



RADIO ART ZONE

ECUADOR - CHILE - ARGENTINA - MEXICO - COLOMBIA

RESONANTSOUTH
SURRESONANTE

for Radio Art Zone as part of Esch 2022 - European Capital of Culture

Friday July 22th 14:00 (CEST) until 12:00 noon Saturday July 23th

LISTENING GUIDE

RESONANT SOUTH SURRESONANTE

It is a collective sound piece curated by Fabiano Kueva, at the invitation of **Sarah Washington** and **Knut Aufermann**, mounted especially for **RADIO ART ZONE - ESCH 2022 European Capital of Culture**, based on sound, radio, musical or social memory works by artists and collectives from Chile: **Valentina Villarroel Ambiado**; Ecuador: **Mayra Estévez Trujillo** and **Iris Disse (Oído Salvaje)**, **Taller Sapara**; Argentina: **Colectivo Casa Río**; Mexico: **Francisco "Tito" Rivas**; and Colombia: **Colectivo Nois Radio**. All of them work at the frontier of creation, research and activism.

A sum of fragments to generate a 22-hour sound body based on environmental political listening, radical soundscaping, pre/during/post pandemic tones, the archive of voices, oral memory and traditional music, proposing a diverse sound palette in aesthetics and reflections.

The artists and collectives brought together works produced in recent years and grouped as: **SOUNDSCAPES**, **WORDS** and **INTERVENTIONS**.



1

FABIANO KUEVA
ECUADOR
200 min.

SOUNDSCAPES / WORDS. "UIO/GYE MIRROR OF SOUND" is a set of 30 cultural scenes recorded between 2000 and 2002 for amplification in public space and radio broadcasting. Two Ecuadorian cities: QUITO and GUAYAQUIL, in dialogue and sound tension. Due to explicit political contents it was censored in its premiere in July 2002 as part of the art event in the public sphere ATAQUE DE ALAS. With the collaboration of Mayra Estévez, Daiya Gerda Resl and Byron Azuero.

BIO. Artist and curator. Member of several art collectives in the 90's. Has worked on projects with museums, public spaces and community contexts; experimental transmissions by air, satellite and web. Has published numerous albums, books and articles. Lives and works in Ecuador.

www.fabianokueva.net



SOUNDSCAPES. Field recordings we will listen to “Seas”, a series of field recordings of different oceans of Chile and Bio Bio region. Year 2018. Then we will listen to part of recordings of the route corto laja made in the Biotren service, field recordings of the year 2018. Finally we will listen to the sound recordings made in the Coquimbo Region, which are composed of electromagnetic signals, the sound of the wind and coves of the coast of Los Vilos, Chile.

WORDS. Sound recordings sent by different people from around the world who were part of the project “Todas somos nosotras”, which is in the platform AOIR Cartografía Sonora Bio bío in Concepción Chile, for the commemoration of 8M 2019.

Then we will listen to “Rituals” a long rite which was a project that convened women and dissidences in the context of the world day of listening 2019. Finally

we will listen to the sound recordings of slogans, chants and voices of an 8M in the city of Concepción.

INTERVENTIONS. We will listen to 3 sound creations (field recordings intervened and processed by sound synthesis), under the name of “Sea of pink noise”, “Ritual to Deva” and “Fracture”.

BIO. Sound artist and experimental musician. She is co-founder of Air Laboratorio Sonoro, a project for the manufacture of sound devices and microphones under the name of Bowerbankii and teacher in artistic workshops for various educational spaces based on interdisciplinary proposals to rescue sound as a fundamental mark.

She produces and manages the execution and programming of the Día de la Escucha meeting in Biobío (Concepción) and is the director of AOIR Cartografía Sonora, a collaborative platform that gathers and preserves the sounds of the Biobío region - Chile and the world.

<http://valentinavillarroel.tumblr.com>



3

MAYRA ESTEVEZ
ECUADOR
90 min.

WORDS/SOUNDSCAPES. a) “El cielo llora sangre”, b) “Interiores”, c) “América del Sur”, radio feature series on the conflicts in the Colombian-Ecuadorian Amazonian border in 2002.

SOUNDSCAPES. “Laboratorio Iquitos” (2008) Curatorial project of compositions with artists: Carlos Bonil, Francisco Andía, Alan Poma, Ricardo Trujillo, Luis Pinche Moreno, Wayra Jacaramijoy, Erwin Mafaldo, Ruben Meza, Iván Chávez.

INTERVENTIONS: “Translux” (2005) Noise piece that interpellates the official discourses of the mass media.

BIO. Artist and researcher. Member of the Experimental Center Oído Salvaje. As a result of her research she has coined the categories: Sound Studies; Colonial Regime of Sonority; and Biocoloniality of Sonority.

antenas-intervenciones.blogspot.com



IRIS DISSE
ECUADOR/GERMANY
90 min.

SOUNDSCAPES. “Noche de Ritual” (2000) is a composition based on the ritual vision of the Yagé in the Amazon of Ecuador with the guidance of the Yachak of Dureno. In addition to improvisations with the musicians: Gerardo Silveti, Astrid Pappe, Rubén Silva, Daiya Gerda Resl, Álvaro Rosero, Susana Tapia, Katerina Becker and David Hoener.

WORDS/INTERVENTIONS. “Screaming Mamas” (2001) is a vocal opera in 13 movements. A visceral and profound reflection on memory, the body and the world. Performed with singers from European, Asian and Latin American vocal traditions.

BIO. German vocalist, actress, theater director, radio creator and filmmaker. She has worked for 30 years with indigenous communities in Latin America and has won important awards for her artistic works on social, historical and fictional themes.



CASARío
LABORATORIO DEL PODER HACER

SOUNDSCAPES. a) Soundscapeworkshop in Isla Paulino, 2014. b) Soundscape workshop in Isla Santiago, 2012. c) Soundscape workshop in Victoria, 2014.

WORDS. a) The defense of the delta from thought and action: Dialogue with Martin Nunziata. b) The Paraguay - Paraná Waterway, central axis of the United Republic of Soy: Dialogue with Ariel Ocantos. c) New terms in the debate on sovereignty in the South Atlantic: Dialogue with geographer Juan Cruz Margueliche.

INTERVENTIONS. A selection of popular music created on the banks of the Paraná River and the Río de la Plata. 1) Gurí pescador, Osiris Rodríguez Castillo, 1962. 2) Ah mi Corrientes porá, Ramona Galarza, 1940. 3) Nieblas del Riachuelo, Edmundo Rivero, 1937. 4) Hipercandombe, La Máquina de Hacer Pájaros, 1977. 5) El Gualambao, Ramón Ayala, 1950. 6) Recuerdos de Ypacaraí, Luis Alberto Del Paraná, 1948. 7) La isla, Miguel Zurdo

4

**CASA RÍO
ARGENTINA
180 min.**

Martínez, 2012. 8) El cosechero, Liliana Herrero, 2012. 9) Oración Del Remanso, Jorge Fandermole, 1998. 10) Agua dulce, Jorge Fandermole, 2014. 11) Taipero Poriahu, Antonio Tarrago Ros, 1995. 12) Km11, Chango Spasiuk, 1940. 13) Buscando el carnaval, Junquelé, 2021. 14) Piberío, Junquelé, 2021. 15) Pepitero verdosos, Junquelé, 2021. 16) Radio Mutante, 2021.

BIO. Located at the mouth of the Río de la Plata in the final stretch of the immense river basin, Casa Río is a space of flow, a place of encounter and training in creative practices with environmental commitment. Our interest is to co-produce research, share experiences and practices that generate capacities to promote joint development and foster new public policies that incorporate the ecosystemic dimension of coastal zone use planning incorporated into national and international environmental policy frameworks. from the following transversal axes / art, environment, scientific knowledge, sensitive approach and local knowledge.

<https://www.casariolab.art/>



5
FRANCISCO "TITO" RIVAS
MEXICO
180 min.

SOUNDSCAPES. 1) "Ánimas" (2012) 20:47min.

This work is composed of field recordings made in different regions of Mexico that portray diverse groups of animated beings producing noise as they express themselves collectively. When we are alone we are silent, but when we gather with others, we become part of the symphony that interprets the scores of this planetary and profound anima. Contents:

- 1) Frogs. I. San Vicente Beach, Isthmus of Tehuantepec, Oaxaca. 2) Frogs II. El Fuerte River, Cerro de las Máscaras, Sinaloa. 3) Macaw. Ecological Reserve of Cosalá, Sinaloa. 4) Bees. Coatepec, Veracruz. 5) Waves. La Poza Beach, Baja California Sur. 6) Pelicans. Punta Lobos, Baja California Sur. 7) Apostles. Picture of apostles of Santa Cruz Xoxocotlán, Oaxaca. 8) Geese. Creel, Chihuahua. 9) Anates. Juchitan, Oaxaca. 10) Souls of the night. Alamos, Sonora.

2) "Transfiguraciones en una manzana de Naolinco" (2012) 15:41min. This piece is based on the premise that the phonographer produces the composition from the movement of his microphone in a given space, in this case, while walking around a block in a small town in Veracruz, called Naolinco. Without cuts or any editing process, the microphone

moves and encounters the sounds that occur spontaneously. The recorder chases the sounds and assembles them from their movement, appearing and leaving the acoustic frame, as if they obeyed the designs of a secret montage, orchestrated by the dialogue between chance and an ear.

3) "On the threshold" (2019-20) 11:03 min. This phonography portrays the sonorities of the ecological reserve of the "El Salado" estuary. Located in the touristic Puerto Vallarta, Mexico, the estuary is the last surviving mangrove redoubt in the area. It is home to more than 150 species. The piece explores the notion of threshold: the life and sounds of the estuary are at a threshold, besieged by the rumor and noise of the city that threatens to destroy it.

4) Soundsacapes from Cuba Oriental (2015) 17:08 min. A piece made from recordings taken in the eastern provinces of Cuba, mainly Santiago and Holguín. Without any signal processing, the montage seeks to articulate a minimal narrative from some significant fragments taken from the set of recordings made, constituting a sort of sound postcard of the trip.

WORDS. 1) "The silence of the rubble" (2017) 6:47min. Documentary phonography based on records of the collapse zones of the earthquake of September 19, 2017 in Mexico City.

2) "The resonance of the dead. A bembé in Old Havana" (2012) 07:30min. This phonograph records a ceremony of Yoruba tradition known as "bembé" or "tambor de presentación", recorded in Old Havana. The ceremony is performed after a person has "entered into sainthood". Three young black-skinned men each play a drum, whose name in the Yoruba language is "batá". In the Yoruba tradition, some of these ceremonies are intended for

the spirits of dead relatives and ancestors to manifest themselves to the living and give them their message and advice. “Montar el muerto” means that the dancer, through the efflux of the dance and the insistent rhythm of the drum, is taken by a spirit and the dead speak through him.

3) “Sound postcard: 100 years of MamaCati” (2015) 15:34min. A sound postcard that portrays moments of the family celebration of the 100th birthday of my grandmother Catalina Mesa (MamaCati). In addition to the photographs we took, there is also this sonography, which freezes and relives the beautiful and warm tinkling of our family noises. Recorded in Xalapa, Veracruz.

4) “Un sabado pambolero en el llano” (2008) 10:46min. A long-standing tradition in Mexico City consists of getting together on Saturday mornings to play “llanero” soccer games. Played on dubious fields, the Saturday “pambol” tournaments, as soccer is colloquially called in Mexico, are populated by amateur players of all ages and physical complexions, and usually conclude with a subsequent beer-drinking session, sometimes on the field itself. This phonograph portrays the voices and sounds that can be heard during one of these “llanero” games.

5) “Tablero” (2016) 03:36 min. Phonograph of relatives of Topo Chico prisoners on the morning of the February 11, 2016 riot (with the generous support of W Radio).

On February 11, 2016 a deadly brawl at Topo Chico prison, Nuevo Leon, Mexico, left 52 prisoners dead, the product of a battle for control of the prison. When the news began to spread, hundreds of relatives of the prisoners poured out of the prison to find out if their

relative was alive. Hours of long tension passed where no one could enter or leave the prison, recently taken over by the military and civilian state forces. Faced with the uncertainty and lack of information, the family members found as their only recourse to approach the fence overlooking the dormitory building and shout with all their might the name of their relative, hoping that, from the small windows, they would wave a handkerchief or shout as a sign that they were alive.

6) “Kipú” (listen), 2021 14:06 min. In this phonography I have attempted an aural approach to the Raramuri culture. The work is composed from field recordings made by the author in the Sierra Tarahumara and the reuse of archival sound documents, including the first phonographic testimony recorded in Mexico, made by the ethnographer Carl Lumholtz during his explorations in the area in 1898.

In the work, recordings from three different temporalities converge to provide a window into the sonorities of the Raramuri people. Trying to alter the original recordings as little as possible, the montage invites to a brief immersion in this sound world. Kipú is the raramuri word for the act of listening. The work tries to open a space for this listening, a resonant space that detaches from silence some form of communication.

Recorded on location in the Sierra Tarahumara, Chihuahua, Mexico, 2011, 2015. Additional recordings extracted from: Paisajes Sonoros de Chihuahua, Tito Rivas, Peter Avar and Erick Ruiz. Instituto Chihuahuense de Cultura, Fonoteca Nacional, Radio Berlin Brandenburg, 2015. Mexico, Western Sierra Madre, tarahumara indians. Thick groove cylinder recording by Carl Lumholtz. Indiana University, Archives of Traditional Music, 1898.

Sounds of Deep Mexico: Pascolas and

matachines of the Sierra Tarahumara. INI-RAD-II-6 (XETAR), 1985.

7) “Doña Eloisa talks on traditional medicine in Capulalpam” (2011) 01:59 min. Recorded in Capulalpam, Oaxaca Mexico Track extracted from the album Paisaje Sonoro de Oaxaca, edited by the Fonoteca Nacional and the Secretaría de las Culturas y las Artes del Estado de Oaxaca, with the collaboration of the Centro de las Artes de San Agustín, the Centro de Investigaciones y Estudios Superiores en Antropología Social Unidad Pacífico Sur (Oaxaca) through the Project and Radio Berlin-Brandenburg.

8) “A fantastic and traditional lie narrated in zapoteco and spanish by Victor Cata, Juchitán” (2011) 01:58 min. Recorded in Juchitán, Oaxaca. Track extracted from the album Paisaje Sonoro de Oaxaca, edited by the Fonoteca Nacional and the Secretaría de las Culturas y las Artes del Estado de Oaxaca, with the collaboration of the Centro de las Artes de San Agustín, the Centro de Investigaciones y Estudios Superiores en Antropología Social Unidad Pacífico Sur (Oaxaca) through the Project and Radio Berlin-Brandenburg.

INTERVENTIONS. 1) “Hanging from bridges” (2015) 5:05 min. Sound piece by Tito Rivas based on the text by poet Pablo Piceno, made at the invitation of Radio UNAM for the series of tribute to the disappearance of the students of Ayotzinapa “Si hay olvido no hay justicia. We are missing 43”. Voices: Tito Rivas, Juan Pablo Villa.

Sound files extracted from cell phone videos made by the students at the moment of being attacked by police forces on September 26, 2014, as well as testimonies of students from the Escuela Normal Rural Raúl Isidro Burgos. Coordination of the series: Eloísa Diez, Omar Tercero.

2) “Sound has no walls” (2009) 5:40 min. Tito Rivas in collaboration with Miguel Mesa and the participants of Running into the political equator. A group of people/performers are taken into the desert of the border between Mexico and the United States in order to walk for two hours in the dark and record in a small portable recorder the sound of their thoughts. The fears, uncertainties and hopes of those who try to cross the border illegally in hostile conditions are the subject of this relational sound piece.

3) “Mass and Mirror” (2012) 9:31 min. Phonographic piece made from recordings at the Vive Latino Festival, with the idea of showing a series of concepts alluding to the aural logic of a mass concert. By placing the listening point outside the acoustic environment designed by the “audio system”, it tries to show the sound produced by the audience in front of the sound of the Amplified Power (PA). In this recording made during a concert of the Mexican rock band Café Tacuba, the metaphor of aural frontiers, the conduction of sound discourse through the political power of technology and the paradox of its reversibility are raised.

4) “Were those firecrackers?” (2014) 29:36min. This recording documents the minutes before the violent takeover of Mexico City’s Zócalo by the police at the end of a massive march for the missing students of the Normal de Ayotzinapa, held on November 20, 2014.

The technique to make this recording consists in the continuous displacement with the microphones, in such a way that the movement of the listener builds the sound montage of the piece, without having to make any subsequent editing. This technique involves the participation

of the body of the person recording, a body and a mobile ear whose movement weaves the narrative in obedience to the intuitive dictation of the listener. The piece is divided into two parts:

1. Those were firecrackers? (0:00-16:30)
2. The Grenadiers Enter (16:31-29:36)

5) “Trocás” (2015) 5:23min. This phonographic montage tries to give an account of a phenomenon that occurs in many towns in the north of Mexico. On Sundays, a day of rest, the inhabitants usually go for a walk to the town’s park, following the colonial tradition of going around the Kiosk. Only in this case the ride is done in a “troca” (a name for a pickup truck, widely used in the rural or mountain climates of the north of the country).

This piece portrays the sonority of the engines revving around a point, accompanied by the music emitted from the audio systems of the trucks, usually at full volume and propagating Mexican regional band music and narcocorridos. A window to the sounds of a territory where carrying “troca, pistola y pisto” is a cultural icon closely linked to the phenomena of violence and drug trafficking. Recorded in the highlands of Sinaloa, Cosalá.

6) “To the maquila!” (fragment) (2015) 4:33min. This sound piece records the sonorities with which thousands of people who work in the maquiladoras of Ciudad Juarez, a Mexican border city characterized by a powerful flow of people due to the presence of these manufactures in which the working conditions are sometimes painful and precarious but which offer an economic alternative to a large migrant mass. Recorded in a maquiladora in Ciudad Juarez (whose name cannot be disclosed by agreement with the company).

7) “Buzine se voce não aguenta mais a Dilma!” fragment (2016) 1:36min. Phonography portraying a demonstration in Sao Paulo, Brazil, during the heated political period that led to the impeachment of its president Dilma Roussef. Demonstrators on a bridge that crosses the wide Avenida 23 de Março (an 8-lane highway) urged motorists to honk their car horns “if they can’t stand Dilma anymore”.

8) “Mr. Leaf” (2000) 3:10min. Sonido Ciudad was a series of radio art pieces or features dedicated to portray the acoustic characters of Mexico City, made by the sound collective CCR (Centro de Creación Radiofónica) (1999-2003). Mr. Hoja (Carlos García) was a character who fed every day with his music, created with a simple sheet of paper, the soundscape of the zócalo of the CDMX. Recording: Omar Morales and Carlos Hernández, Sound editing: Tito Rivas.

BIO. Sound artist, musician, cultural manager and researcher. As a creator he has ventured into radio art, sound poetry, site-specific installation, sound documentary and multichannel music. His work emphasizes phonography as an artistic practice. He has published research articles on phenomenology of sound and archaeologies of listening. He was head of sound experimentation and then deputy artistic director of the Fonoteca Nacional de México, curator of the Espacio Sonoro de Casa del Lago (UNAM) and member of the Red de Estudios sobre el Sonido y la Escucha and the Red de Ecología Acústica México. He currently directs the museum Ex Teresa Arte Actual of INBAL.

<https://soundcloud.com/tito-phonos>



6
NOÍS RADIO
COLOMBIA
180 min.

WORDS. “Desandares” (2021)

Desandares is to retrace in the opposite direction the road already traveled. This time it is a sonorous desandares that follows the path of a family that has moved between mountains. Their story begins in the misty mountains of old Caldas, crosses the steep streets of Siloé, in the hills of Cali, and arrives in Zurich, Switzerland. Interviews: Alba Lucelly Torres Albeiro Torres, Sandra Torres, Jorge Eliecer Gonzáles, David Gómez, Gustavo Colorado, Ivan Duque Parra, Uriel Martínez. Acknowledgments: Torres family, Gónzales family, Bosque de Niebla, Nature Lodge & Reserve (Villa María, Colombia), Finca Cuba (Villa María, Colombia). With the support of Teatro Gessnerallee and Pro Helvetia. Curated by “El Caldo” Catalina Insignares.

INTERVENTIONS. “We are Water in the Water” (2018). Radio show that mixes storytelling, reading in a dreamlike and

surreal voice in which symbolic, anecdotal and testimonial elements are brought together about a territory in dispute: the Colombian Pacific.

A collaboration with Goethe-Institut and Museo La Tertulia. In the framework of the project “The future of memory: poetics of memory and oblivion in South America”. General coordination: Úrsula Mendoza Balcázar Production and research: Yolanda Choís Rivera Photography: Ricardo Delgado. Visual registration: Laura Patiño

With the participation of: Francia Márquez, Cynthia Montaña, Ronald Valencia “El Teacher”, Vicenta Moreno, Emilia Valencia, Nathalia Macena. Musical interpretation: Adrian Viafra, Cinthya Montaña, Ronald Valencia “El Teacher”. Original music: Bagual project - Nestor Franco Mendoza, Daniella Torres. Actors: Gabriel Uribe “El viejo”, Cinthya Montaña “Lucía” Fernando Palechor “Soldado 1”, Danharry Colorado “Soldado 2”. Fiction script: Miguel Tejada. Radio script: Colectivo Noís Radio. Hydrophones: Laura Cuellar. Visuals: Fabián Erazo / Sebastián Martínez Video registration: Carlos Mazorra Video editing and montage: Juan Guillermo Tamayo. Buenaventura, Colombia.

SOUNDSCAPES. “A sonic tour in Siloé” (2021) Siloé is the neighborhood in Cali where César’s family settled, whom we

met in “Desandares”, after arriving from the mountains of Villa María. In this sound walk we listen to two walks through the neighborhood: one that César did with Albeiro, his father, and another that Noís Radio did with David Gómez, founder of the Siloé Popular Museum, a space in permanent transformation that takes care of and shares the memory of the Siloé neighborhood. Interviews: Albeiro Torres, David Gómez. Acknowledgements: Torres family, Siloé Museum. With the support of Teatro Gessnerallee and Pro Helvetia. Curated by “El Caldo” Catalina Insignares.

BIO. Artistic collective interested in the exploration of everyday sound universes, radio and alternative communication. It was born in Cali, Colombia, in 2009, and since then its work has focused on the creation of radio experiences and the generation of spaces for listening and conversation, radio schools and communication strategies that contribute to the strengthening of the social fabric. Sound is at the center of their practice, as it allows a set of sensory possibilities to connect memories, impressions, dreams and concerns about the environment and everyday events. Its members are: Natalia Santa R., César Torres R., Nathaly Espitia D., Stephanie López B. and María Juliana Soto N.

<https://noisradio.co/>



**TALLER SAPARA
ECUADOR
70 min.**

SOUNDSCAPES. Result of the SAPARA WORKSHOP held in Llanchama Cocha, Ecuadorian Amazon, in May 2021. During several days we carried out listening exercises, sound walks and sound landscaping to conform the COLLECTION OF SOUND LANDSCAPES OF LLANCHAMA COCHA, an ecological - cultural document base for future sound experimentations. With the support of Sonic Matter, Pro Helvetia and Swiss Embassy in Ecuador.

BIO. Ecuador Node of SONIC MATTER LAB 2021. A listening/recording workshop in Llanchama Cocha, focused on young Sapara leaders with the mediation of Fabiano Kueva. The WORKSHOP activities are linked to the knowledge and experiences of the Sapara Nation on education and interculturality. Its members are: Ipiak Ushigua, Ipiak Montahuano, Yataka Montahuano.

<https://sonicmatter.ch/>



8

FABIANO KUEVA
ECUADOR
140 min.

INTERVENTIONS. Series of 26 short pieces based on sampling, remixes and sound improvisations in studio and live. It includes the Amazonian testimonies of the Taitas Sionas: Humberto Piaguaje and Pablo Maniguaje; the Shuar poet and intellectual: María Clara Sharupi; and the political and spiritual leader Sapara: Mukutsawa Santi. In addition, collaborations with artists and writers: Bruno Galindo, Ana Romano, Jorgenrique Adoum or Fernando Cazón. It includes testimonies of urban memories of Quito and of the ancestral communities La Toglía and Santa Clara de San Millán.

RESONANTSOUTH
SURRESONANTE

produced for

RADIO ART ZONE

ESCH 2022

European Capital of Culture*

Curators:

Sarah Washington

Knut Aufermann

RADIO ART ZONE

RADIO ARA

Platform: **Necef**

Transmission: **Radio ARA 87.8 FM**

<https://radioart.zone/>

<https://www.ara.lu/>

RESONANT SOUTH curator:

Fabiano Kueva

Artists and collectives:

Chile: **Valentina Villarroel Ambiado**

Ecuador: **Mayra Estévez Trujillo**

Iris Disse (Oído Salvaje)

Taller Sapara

Argentina: **Colectivo Casa Río**

Mexico: **Francisco "Tito" Rivas**

Colombia: **Colectivo NoisRadio.**

2022

<https://radioart.zone/>

<https://www.ara.lu/>

*The design of this LISTENING GUIDE is based and inspired by the graphics and logo of RADIO ART ZONE.