composition from the University of California, San Diego, where her principal mentors were Chaya Czernowin and Rand Steiger. She is an Associate Professor of Composition and Sound Art in the Music Department at Cornell University.