

Lefteris Krysalis

Selected Works

/artistic research

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/editorial work

/live performances

/workshops

/teaching

/conferences and artist talks

/mixing and sound supervision

Soundscapes of Western Thrace through the Politics of Listening

PhD Artistic Research

2023-now

Host University: Bauhaus Universität Weimar

This artistic PhD explores the sonic landscape of Western Thrace, a border region in northeastern Greece shaped by migration, military presence, ecological collapse, and minority histories. Using field recording, soundwalking, interviews, and radio, I examine how borders sound and how listening can become a form of knowledge and resistance.

The project takes a bottom-up approach, working with local communities and practicing “listening with humility” to reveal unheard or silenced narratives. I investigate the acoustic imprints of trauma, from the eerie silence of the post-wildfire Dadia forest to the rhythms of distant tanks or contested calls to prayer.

Key methods include:

- Soundwalks & earwitness accounts
- Field recordings guided by testimony
- Mobile radio and live broadcasting
- Sonic mapping and listening scores

A central case study is Aphonic Echotopia, an **in progress sound installation** that captures the transformation of the Dadia forest into a silent, tension-filled landscape after the 2023 fires. Through sound, the project reimagines how we understand space, history, and political presence.

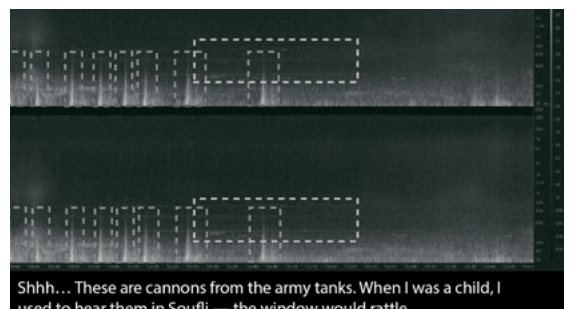
This PhD challenges dominant narratives through sonic research, proposing that listening is both a political act and an artistic method.



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Knatternde Landschaften, Summende Motoren

**A cooperation between Pinpoint, embeat, Frederike Moormann, Lefteris Krysalis, and Diana Karle.
Sound Installation, 2025**

Engines hum. Machines clatter. Voices whisper, sing, hum and tell their car stories. The immersive interior audio walk explores the sonic traces of the automotive industry in Chemnitz. Between intimacy and industrial heritage, between memory and the present.

Chemnitz's industrial past is marked by historical ruptures – National Socialism, the GDR, reunification – and at the same time by continuities in work and identity. The car is an intimate place of personal affection and at the same time integrated into large-scale industrial processes.

Starting from the local environment – in particular a nearby engine factory – the audio walk links personal memories and work biographies with binaural sound experiences and spatial navigation of the visitors through the space.

Through a positioning system and headphones, visitors experience a virtual sound reality. How does this connect with the physical space and their own movements? What happens when sounds emerge from the invisible? And how do real objects influence the experience of virtual sound spaces? The project is also an artistic exploration of these questions.

A fragmentary, composable and walk-in archive of car stories.

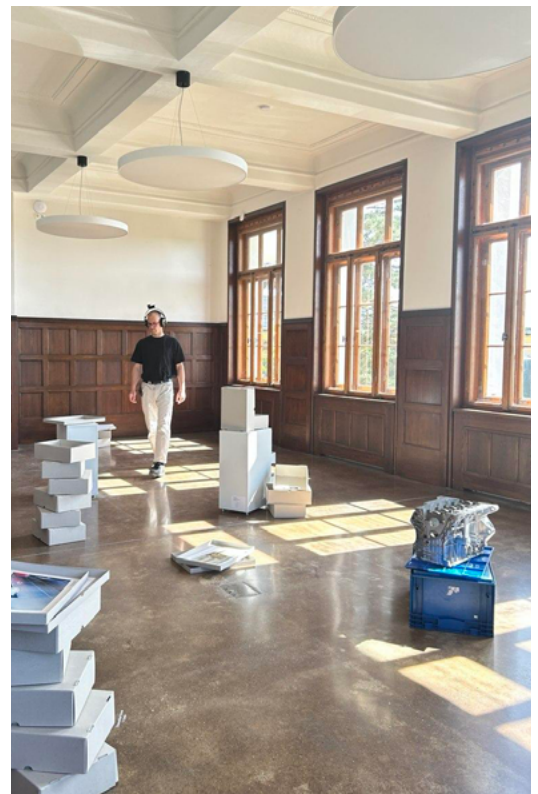
Tracking System: Pinpoint

Programming and Concept: embeat

Concept, Research, Composition: Frederike Moormann, Lefteris Krysalis & Diana Karle

SPECIAL THANKS to Volkswagen Motorenwerke Chemnitz, Industriemuseum Chemnitz, and the Saxon State Archive Chemnitz (Sächsisches Staatsarchiv Chemnitz)

[LINK](#)



Copyright Diana Karle

Walk through Video: [LINK](#)

Final documentation in progress

Echotopia – A Latin American Radiobody

Revisited by Florencia Curci, Nathalie Singer,
and Lefteris Krysalis
Sound Installation, HKW 2023

What would an extraterrestrial radiobody of the future inspired by echoes of the territories and radio practices of Latin America sound like? How would contemporary imaginations and practices resonate through its body? This installation is an artistic study on the transmitting resonances based on field recordings and interviews that were gathered during the Bauhaus.Listening.Workshop #1 in Montevideo, Uruguay in March 2023.

Voices:

Luis Alvarado, Javier Areal Vélez, Estefania Barnetche, August Black, Alejandra Carro, Alejo Duque, Florencia Curci, Zezé Fassmor, Fernando Godoy, Lefteris Krysalis, Ana Laura López, Stephanie López, Gabriela Munguía, Guely Morató, Pol Villasuso Cortés, Rodrigo Ríos Zunino, Luciana Rizzo, Martín Sandoval, Nathalie Singer, Maria Juliana Soto.

Field recordings:

Florencia Curci, Alejo Duque, Lefteris Krysalis, Rodrigo Ríos Zunino, Nathalie Singer & Nicolás Spencer

Thanks to:

Terra Ignota project, Studio für Elektroakustische Musik Weimar and Experimental Radio of Bauhaus-Universität Weimar



Copyright Laura Fiorio



Copyright Laura Fiorio

Excerpt: [LINK](#)

[HKW LINK](#)

Soundscapes of Ramallah, Palestine

Recordings, Composition, Editing and Concept Lefteris Krysalis

Studio of Electroacoustic Music, Weimar
Fixed Media Sound Installation, 2020

“Soundscapes from Ramallah, Palestine” is a 51 minutes sound installation as a hybrid between soundscape composition and radio feature. Processed and raw field recordings together with interviews by people who are living or once lived in the area of Ramallah, are being used to narrate and question the soundscape of the city and its changes due to the political situation and the continuously changing reality. It is the first result as a master thesis of a research on the topics of listening, soundscapes and politics in general and specifically on the Politics of Listening: Soundscapes from Ramallah, Palestine.



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Stereo Mixdown: [LINK](#)

Politics of Listening

Radio Broadcasts as part of the longer artistic research on the "Soundscapes of Ramallah, Palestine through the Politics of Listening"

Edition #12, Radio In Between Spaces with Meira Asher, Germany, 30.07.2020

[LINK](#)

Kurzstrecke 112, Deutschlandfunk Kultur, Germany, 29.07.2021

[LINK](#)

Transmission Ecologies: Episode 27, STEGI.RADIO, Greece, 16.05.2023

[LINK](#)

Transmission Ecologies: Episode 27, Wavefarm Radio, USA, 08.02.2025

[LINK](#)



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Listening to the World – 100 Jahre Radiokunst

**Authors and Composition: Nathalie Singer,
Lefteris Krysalis and Frederike Moormann
Host: Yana Adu
Podcast, 2025**

Radio has been a medium of listening for more than 100 years – worldwide. This is the subject of the six-part podcast »Listening to the World – 100 Years of Radio Art«. All six episodes were broadcast on Deutschlandfunk Kultur and can now be heard in the ARD Audiothek and wherever podcasts are available.

Radio has accompanied the everyday lives of people all over the world since the 1920s. Radio enriches our knowledge, reflects society and politics and provides entertainment. But it also disseminates propaganda and disinformation or spreads messages of resistance. The podcast »Listening to the World – 100 years of Radio Art« invites listeners to look back at 100 years of different radiophonic listening cultures and to listen across national borders – connecting experiences and stories about radio transculturally.

Between 2023 and 2024, Professor Nathalie Singer traveled with Frederike Moormann and Lefteris Krysalis to three different regions of the world: to Montevideo in South America, Sagada in Southeast Asia and Johannesburg in southern Africa. Invited by the Goethe-Institut and supported by the local curators Florencia Curci, meLê yamomo and Masimba Hwati, they each organized five-day Bauhaus.listening.workshops with various sound experts.

These people and their stories can now be heard in the podcast »Listening to the World – 100 years of radio art«. With them, the history of radio and listening is told in six episodes- with interviews, sounds and performances from the workshops and the artists involved in the project. They can be listened to in full length on the interactive website »Transcultural Listening Map« at listeningmap.de



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Copyright Nathalie Singer

Podcast: [LINK](#)

Caminata Radial: En vivo desde Playa Ancha

Lefteris Krysalis and Rodrigo Rios Zunino
Valparaiso Chile, Radio Tsunami
Microresidency and Radio Walk, 2023

Lefteris Krysalis at B.A.S.E Tsunami, carried out a micro-residency, "Paisajes sonoros y políticas de la Escucha", from 1st until the 10th of April 2023 in Valparaíso, which consisted of a brief investigation of the sound environment of the city, from improvisation, the encounter and recordings in the port.

Duo formed by the artists Lefteris Krysalis (synthesis and soundscapes) and Rodrigo Ríos Zunino, co-director (taut wires and feedback), presented an immersive atmosphere using some recordings made during this week in Valparaíso, waves generated by feedback wires, FM transmission and reception, as well as some performative elements.



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Live Radio Walk: [LINK](#)

Acoustic Recording of the performance with Rodrigo Rios Zunino: [LINK](#)

Flanieren durch die internationale Radiokunst

"Radiophonic Spaces – A Retrospective"

by Laura Anh Thu Dang, Maria Antonia Schmidt, and Eleftherios Krysalis

Produced by Bauhaus University Weimar and Ö1 Kunstradio

Broadcast on Radiokunst – Kunstradio, Ö1, 15 September 2019

This radio feature takes a retrospective look at Radiophonic Spaces, an exhibition that brought ephemeral radio art into the museum space, highlighting the medium's aesthetic, political, and spatial dimensions. Developed under the direction of the Chair of Experimental Radio at Bauhaus University Weimar, the project combined artistic exploration with academic research to present around 200 international works of radio art.

The exhibition bridged historical and contemporary practices—from Antonin Artaud, John Cage, and László Moholy-Nagy to Michaela Mélian, Milo Rau, and Natascha Sadr Haghighian—demonstrating radio's enduring relevance across disciplines. Works from the Ö1 Kunstradio archive, such as Horizontal Radio and key radio play productions, were also featured.

Following earlier iterations in 2018 at Museum Tinguely (Basel) and Haus der Kulturen der Welt (Berlin), the exhibition opened in Weimar on 26 July 2019 in the Bauhaus University Library. This manifestation marked both the centenary of the Bauhaus and of radio as a cultural form.

During the opening weekend—Radiophonic Places—a mobile radio studio (the Media Car) expanded the exhibition into Weimar's urban space through live broadcasts, performances, workshops, and discussions. The program invited listeners to engage with 100 years of radiophony as an immersive sonic parcours.

Through archival excavations, contemporary interpretations, and public interventions, Radiophonic Spaces offered a unique cartography of radiophonic art—one that continues to resonate in today's cultural and technological landscape.



Broadcast: [LINK](#)

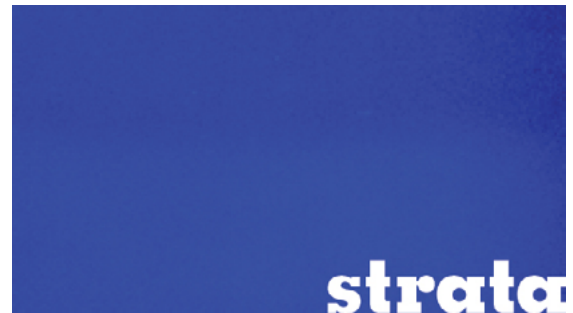
Radia.Fm guest radio shows

Strata

Radia Show #694 · Bauhaus.fm for Radia.fm · 2018
A radiophonic composition exploring layers of sonic memory, collective production, and the acoustic residue of space. Strata weaves together environmental recordings, voice, and signal fragments to evoke the sedimented nature of place and perception.

Credits:

Produced by Knut Aufermann, Jan Glöckner, Martin Hirsch, Lefteris Krysalis, Grit Lieder, Johann Mittmann, Severin Schenkel, and Anton Worch.



Cold Cuts

Radia Show #696 · Bauhaus.fm for Radia.fm · 2018
An experimental radio piece constructed from sharply edited sound fragments, Cold Cuts plays with interruption, contrast, and the aesthetic of the cut-up. Voices, noise, and tonal scraps are sliced and arranged into an unpredictable sonic montage that disrupts narrative and continuity.

Credits:

Produced by Dieb13, Laura Dang, and Lefteris Krysalis.
Original concept by Knut Aufermann.



Strata broadcast on bauhaus.fm and Radia.fm [LINK](#)

Cold Cuts broadcast on bauhaus.fm and Radia.Fm [LINK](#)

Transcultural Listening Map

Artistic Director/Editor: Nathalie Singer, Bauhaus-Universität Weimar
Concept and editing: Lefteris Krysalis, Frederike Moormann, Nathalie Singer
Digital Platform, 2022-2024

The Transcultural Listening Map is a digital knowledge platform that explores how people listen in different regions across the world. It examines the conditions of (radio) listening in their transcultural diversity and interconnectedness, with a view to the future of acoustic media. The platform presents international projects, initiatives and audiovisual content around the topic of radio and listening. Operating as a living archive, the unique collection of material provides a starting point for further artistic productions and aims to establish and strengthen international networks within the radio and listening community

The Transcultural Listening Map gathers references and materials connected to the various Bauhaus.Listening. Workshops of the two-year international umbrella project Listening to the world—100 years of radio.

listeningmap.de

Credits:

Project coordination: Sandra Rücker, Vitalis Neufeld

Sound/Editing: Tilman Victor Böhnke

The Transcultural Listening Map is a project of the professorship 'Experimental Radio', with the financial support by the Creative Fund of the Bauhaus University Weimar.



Copyright Nin Solis



listeningmap.de

Short video documentation of the platform:
[LINK](#)

Radiophonic Places - Follow the Radio Wagon

Radiophonic Spaces – Live Broadcasting Programme
Parallel programme to the exhibition · July 2019 · Weimar

Co-curation and production support for the live broadcasting programme of Radiophonic Spaces, in collaboration with Laura Dang, supported by Bauhaus University Weimar and bauhaus.fm.

Radiophonic Places – Follow the Radio Wagon was a walk-in listening room and mobile radio studio, part of the Radiophonic Spaces project, which took place from July 26 to 28, 2019, in Weimar.

Performances, concerts, discussions, and workshops on the themes of 100 Years of Bauhaus and 100 Years of Radiophony were held in various public locations across Weimar's urban space and broadcast live on bauhaus.fm and 106.6 MHz.

Over the course of 48 hours, radio artists, researchers, and former and current students explored questions around the political potential of listening cultures, the impact of technological developments on radio art, and possibilities for alternative radio formats.



RADIOPHONIC PLACES

26. – 28. Juli 2019
106,6 MHz, bauhaus.fm

100	Bauhaus Weimar
	1919 / 2019

Bauhaus-Universität Weimar

Flyer: [LINK](#)

Animal Through The State, Fiction Through Reality-Reality through Fiction

Editors:

Lefteris Krysalis, Lorenz Mayr, Survival Kit –
Educational and Artistic Research Programme
Munich, 2016

Editor's note:

The publication *Animal of The State, Fiction through Reality* reflects on the process of the Survival Kit's three-year existence. Individually and collectively written texts by the participants intertwine with guest contributions by companions who have been involved in the experiment in various ways. The book considers itself to a lesser extent as documentation of this experiment's history but rather as a medium of visualisation of the mutual learning process. The educational and artistic research program Survival Kit was funded by the German Academic Exchange Service DAAD through the programme Partnerships with Greek Institutions of Higher Education 2014-2016.

Publication · 2016 · 217 pages · ISBN 978-3-932934-36-0

Design:

Stefanie Hammann, Maria von Mier

Contributors include:

Mira Mattar and members of the Survival Kit network

Published by:

Survival Kit – Educational and Artistic Research Programme, Athens & Munich

A collaboration between the Academy of Fine Arts Munich (AdBK) and the Athens School of Fine Arts (ASFA), supported by DAAD.



Animal of the State performative presentation at Kunstbau, Lenbachhaus part of the Be my guest project, the accompanying program of the exhibition FAVORITES III: New Art from Munich, October 2016

Book: [LINK](#)

Rundfunkorchester

Member of the radio art collective 2018-2022

With the approach of setting a counterweight to the formatted programming of established radio stations, the bauhaus.fm-Rundfunkorchester broadcasts uncontrolled sounds into stream and ether. Only loose agreements regarding the sound material as well as their use in time, are agreements

that guarantee a uniqueness of the performance at every performance: always new, always fresh. Since 2017, the bauhaus.fm-Rundfunkorchester consists of activists of the experimental radio station bauhaus.fm as well as alumni of the Bauhaus University Weimar. Inspired by the participation in the radio art festival Radio Revolten 2016 (Halle) as well as in the live program "SAVVY Funk" (Berlin) as part of the dokumenta14 radio project (2017), the group has been working on their own live improvisations since the beginning of 2017. One of the constants of the performance is the inclusion of the inherent sound of the place as well as the instruments and objects used.

Recording or broadcasting begins with entering the space, including the setup of the setup. Thus, electronic instruments such as drum machines and computers, become sound generators even before electricity begins to flow through them. Everything is allowed as an instrument or sound generator: soundscapes, voices, oscillators, live streams, samplers, effects units ...

In over 30 recordings of the live radio concerts at bauhaus.fm as well as in recordings of concerts in Cologne, Dresden and Halle, the sonic diversity of the material used as well as the use of unconventional sound generators becomes apparent.



Copyright Sandra Reyes



Copyright Konrad Behr

Selected Concerts

Rundfunkorchester @ Schiller-Museum Weimar

Date: September 22, 2023

Location: Schiller-Museum, Weimar (Germany)

Video by: Sandra Reyes & Milad Rezaei

Description: A site-specific ensemble performance responding to the museum space and its acoustic memory.

Full Video: [LINK](#)

Rundfunkorchester @ Radio Art Zone

Date: September 2022

Location: Esch-sur-Alzette (Luxembourg), as part of Radio Art Zone / Esch2022 – European Capital of Culture

Video by: Konrad Behr

Description: 22-hour durational radio performance broadcast live; the ensemble explored rhythms, silence, and collective sonic decision-making.

Full Video: [LINK](#)

Rundfunkorchester "Generations" – Theaterplatz Weimar

Date: June 16, 2021

Location: Theaterplatz, Weimar

Broadcast by: bauhaus.fm

Description: A live, open-air performance investigating generational transmission, spatiality, and sonic gesture.

Full Video: [LINK](#)

Live Recording @ Kulturfabrik MEDA – Land.Schafft.Sound

Date: October 27, 2023

Location: Kulturfabrik MEDA, Mittelherwigsdorf (Saxony, Germany)

Broadcast: Radio Helsinki, Graz (Austria), as part of Kopfkino by Margarethe Maierhofer-Lischka

Artists: Konrad Behr, Leon Goltermann, Lefteris Krysalis, Margarethe Maierhofer-Lischka, Alwin Weber, Lena Löhr

Description: A radiophonic improvisation across media and environments, exploring place, noise, and attention.

Full Audio Recording: [LINK](#)

Digital Bauhaus Orchestra

participation as a musician, instrument: Cretan Lyra with live-electronics
concerts: next_generation 8.0 LIVE CODING: Konzert VII und VIII, ZKM,
June 2019, Karlsruhe and SEAM Concert, July 2019, Weimar

The DBO -"Digital Bauhaus Orchestra" is an ensemble founded in 2018 at the SeaM Weimar. Students from different faculties come together to develop and discuss analog do-it-yourself instruments, experimental sound production, soft-ware instruments and contemporary performance practices. In addition, each instrumentalist is equipped with his or her own loudspeaker, allowing a direct musical and visual link to the respective musician. In addition, the generated sounds are additionally processed by a complex PureData programming (Philipp Schmalfuß / Denis Połec) and projected multi-channel into the auditorium.

Musicians of DBO: William Amsler samples | electronics, Pedro Camargo voc | electronics, Laura Dang uke, Clement Demonsant granulateur, Leon Goltermann experimental perc. | electronics, Mohammad H. Javaheri cycloop | flute | electronics, Moritz Hanfgarn experimental perc. | electronics, Jacob Hartung daxophone | electronics, Paulina Kiss vi-ola | electronics, Eleftherios Krysalis cretan lyra | electronics, Jason Langheim experimental perc. | electronics, Stefan Licheri grillophone, Anna Magdalino violin, Ronaldas Obukas LargeSheet-MetalPlate | electronics, Denis Polat bağlama, Denis Połec diffusion | conduction, Josephine Prkno samples | electronics, Philipp Schmalfuß diffusion, Yigit Tasdemir guitar | fx, Onur Ünal electric guitar | electronics, Sergio Valencia trumpet | electronics



Copyright ZKM

Digital Bauhaus Orchestra @ ZKM | next_generation 8 – "quietspaces"
Composed by Sergio Valencia
Full video: [LINK](#)

Digital Bauhaus Orchestra @ ZKM | next_generation 8 – "Adoleszenz"
Composed by Denis Połec
Full video: [LINK](#)

Digital Bauhaus Orchestra – "Island"
Full video: [LINK](#)

Digital Bauhaus Orchestra @ ZKM | next_generation 8 – "Inseln / Flaschen"
Composed by Benjamin Lavastre
Full video: [LINK](#)

Bauhaus.Listening.Workshop #1 Montevideo

Directed by Nathalie Singer and co-curated by Florencia Gurci.

Supported and organised by the Goethe-Institut Uruguay and Lefteris Krysalis.

Radio history points to constellations of power and resistance. This also allows to trace narratives and developments in the political, social and cultural history of the region around Uruguay. Starting with the first telegraphy in Bolivia in 1897 and the first entertainment broadcasts in Buenos Aires in 1920, through the mining stations in the 1930s, as well as military radio use during the dictatorships, to today's radio art scene in Latin America with numerous community radios.

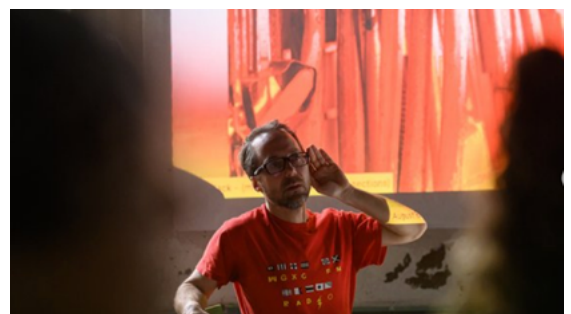
In the »Bauhaus.Listening.Workshop #1« in Montevideo, resulting questions will be explored: How has radio influenced the way we listen? What listening practices have developed over the last 100 years? And what contribution can listening make to a world of the future?

Together, the invited sound artists and researchers will explore the questions of hearing and listening in their diversity and transcultural interconnection. They will listen to archives with previously unknown material - for example, the voices of former members of the Revolutionary Armed Forces of Colombia or the Aguaruna, an indigenous people in the Peruvian jungle. And they will examine 100 years of radio in Latin America, as well as questions about the ecology of listening and the political potential of radio collectives.

Renowned sound artists and radio researchers from Colombia, Chile, Bolivia, Peru, Argentina and Uruguay - such as Fernando Godoy (Radio Tsonami), Fátima González Donado (Community Radio Amazondas), Guely Morató (Sonandes, Bolivia) and Lukas Kühne (Director Instituto de Música Facultad de Artes - UdelAR) – have been invited. The five-day Bauhaus.Listening.Workshop in Montevideo will take place during the cross-regional festival »EXIT« for experimental art.



Copyright Tarruman Corrales



Copyright Tarruman Corrales

Workshop Entry: [LINK](#)

Can you hear while Listening?

Listening Workshop, Radionists, Goethe-Institut Ramallah
Organization of the workshop together with prof. Nathalie Singer,
Ramallah, 2019

What sounds were resonating around us? How did the space sound? How can a sound be described—soft or hard, bright or cloudy?

During this workshop in Ramallah, participants listened to and recorded both familiar and previously unheard sounds. By shifting focus and perspective through various listening techniques and technologies, we explored ways of limiting and expanding our sensory perception.

Walking through the city, we collected diverse sound objects, discussed their context and qualities, and structured them into short acoustic radio studies and experimental urban soundwalks.



Copyright Goethe Institut Ramallah



Copyright Goethe Institut Ramallah

Flyer: [LINK](#)

Teaching

Bauhaus University Weimar, Faculty of Media Art & Design (since 2021)

Since 2021, I have been teaching at Bauhaus University Weimar, initially through teaching contracts and, since 2022, as an Artistic Associate. My modules focus on radio transmission, soundscapes, field recording, and collaborative audio practices, often situated in public space and shaped by critical, experimental, and postdisciplinary methodologies.

SoSe 2025

Sound and Epistemology – Scientific Module, in collaboration with Dr. Marcin Pietruszewski

A practice-based and theoretical seminar exploring the relationship between sound and knowledge. Topics include listening as an epistemological tool (forensic, situated, embodied), soundscape analysis as countermapping, and data sonification. Students produced sonic works and short texts, with selected outcomes to be presented at the university's Summaery exhibition and compiled into a publication.

WiSe 2024/25

Ekpompe – The Art of Transmission and Broadcast, in cooperation with Radio Monteaudio (Montevideo, Uruguay)

A creative broadcasting course integrated with the weekly transmission schedule of bauhaus.fm (106.6 MHz). Students explored historical and contemporary transmission practices—from mobile DIY radio to durational field broadcasts—while producing biweekly live shows. The term Ekpompe was used to frame broadcasting as a critical and poetic act of transmission and emission across analog and digital space.

SoSe 2024

Urban Resonances, in cooperation with the Athens School of Fine Arts

A collaborative sound-based project between students in Weimar and Athens. The course explored the audible dimensions of tourism, gentrification, and urban transformation. Students produced 10-minute experimental podcast episodes in response to site-specific sonic phenomena, culminating in a live intercity broadcast and an on-demand mini-series.

The seminar was part of a cooperation between the “Art in Public Space with Digital Media” course (Athens School of Fine Arts, MA Digital Arts) and the Experimental Radio Chair at Bauhaus.

WiSe 2023/24

Radio Alice: Live Radio Performance, in cooperation with USMARADIO (San Marino) & Radio Tsonami (Chile)

Focusing on the radical legacy of Radio Alice (Bologna, 1976–77), this course traced the intersections of pirate radio, media activism, and autonomous broadcast. Through collective research, listening sessions, and readings, students designed a live anthological radio performance, transmitted on February 9 in collaboration with international partners. The course emphasized artistic autonomy, counter-media strategies, and contemporary possibilities for radio-phonetic resistance.

Conferences and Artist Talks

"Politics of Listening and Soundscapes within the Sonic Environment of Ramallah, Palestine"

Listening as Witnessing Symposium, Athens | October 16–19, 2023

Engaged in a research-driven dialogue on listening and witnessing, presenting field-recordings and analysis of Ramallah's acoustic environment.

Organized in the context of ERC CoG MUTE

(grant agreement no. 101002720)

[LINK](#)

"An artistic practice on the soundscapes of Ramallah Palestine"

International Conference "I Am Not Sitting in a Room", Bauhaus University Weimar | 2021

Explored the intersection of sound, spatiality, and resistance through radio and listening practices in urban environments.

[LINK](#)

"Politics of Listening" (Artist Talk)

Online Artist Talk | January 20, 2021

Reflected on listening as a political act, articulating sonic strategies and positionality in contemporary sound art.

as part of post documenta: contemporary arts as territorial agencies, an intercultural research program by the Academy of Fine Arts Leipzig and the Athens School of Fine Arts focusing on the critical legacy of documenta 14 and artistic strategies in the face of contemporary territorial and environmental crises.

[LINK](#)

Sound Supervision and Mixing

Selected Works

Space Has Become a Crowded Place

Live performance & transcontinental radiophonic work
Premiere: Theater Rampe, Stuttgart & Goethe-Institut
Windhoek · 2023

Concept & Direction: Angelika Waniek, Nashilongwe-
shipwe Mushaandja, Frederike Moormann
Sound Design: Lefteris Krysalis, Frederike Moormann

A multimedia performance connecting Windhoek (Namibia) and Stuttgart (Germany) via radio and internet transmission. The work explores transhistorical telecommunications, ancestral memory, and the colonial legacy embedded in contemporary satellite and broadcast infrastructures. Through soundwalks, spoken word, music, and live radio, a dialogue unfolds across continents and time.

Mshika-Shika – Schwarzmarktklänge und Guerillapoesie

Radiophonic artwork · Commissioned by Deutschlandfunk Kultur

Artist: Masimba Hwati

Sound Mixing & Engineering: Lefteris Krysalis, Vivien Mercedes Jester

Production: Deutschlandfunk Kultur / Bauhaus University
Weimar / Goethe-Institut / Galerie Eigenheim · 2021

Length: approx. 54'30

A radiophonic composition blending guerrilla radio archives from the Zimbabwean liberation war with sonic fragments from Harare's black market. Mshika-Shika becomes a sound-based meditation on resistance, improvisation, and postcolonial rupture—where voices, recordings, and everyday sounds challenge dominant narratives.



Copyright Daniela Wolf



Copyright Thomas Kaestenbauer

Space Has Become a Crowded Place:

[LINK](#)

Mshika-Shika – Schwarzmarktklänge und Guerillapoesie:

[LINK](#)