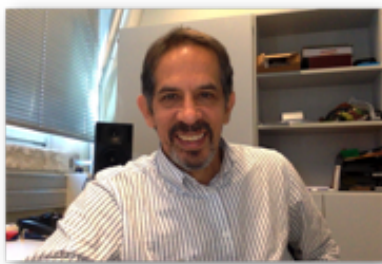


Prof. Dr. Emilio Mendoza Guardia



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Full Professor of Music, Universidad Nacional Experimental de las Artes (UNEARTE), Caracas
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Highlights

Emilio Mendoza was the first Venezuelan composer to be selected for an ISCM Festival in Boston, 1976, when he was 23 and winning the prestigious Gaudeamus Composition Prize in the Netherlands, 1978. He directed, performed and composed for the Orchestra of Latin American Instruments ODILA in Caracas, from 1982 to 1987, an experimental music group with production of tours, records, video-art and dance. In 1995, he developed the first cultural website of Venezuela with photos, sounds and videos, the "Virtual Museum of Musical Instruments in Latin America and the Caribbean" when holding the presidency of the Foundation of Ethnomusicology and Folklore, FUNDEF, Caracas. He has been awarded honors, scholarships, awards and international positions. He is dedicated to the guitar performance of his "ecological music" with his group Ozono Jazz, publishing compositions and articles, as well as carrying on research in visual music, popular music (Beatles), traditional Venezuelan music (Joropo), on silence, and on tempo, sex & music.

Brief CV

Emilio Mendoza is a Venezuelan composer, guitar performer and researcher. Completed his studies in: Caracas (Guitar, with DeSola/Lauro; Composition, with Yannis Ioannidis); Düsseldorf, (Robert Schumann Institut, with Günther Becker, *Diplom in Komposition und Live-Elektronik*); Kokrobitey, Ghana (West African Percussion/Dance with Mustapha Tettey Addy); Washington, DC (The Catholic University of America, B. T. Rome School of Music, DMA in Composition). He is retired Full Professor of Music, Universidad Simón Bolívar, Caracas, and presently works as Full Professor of Music, Universidad Nacional Experimental de las Artes (UNEARTE), Caracas, as well as a performer/activist with his ecological music group [Ozono Jazz](#). He was Founding Member of the Venezuelan Society for Contemporary Music [SVMC](#) (1975), founder and first President of the IASPM/AL-Venezuelan Chapter, and was Member of the Presidential Council of the International Society for Contemporary Music - ISCM, for two periods (2004-2008). In 1977 he began experimenting in the field of visual music when he composed [Susurro](#) (Whisper) with musical space/visuals (1977), and [Secretos](#) with musical color/visuals (1979), using a primitive technology of programmable carousels for slides. With the German director Richard Benno Mauler, he produced a series of three [video-arts](#): *Ascuas* (1984), *Aloha Tocoa* (1985) and *Strike the Balance* (1988). Similarly, he worked on the connection between music and body-art in motion with the choreographer [Carlos Orta](#) and the contemporary dance companies José Limón from New York and Coreoarte from Caracas. In 2007, he developed the "AVIA Translation Project" (AVIA: Audio/Visual Integrated Arts), within the field of visual music, in the Simón Bolívar University together with the ZKM, Zentrum für Kunst und Medien, Karlsruhe, with four research residencies at the ZKM as *Gastkünstler* in 2008, 2009, 2013 and 2017, with DAAD grants. His video installation [Sin-Cadenas.tube](#), was premiered at the World Music Days Festival (2010) of the International Society for Contemporary Music - ISCM in Penrith, Australia, with live video-altering by the guitar performance via Max software. He has published articles and offered numerous lectures and screenings on the audiovisual field and currently he works on the translation of light signals from fireflies to visual music in his piece *Lucerna*, to be able to hear their silent lovedance.

For more information, please go to his website: <https://ozonjazz.com/emilio>