

Editorial

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The field of sound art is characterized by diverse and multifaceted artistic production. In the present dossier of Vórtex Music Journal, we focused on mapping the contemporary creative practices of this field, aiming to keep this diversity as a subjacent line that connects forms of artistic expression and living experiences with sounds. The articles, interview, and sound art works that are part of this dossier compose a small picture of this complexity.

The members of the collective Laura — *Lugar de Pesquisas em Auralidade* — and Gustavo Branco Germano present us with a methodology of shared listening experience applied to the sound artwork *Mar Paradoxo* by Raquel Stolf. Ianni Barros Luna introduces an investigation of the aesthetic meaning and characteristics of noise, and presents us with a review of relevant literature.

Risto Holopainen offers a discussion about the role of coding in algorithmic compositions, while developing his thesis that it is possible to develop complex music using simple algorithms; he achieved this principle in his cycle of works *Kolmogorov Variations*. Fernando Falci de Souza and Adolfo Maia Jr. explain their method for granular synthesis composition, and share with us the mathematical modeling for the musical gesture that guides their creative processes. Maurício Funcia De Bonis and Fábio Scucuglia describe their experience of the composition and audiovisual production of a chamber piece to be remotely performed, a project based on, and influenced by, the impacts of the COVID-19 pandemic.

Roseane Yampolschi and I interviewed Paulo Nenflidio, one of the most important artists working of the field of sound art in Brazil. In this fascinating interview, Paulo Nenflidio has generously revealed his poetics, creative processes, and experiences with you, our readers. We

discussed his creative trajectory, conceptual inspirations, and artistic research, as well as the role of sound and silence as forms of poetic expression.

This dossier also includes a mapping of four sound art works that represent the diversity alluded to above, and which characterizes the field. Jean-François Charles shares his work *Petrasonic* with us, a multimodal project that mixes geological knowledge, the tradition of percussive stone instruments, the double-bass, live electronics, lighting, and video projection. Rui Chaves, Eduardo Patrício, Laura Romero, Lilian Nakahodo, and Luz da Camara unveil the score of *We walk together (2020)*, a proposal for a multi-layered sound walk to be recorded at different places and synchronized. Serge Bulat presents his work *Inkblot*, a sound and video experience in which audiovisual inkblots are intended to produce associations and feelings in the audience, who thus interpret inkblots uniquely. Adrienne Kapstein shares her creative process in the creation of her sound art installation and interactive performance *The Society of Historic Sonic Happening*, a participatory work that invites the public to engage in a socially shared experience of hunting hidden sounds.

It was an honor to be invited to be a guest editor of this issue. I would like to express my gratitude for the dedicated support of the main editors of *Vórtex Music Journal*, Dr. Felipe de Almeida Ribeiro and Dr. Fabio Guilherme Poletto, who proposed this initiative for a dedicated dossier on the subject of sound art. In addition, I would like to thank the authors, who shared their artistic research, and allowed us to become deeply involved in their creative processes. I would also very much like to thank all the invited peer-reviewers; they contributed generously with their constructive criticality. Finally, I would like to thank the whole team of *Vórtex Music Journal*, who carefully take care of the layout and design of the pages.

I wish you good reading!