

# Mauricio Carrasco

## Musician-Researcher-Artistic Director

### Personal Information

- Name: Mauricio Carrasco
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### Education

**2012–2018.** PhD, the University of Melbourne, Australia. Thesis: “Monodrama and Music Theatre as Transformative Artistic Experiences: From a Performative to an Embodied Acting Musician/Guitarist”. Thesis and folio available at: <https://minerva-access.unimelb.edu.au/handle/11343/213507>

**2002–2004.** Master of Arts in Specialised Music Performance, major in Contemporary Chamber Music. Haute Ecole de Musique de Genève, Geneva, Switzerland.

**1999–2002.** Master of Arts in Specialised Music Performance, major in Solo Performance. Haute Ecole de Musique de Genève, Geneva, Switzerland.

**1990–1997.** Bachelor in classical guitar. Universidad Católica de Chile, Santiago, Chile.

### Teaching

**From 2021.** Online supervision Masters degrees. The University of Auckland, School of Music. New Zealand.

**2018–2019.** Associate Professor. The Austral University, Valdivia, Chile. Faculty of Architecture and Arts. School of Sound Arts. Teaching: Transdisciplinary Studies, Music Theory, Research Methodology.

**2013–2017.** Casual Lecturer. Melbourne Conservatorium of Music, University of Melbourne, Australia. Teaching: guitar ensemble (repertoire and improvisation).

**2012.** Casual Guitar Lecturer. Monash University, Australia.

**2000–2004.** Teaching at the elementary guitar class, Geneva Conservatory of Music, Switzerland.

### Masterclasses, Lectures-recitals and Conferences (selection)

**2021.** *Deconstructing the Acting-Musician*. Inter Feral Arts Festival. Malmö. Sweden.

**2020.** *Vortex Decameron: Building Narratologies in Pandemic Times*. Online conference, Artistic Doctoral programme, Anton Bruckner Private University, Linz, Austria.

**2019.** *Facial recognition and hybrid art*. Co-speaker. Festival International de la Imagen, Manizales, Colombia.

\_\_\_\_\_. *Imitation of Life: How embodied performance and Labanotation influence the Acting Musician in recent music theatre works*. Leeds University. Royal Northern College of Music, Manchester. RNCM Ensemble + network lecture-recital broadcast live to six UK universities.

**2018.** *Hysteria and trauma as constitutive elements in contemporary Monodrama*. Lecture-recital. 1st International Conference on Artistic Research in Performance, Royal Northern College of Music RNCM, Manchester, England. Lecture-recital also presented at the CESEM, School of Social Sciences and Humanities. Nova University, Lisbon, Portugal; and at the Autònoma University in Barcelona, Spain.

\_\_\_\_\_. *Guitare Contemporaine, Notation, Composition*. Masterclass / Concert. Haute école des arts du Rhin HEAR, Conservatoire de Strasbourg, France.

**2017.** Masterclass. University of Melbourne and Monash University, Melbourne, Australia.

**2016.** *How Monodrama saved my life*. Lecture-recital. Fermata Series, University of Auckland, New Zealand. International Composers Meeting, Santiago, Chile.

**2014.** Guest Professor at the Austral University of Chile. Masterclasses, conference and concert, Valdivia, Chile.

**2010.** Masterclass at the University of Rio de Janeiro UNIRIO and the Federal University of Juiz de Fora, Brazil.

\_\_\_\_\_. Conference on the extended instrumental techniques. Bern University of the Arts, Switzerland.

**2009.** *Interactive interactions between live electronics and acoustic instruments*. Co-speaker. Festival International de la Imagen, Manizales, Colombia.

\_\_\_\_\_. Masterclass at the University of Chile and the Universidad Distrital de Bogotá, Colombia.

**2008.** Masterclass / Concert. Conservatoire National Supérieur de Musique et de Danse de Paris CNSMDP, France.

### **Creative practice research outputs**

- World premiere of more than a hundred new instrumental, non-instrumental, and music theatre works, extensively using electronics and technology (motion capture, biosensors) composed in its majority by young/emergent composers.

**2021.** *Stil ist Gewalttat*. Monographic concert of composer Patricia Alessandrini with the Ensemble Modern. Ruhrtriennale, Essen, Germany.

**From 2020.** *The Vortex Decameron Project* Artistic Direction. A contemporary reflection on stories about austerity, confinement, isolation and their consequences in collaboration with film directors, sound and visual artists, performers, interactive designers and scientists.

**2020.** *DIY*, Ensemble Vortex, new hybrid works by David Bird, Rama Gottfried and Alessandro Perini. L'Abri Foundation, Geneva.

**2019.** Premiere of *O que vos nunca cuidei a dizer*, live installation work for performer and electronics by André Mestre (composition) and Claudia Nuñez-Pacheco (interactive design). Bendigo International Festival of Exploratory Music BIFEM, Australia.

**2018.** Creative residency and premiere of *The Love Letters?* for two performers, two webcams, two computers running face tracking algorithms, video and electronics by Daniel Zea. Giga Hertz Festival, ZKM, Karlsruhe, Germany.

\_\_\_\_\_ Creative residency and premiere of *Retablo de Sodomitas*, Monodrama by Andrés Nuñez, poetry by Luis Felipe Fabre, directed by Carolina Sagredo. Matucana 100 Theatre, Santiago, Chile.

**2017.** *Tout est politique*, works by Dror Feiler, Marco Suarez and Daniel Zea with the Ensemble Contrechamps, Maison de la Radio, Geneva.

**2016.** Premiere of the *Harp Guitar Double Concerto* by David Chisholm, Argonaut Ensemble conducted by Maxime Pascal, Bendigo International Festival of Exploratory Music BIFEM, Australia.

**2015.** Premiere of the Monodrama *The Experiment*, for solo performer by Mark Ravenhill (text), David Chisholm (music). Sydney Festival, Adelaide Festival, Melbourne Festival, Australia.

### **Creation of Cultural infrastructure**

**2020.** Artistic director of CRI création recherche interdisciplinarité founded with Dr Mathias Ecoeur (Ars Longa productions). CRI conceives transdisciplinary research collaborations with various cultural, educational, and science actors. Current projects: Hypnosis and creativity in dance produced with Prototype-Status company and psychiatry researcher Lakshmi Waber, co-production of the Decameron\_Project with Ensemble Vortex.

**2013.** Founder member of the Bendigo International Festival of Exploratory Music BIFEM, Australia. Co-curator and associate artist. <https://www.bifem.com.au>

**2005.** Founder member of the Ensemble Vortex. Collective of composers and performers based in Geneva. Creation of new repertoire, technology extension & experimentation, music theatre, educational programmes. <http://ensemblevortex.com>

### **Awards and prizes**

**2021.** Swiss government funding. *Contribution à des projets de transformation* for the development of CRI création recherche interdisciplinarité.

\_\_\_\_\_ Fondos de Cultura, Chilean Government funding. Ongoing projects: *The Queer Monodrama* (recording), *Music with text outside opera: a historical analysis from the cold war to nowadays, from political engagement to disenchantment* (research).

**2020.** Close Distance, Seeking New Cultural Formats, Pro Helvetia, for *The Vortex Decameron Project. Building Narratologies in Pandemic Times*. Ongoing practice-as-research project conceived, curated and directed by Carrasco.

**2019, 2018, 2010, 2009.** Grants awarded by the Swiss Arts Council Pro Helvetia for solo, duo and ensemble tours.

**2017.** Australian Council for the Arts. Grant and residency space at the French Cité des Arts in Paris to work on new projects with Paris-based composers.

**2016, 2015.** Grants awarded by Arts Victoria (Australia) to give masterclasses and lectures in New Zealand and Chile and commission a new monodrama by James Rushford.

**2014.** Australian Postgraduate Award APA, PhD scholarship.

**2012.** PhD scholarship "Beca Chile" given by the Chilean government.

**2008.** Ville de Genève and Simón Patiño Foundation scholarship for a residence at the Cité des Arts of Paris.

**2006.** Second Prize and Public Prize at the Miguel Llobet Guitar Competition, Barcelona, Spain.

**2003.** Third Prize at the Gaudeamus Interpreters Competition, Rotterdam, Holland.

\_\_\_\_\_ First prize at the Mauro Giuliani Duo Guitar Competition, Bari, Italy.

## **Publications**

### **Refereed video article**

Abrahams, A., Pinheiro, D., Carrasco, M., Zea, D., La Porta, T., de Manuel, A., ... Varin, M. (2020). *Embodiment and Social Distancing: Projects*. Journal of Embodied Research, 3(2), 4 (27:52).

### **Refereed journal articles**

Carrasco, M. (2021). *Erasing Memory and Trauma in Mark Ravenhill and David Chisholm's The Experiment. The effort of remembering or how to not fall into oblivion through the use of vestigial forms in contemporary contexts*. Journal Resonancias vol. 47.

Rabello-Mestre, A., Núñez-Pacheco, C. And Carrasco, M. (2020). *Finding art and the art of finding: O que vos nunca cuidei a dizer*. Leonardo Music, MIT Press.

Carrasco, M. (2018). *How the Expressionist Monodramatic character's sense of alienation resurges in 2014 Monodrama BUG Trilogy by Arturo Corrales*. ACT – Zeitschrift für Musik & Performance: Artistic Research and practice-as-research in the field of music theatre, Bayreuth University, Germany.

### **Conference papers**

Carrasco, M. (2021). *Laban in Music. The use of Labanotation in Daniel Zea's Sound Choreographies: The Body Operating as a Sound Trigger and Producer*. 31st Biennial Conference of the International Council of Kinetography Laban/Labanotation (ICKL), Mexico City.

Carrasco, M. (2016). *Platero y yo, an Andalusian Elegy*. Instrument of Change: The International Rise of the Guitar (c.1870-1945) Conference. Melbourne Conservatorium of Music – Research Publications [589]

## **Recordings**

*The Queer Monodrama* (2021). Works by Alessandrini, Núñez and Rushford. Monodramas created in collaboration with the performer. Label Orlando, recording in 2021/22, launch end 2022.

*Grammont Selection* (2019). Works by Swiss composers published by Swiss Arts Council Pro Helvetia. Ensemble Vortex.

*Ensemble Vortex, vol 1* (2015). Works by Garnero, Menoud, Zea, Schuler, Huguet. Label Neos.

*A la croisée des Chemins* (2010). Works by the composition students of Hochschule der Künste Bern. Ensemble Vortex.

*Hommage à Gaudibert* (2005). Various performers, works by Gaudibert and his students, production of the Geneva Conservatory of Music.

*Astor Piazzolla – Tango Suite* (2003). Works by Piazzolla, Jolivet, Castelnuovo-Tedesco, Bogdanovic. Geneva Guitar Duo independent production.

### **Artistic Residencies**

**2018.** Lisbon Incomum, Portugal.

**2017.** HH Art Spaces, Goa, India, collaboration with performer Nikhil Chopra.

**2017 / 2008.** Cité des Arts, Paris, France.

**2016.** Centre Intermondes, La Rochelle, France.

**2014.** CMMAS (Mexican Centre for Music and Sound Art), Morelia, Mexico.

**2011.** Bundanon Trust, New South Wales, Australia.

### **Memberships**

ICKL The International Council of Kinetography Laban / Labanotation

SARN Swiss Artistic Research Network

Performance Philosophy

### **Paper Review**

Journal Resonancias

### **Artistic Committee**

The 21st Century Guitar Conference

### **Languages**

English

Spanish

French

Italian

German