

ERASMUS BLENDED INTENSIVE PROGRAMME

ERASMUS+ BIP ID code: 2024-1-LV01-KA131-HED-000214616-3

Sound Days - Sound, Audiovisual Arts and Electronic Music Practice

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SOUND DAYS
21.-25.04.2026.



Sound Days 2025 presentation of workshop results by Ioana Vreme Moser. Photo: Karlis Volkovskis

SOUND DAYS is a week-long educational festival / BIP of sound and media art, electronic and experimental music focusing on the creation of audiovisual works, since 2013 it has been held yearly in RTU Liepaja Academy's Art Research Laboratory (MPLAB) space. The festival activities include 3-5 day long electronic music and visual arts workshops, discussions, presentations and audiovisual performance nights. The main focus of the festival week is the international workshop programme (21.-25.04.2026.), which is hosted by professional international artists, electronic musicians and designers.

The festival will include **9 creative workshops (21–24.04.)**, **two audiovisual concert evenings (24–25.04.)**, **a symposium with discussions and presentations (22.04.)**, **a pop-up exhibition (25.04.)**, and other activities.

The project brings together several important fields – electroacoustic experimental music, design and visual arts, including sound art, environmental art and audiovisual art. In addition, the project engages with disciplines such as ecology and environmental sciences.

The 2026 festival is organised in collaboration with curator and artist John Grzinich (US/EE) and the residency centre MoKS, developing a thematic programme branch titled "Atmospheric Waves," which will continue in 2027 as part of Liepāja 2027 European Capital of Culture. "Atmospheric Waves" is an art programme dedicated to the interaction between art and science, exploring wind and waves both as artistic material and as significant natural

phenomena that influence our culture and identity, while also signalling the impacts of climate change.

The SOUND DAYS ERASMUS+ BIP virtual component will include a 1-hour introductory presentation and two online lectures (1.5 hours each) on **13–14.04.**, delivered via MS Teams by festival curators and artists Krista Dintere, Paula Vītola, and John Grzinich (EE/US). The sessions will be recorded.

Each lecture will be followed by individual self-study work (up to 5 hours per lecture), requiring participants to reflect on the topics and relate them to their own experience. The assignments will be reviewed during the workshop week at the Sound Days festival.

SOUND DAYS 2026 PROGRAMME

13–14 April

18:00–20:00* BIP On-Line lectures

21 April (Tuesday)

10:00–16:00 Creative workshops

19:00 Opening event

22 April (Wednesday)

10:00–16:00 Creative workshops

17:00–21:00 Symposium “Atmospheric Waves”

23 April (Thursday)

10:00–18:00 Creative workshops

24 April (Friday)

10:00–16:00 Creative workshops

18:00 Performance programme

25 April (Saturday)

14:00–18:00 Exhibition of creative workshop results

19:00 Concert of workshop results + open performance programme Nx20

*All times in EET time zone, Riga, Latvia.

WORKSHOP PROGRAMME

The creative workshop programme has been developed by the festival producers and curators Paula Vītola and Krista Dintere, in collaboration with the festival and Atmospheric Waves curator John Grzinich. Currently, the festival programme includes nine creative workshops.

The programme is organised around several thematic directions. One of them, Atmospheric Waves, explores the environment, wind and climate. The second thematic direction focuses on experimental instrument building, electronic music production using modular synths, open-source software and DIY methods. The results of the workshops will be presented in the form of performances, art installations and sound objects in a pop-up exhibition and concert evening.

John Grzinich (US/EE) “Liepāja Live: Creating an Atmospheric Waves Listening Station”

In this workshop we will explore live audio streaming within the broader field of transmission arts. Live audio streaming has been called a new form of ‘ecological radio’ and a type of real-time acoustic observatory. Using affordable high quality microphones, low power computing and the mobile communications network, we can set up our own listening station. Once online, this station allows anyone with an internet connection to ‘tune in’ to the local context and listen to the changing soundscape in real time. Live audio streaming has been used widely in such projects as the Reveil Dawn Chorus Global Broadcast (<https://soundtent.org/>) and for connecting artists in the Radio Earth community (<https://radio.earth/>). Establishing a live audio listening station will draw attention to the changing environment in Liepāja, encouraging audiences worldwide to listen in.

John Grzinich is an audio-visual artist based in Estonia. His work integrates sound, moving images and site-specific installations to explore perceptions of sound and space, seeking resonances between people and places.

<https://maaheli.ee/main/>



Kathy Hinde (UK) “Aeolian Sculptures”

Join artist Kathy Hinde to create a sound sculpture that responds to the wind. Starting with a simple experimental ‘Aeolian harp’ design, the group will collaborate on larger structure(s) to harness the energy of the Baltic coastal wind to generate an ever-shifting soundscape in response to the weather.

Kathy Hinde is an interdisciplinary artist who creates installations, performances and site specific experiences aiming to nurture a deeper and more embodied connection to the more-than-human world.

<https://kathyhinde.co.uk/about/>



Johanes “Mo’ong” Santoso Pribadi (TH/ID/LT) “Leftover Klangwerk / Sound from Leftovers”

The workshop is a social sound art creation activity. The workshop will take place in three parts. In the first part, participants will go on a field exploration to search for materials in the urban environment. They will select materials for their instruments, developing stories and references connected to the socio-political conditions of the neighbourhood. In the second part, participants will build musical instruments from the materials they have collected. In the third part, participants will learn methods of collective performance and improvisation, creating a shared performance together. The performance will be presented publicly at the festival’s closing concert.

Johanes “Mo’ong” Santoso Pribadi is an experimental music composer and instrument maker, born in Bangkok, raised in Java, Indonesia, and currently based in Lithuania. In his artistic practice he focuses on decolonial music, exploring ways to reconnect with and reinterpret the sound world of the Archipelago – “Indonesia”, honouring its origins while adapting it to contemporary contexts.

<https://www.moongpribadi.com/>



Artūrs Punte, Maksims Šenteļevs (LV) "Habitat System"

Habitat System is a system that allows any external signal (audio, sensors or CV) to be transformed into electromechanical motion, dynamically powering motors. In the workshop, participants will work with wind and environmental data, capturing these signals and feeding them into the Habitat System to activate hand-made electromechanical instruments and kinetic objects.

Artūrs Punte is a poet and artist working actively across interdisciplinary fields. He is the author of books, art exhibitions, as well as an editor, compiler and publisher and one of the founders and members of the artist collective Orbīta (orbita.lv). As part of Orbīta, he has been nominated several times for the Purvītis Prize, and has received the Sergey Kuryokhin Award, the Latvian Literature Annual Award, the Golden Apple Book Design Award, and other recognitions.

Maksims Shentelevs is an architect and phonographer based in Riga, Latvia. Active in field recording since 2002. Treats sound gathering as non intervention policy into nature observation. In his field research mainly interested in biotopes referring habitats of insects and small beings.

<https://www.youtube.com/@punte>



Florian Tuercke (DE) “The Structural Sound Project”

The soundscape of public space is a conglomerate of various acoustic events, each with their individual causes and sources. Beyond the layer of humanly perceptible sounds lies a whole universe of sounds, inaudible to the human ear. Many of these sounds can be detected with contact microphones.

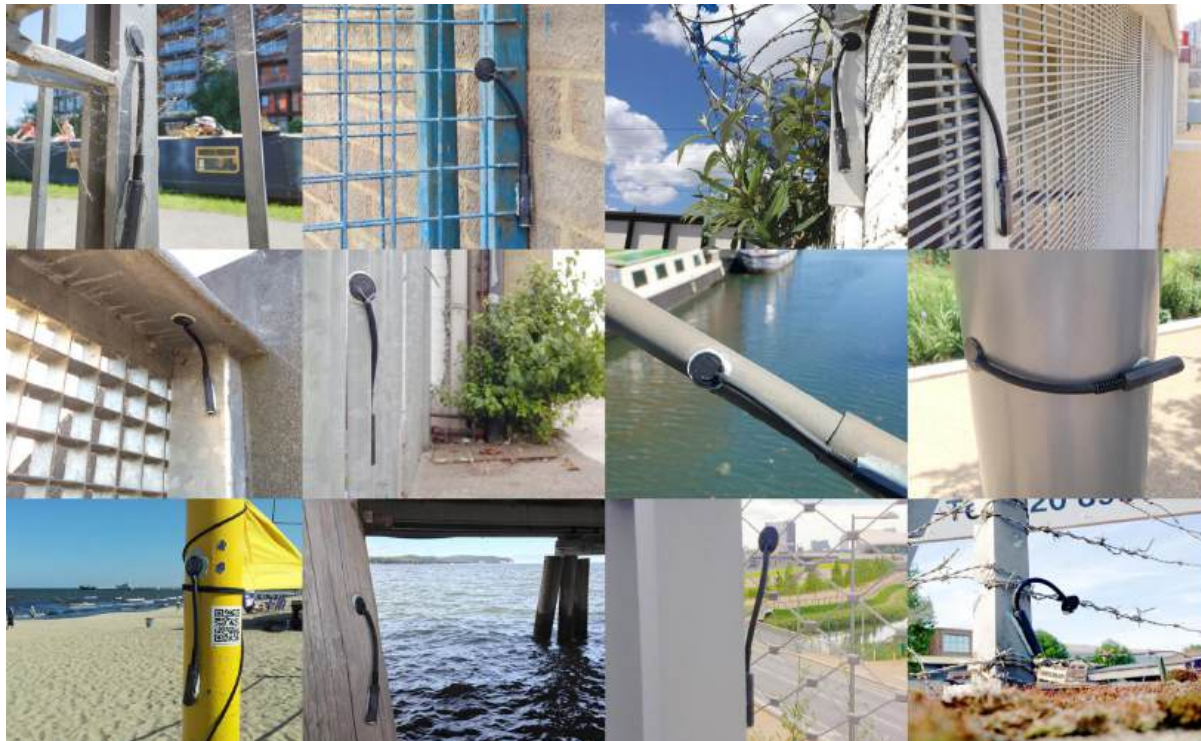
The ‘Structural Sound Project’ workshop focuses on capturing, deciphering, and making these unheard and inaudible acoustic phenomena accessible. Together, we will build dozens of contact microphones and install them in public spaces to make hidden sounds audible, and transform public spaces into a large musical instrument open for exploration.

Florian Tuercke is a sound and media artist whose work explores the intersection of space, sound, and context. His practice moves between visual art, sound art, and music, deliberately blurring the boundaries between sculpture, instrument, spatial installation, and composition.

Tuercke explores sound as a formative element of space and perception – whether in museum settings, sacred spaces, or urban environments. By sonically activating architectural, material, and social structures, he reveals that places are far more than mere physical settings: they are acoustic fields shaped by structure, action, perception and interpretation.

Florian Tuercke participates internationally in exhibitions, festivals and artist residencies. He lives and works in Nuremberg DE and Gdansk PL.

<http://www.floriantuercke.net/cv.html>



Marije Baalman (NL) “Sounding Dragons”

Flying dragons, deers, owls, hawks, octopus, or parrots - in different languages across the world, kites are named in all sorts of imaginary ways. In this wind instrument building workshop, we will explore how kites fly, measure this with sensors, and use the data to create sound to make the dragons roar through the sky.

In this five day workshop, participants will build a diamond shaped kite and fly it, build sensors from conductive materials to measure the turbulation of the wind and pressure on the kite cloth, and attach sensors to the kite to measure its movement. Then we will record measurements of the data and focus on making use of this data to generate and control sounds in realtime.

In this workshop you will use the sewing machine, solder, and program. You will go home with a self-built kite and a sensing kit with an ESP32, an accelerometer & gyroscope and handmade sensors.

Participants should bring a laptop with the Arduino IDE installed and an environment that is capable of receiving OSC-data and generating sound (for example SuperCollider, PureData, etc) that they are familiar with.

Marije Baalman grew up in the windy countryside in the Netherlands, where she first flew and built kites. Since 2012 she has made several kite based works, in which she turns the kite into a wind instrument.

Marije is an artist and researcher/developer working in the field of interactive sound & light art. Topics that she addresses with her work are the nature of interaction between and entanglement of humans and technology, the influence of algorithms on society and the human experience, and environmental change.

Marije is a contributor to “The SuperCollider Book” (MIT Press, 2011 / 2025) and in 2022 she published a book titled: “Composing Interactions - An Artist’s Guide to Building Expressive Interactive Systems” with V2_ in Rotterdam.

<https://marijebaalman.eu/projects/wind-instruments.html>

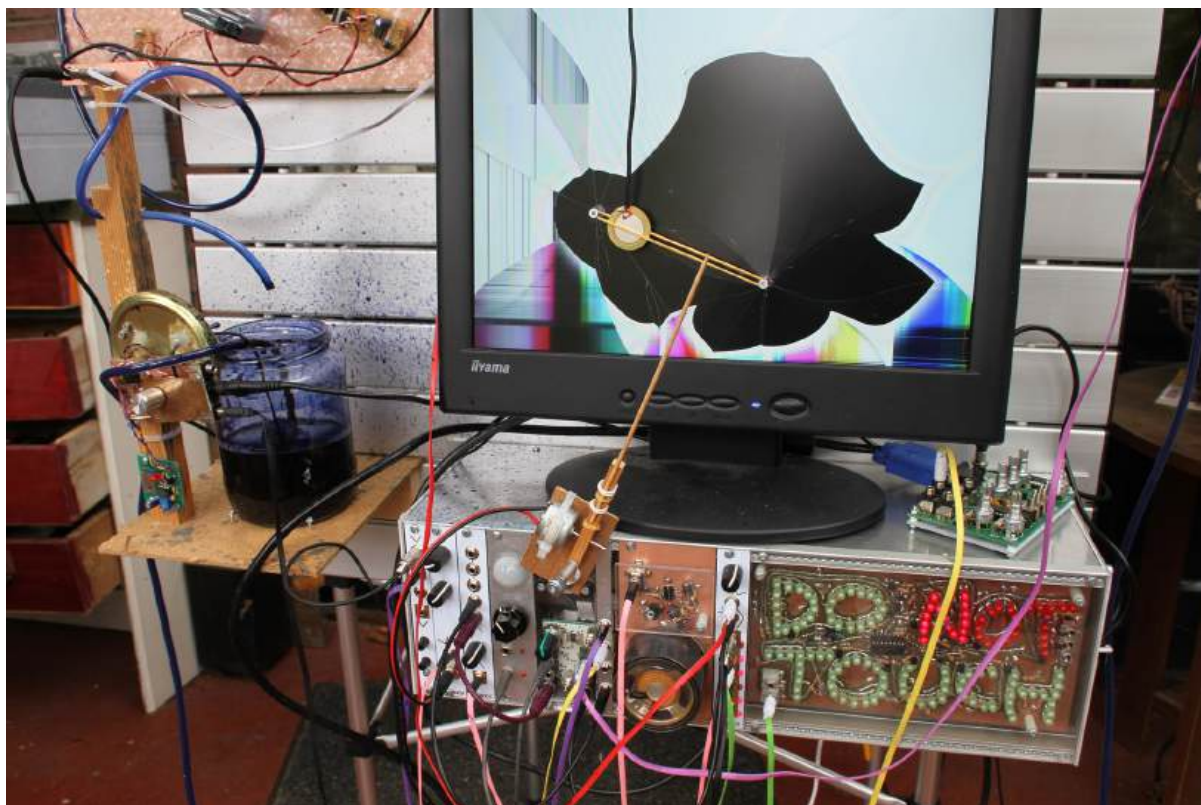


Gijs Gieskes' (NL) workshop "Perma Patch"

In the "Perma Patch" workshop, participants will learn the basics of experimental and intuitive electronics while collaboratively creating an experimental audiovisual installation made of many interconnected objects. Each object has its own input and produces an output in the form of sound or visuals, and the objects can interact with and influence one another.

Gijs Gieskes (NL) is an industrial designer and artist from Eindhoven, the Netherlands, specializing in the creation of electronic music instruments. Gijs learned electronics through self-directed experimentation. Although later he studied Industrial Design at the Eindhoven University of Technology, he has continued to maintain his distinctive non-expert, experimental approach. Over the years he has created numerous instruments, modules and experimental audiovisual devices that are available both as fully assembled devices and as DIY kits. His works have been exhibited in various galleries and festivals, and he regularly leads workshops and masterclasses.

<https://gieskes.nl/>



Jia Liu (CN/DE) “Creating sound waves with SuperCollider”

At the Sound Days festival, the artist will lead a workshop in the live coding language SuperCollider. The workshop is based on the research project “Vinculum,” which explores the interaction of sound waves in space. SuperCollider is a live coding environment that allows artists to create audiovisual performances by programming in real time.

Jia Liu is a composer and computer music performer based in Karlsruhe, Germany. She composes for both acoustic instruments and electroacoustic music, as well as other media. Since 2019, she has been programming and performing computer music live. Her current work focuses on algorithmic composition, music with autonomous systems, and communicative algorithms.

She studied composition and music informatics at the Shanghai Conservatory of Music and at the Institute for Music Informatics and Musicology (IMWI) at the Karlsruhe University of Music.

<https://speculativesoundssynthesis.iem.sh/symposium/docs/proceedings/liu/>
<https://jialiude.com/works>



Artis Kuprišs and Reinis Naļivaiko (LV) “From the Heart to the Speakers”

In this workshop, young participants will gain practical insight into the contemporary music creation environment – synthesizers, drum machines, samples, modular synthesizers, microphones and sound equipment. The basics of the audio signal will be introduced, along with an explanation of how modern synthesizers and rhythm instruments work.

The workshop is designed as a hands-on learning environment: participants will work directly with instruments, experiment with sound combinations, create short musical sketches and gradually explore the process of music creation. During the process, they will learn the Groove Method, ensuring that both the music and the creative process remain engaging and enjoyable. The workshop will result in sketches of sound compositions and a collective performance.

Reinis Naļivaiko, also known as Mēmais Kino, is a digital creative, electronic musician and sound artist, as well as an enthusiastic explorer of the world of modular synthesis. Artis Kuprišs, also known as Antons Megamikss / Deelis, is a new media and sound artist and the developer of the Groove Method, living and working in Liepāja. Both studied New Media Art at Liepāja University and, after graduating, have been actively involved in various art and music projects.



PERFORMANCE PROGRAMME

24.04.2026.

The performance programme will be presented in two parts. The first part features experimental, site-specific performances using unconventional acoustic and electronic instruments. Performers in this section include **Florian Tuercke (DE), Artis Kuprišs, and Paula Vītola.**

The second part of the programme is organised in collaboration with the Lithuanian art residency center in Kintai and the Baltic sound art residency programme "Kintai.Kitaip."

"Kintai.Kitaip" concert programme, at Club "Kursa":

Kris Kuldepp (EE/DE) – "Curious Currents / Passing Through / Diffracting"

Agita Reķe (LV) – "Breeze"

Johanes "Mo'ong" Santoso Pribadi (TH/ID/LT) – "Untitled"

The "Kintai.Kitaip" programme is dedicated to experimental sound art practices and was initiated in 2022. In 2025, the programme was implemented in collaboration with the Baltic countries, with participation from Sound Days festival producer Krista Dintere and guest curator John Grzinich.

For the first time, the residency programme selected artists from the Baltic region through an open call. The selected artists were Latvian composer Agita Reķe, Indonesia-born artist Johanes Mo'ong Santoso Pribadi, based in Lithuania, and Estonian artist Kris Kuldepp.

The programme is based on the concept of "sonic awareness"—the ability to pay attention to the surrounding environment and practice attentive listening. The residency in the village of Kintai lasted two weeks, during which the artists explored the local soundscape, environment, nature and cultural landscape, reflecting on its transformations. Each artist's interpretation became the basis for new sound compositions and live performances.

25.04.2026. 25 April 2026 – WORKSHOP RESULTS EXHIBITION AND CLOSING CONCERT + Nx20 – OPEN PERFORMANCE PROGRAMME

Creative Workshop Presentations – Pop-up Exhibition and Participant Performances

Each year, the Sound Days festival concludes with presentations of the results from the creative workshops. The event will include outcomes from at least nine workshops, presenting works such as electroacoustic music performances, environmental installations, audiovisual and sound art works, and newly created musical instruments. Depending on the format of the results, they will be presented either as stage performances, installations within a pop-up exhibition, or as environmental objects in the city. In the latter case, a public guided tour or collective walk will be organised.

The festival will conclude with the open performance programme "Nx20." The title indicates that the programme consists of an undefined number of performances, each lasting 20 minutes, without restrictions on form or content. Participants may use various instruments, media and techniques.

The programme is open to all interested participants, including both emerging and experienced artists from Liepāja, Latvia and abroad. It provides an opportunity for artists to present their creative work to other workshop participants, festival visitors and professional artists attending the festival.

The programme highlights the creative expressions of young artists from Liepāja and beyond, across a wide range of musical genres, reflecting the creative spirit of the region and the current mood of younger generations.

Nx20 has been a festival tradition since 2016, attracting new artists every year and creating a platform for experimental creativity and new collaborations.



Young artist Sabrina at the Sound Days festival in 2025.

Selection criteria depend on the **number of applications and diversity of genres**, but the aim is to include as many applicants as possible in the programme. If the number of applications exceeds the available time, the selection will consider **genre diversity, geographical diversity of participants' countries, and gender diversity**. If not all participants can be included in the closing concert, some performances may instead be presented during **other festival activities**, such as the opening event or evening programmes at the **Art Research Laboratory** during the festival week.

24.04.2026. CONCERT PROGRAMME. ARTISTS**Kris Kuldkepp (EE/DE)**

<https://www.kristinkuldkepp.net/>

Kris Kuldkepp is an experimental musician and performance artist from Estonia, currently based in Hamburg, Germany. Her work explores the perception, materiality and behaviour of sound, with particular attention to spatial resonance. Kuldkepp began her artistic career in classical music performance as a double bass player, and now focuses on experimental sound practices, including improvisation, deep listening, pure tone exploration and noise music.

Her practice spans live performances, installations and musical theatre, using techniques such as string instruments, modular synthesizers, found objects and field recordings.

Since 2019 she has collaborated with musical theatre director Lisa Pottstock (DE), creating innovative and provocative music theatre works that critically address contemporary political discourse.

Alongside her artistic practice, Kuldkepp is also a co-curator at the electronic music association Hörbar. She worked as a researcher at the Immersive Sound Lab at Hamburg University of Applied Sciences (2019–2023) and has led lectures and workshops in Europe and the USA on topics such as interactive technologies, spatial sound and improvisation.

At the concert she will present the work **“Curious currents / passing through / diffracting”** created during the residency.

The performance is based on recordings of electromagnetic currents and represents a two-week cross-section of the Kintai soundscape. The work is built from environmental observations captured from multiple perspectives using recording technologies such as electromagnetic receivers, hydrophones, microphones and AM radio signals.

The piece reflects microsections of moving currents, forming both the audible and inaudible sonic spaces of Kintai and its surroundings. Hours of radio-wave recordings reflected from the ionosphere and electromagnetic currents diffract with field recordings and familiar instruments. Through this process, instinctive acoustic signals become estranged, revealing their poetic potential within a sonic space accessible only through probing technologies.



Agita Reķe (LV)

<https://agitareke.com/>

Agita Reķe is an electroacoustic composer and sound artist. She holds a bachelor's degree in composition from the Jāzeps Vītols Latvian Academy of Music and a master's degree from the Estonian Academy of Music and Theatre. She has also studied at the Berlin University of the Arts (Germany) and the Institute of Sonology (Netherlands).

Reķe has collaborated with ensembles including L'Ensemble Multilatérale (France), Fractales (Belgium), Names (Austria), Ensemble for New Music Tallinn (Estonia), the Latvian Radio Choir, Sinfonietta Rīga and Trio Art-i-Shock. She has also participated in the electroacoustic experimental music project Systema Solaris, later continuing in the experimental electronic music duo Flowerpower. In 2021 she participated in the Venice Biennale Musica College in the experimental performance category.

Her practice includes fixed media works, live performance, multimedia works and sound installations. Her composition "**Breeze**" is inspired by the calm and quiet atmosphere of Kintai, which evokes pleasant childhood memories:

"I remember three-storey Soviet-era buildings, small local shops, freely wandering cats and occasionally even chickens nearby. Yet finding peace in a place so close to Kaliningrad, especially in the current political climate, can feel unsettling. At times I heard distant gunshots that stirred a quiet unease. Still, these moments remind us of our ability to adapt and learn to accept disturbing sounds, finding stability within uncertainty. It feels like living on the edge between safety and tension. Inspired by this, I created a composition that explores the idea of a breeze from a philosophical perspective — a search for calm within constantly shifting winds."



Johanes "Mo'ong" Santoso Pribadi (TH/ID/LT)

Johanes "Mo'ong" Santoso Pribadi is an experimental music composer and instrument maker. Born in Bangkok and raised on the island of Java in Indonesia, he currently lives in Vilnius, Lithuania. His work focuses on decolonial music, seeking to reconnect with and reinterpret the sounds of the Indonesian archipelago.

His practice is driven by a deep desire to transform cultural expression while honouring its origins and adapting it to contemporary contexts.

The concert programme will feature the improvised composition "**Untitled**".

While in Kintai, the artist recorded sounds from his surroundings—both natural environments and everyday spaces. These recordings became the foundation of the work, forming layers of texture, environmental sound and rhythm.

The recordings are combined with instruments he builds himself from discarded materials collected while living in Lithuania. This process reflects an alternative way of thinking about music, where objects become sound-makers with their own voices beyond traditional musical systems.

Working with waste and debris, he seeks to reveal new sonic possibilities, transforming overlooked materials into something alive and expressive. The work reflects broader efforts to step away from dominant ways of thinking about music, allowing experience, place and material to shape sound. It is also a way of forming a more personal connection between space, body and sound—a quiet dialogue between where we are, what we use and who we are.

Florian Tuercke (DE) "Longboard harp"

<http://floriantuercke.net/longboardharp.html>

The "**Longboard Harp**" is a musical instrument developed through an extensive research process. It consists of eight steel strings stretched across a wooden base, above which sits a movable wooden resonator. By changing the position of the resonator, the sound can be significantly altered.

The strings can be played with a bow or by hand, and melodies can be produced using a sliding rail. For live performances the instrument can also be fitted with an electromagnetic pickup and connected to effects pedals, loopers and other devices.

Due to its versatility, the instrument can be used across a wide range of musical genres, depending on the chosen configuration and playing techniques.

During the festival the artist will present the instrument itself, its research and development process, and perform a live performance.



Artis Kuprišs (LV) “Liepāja Meditations”

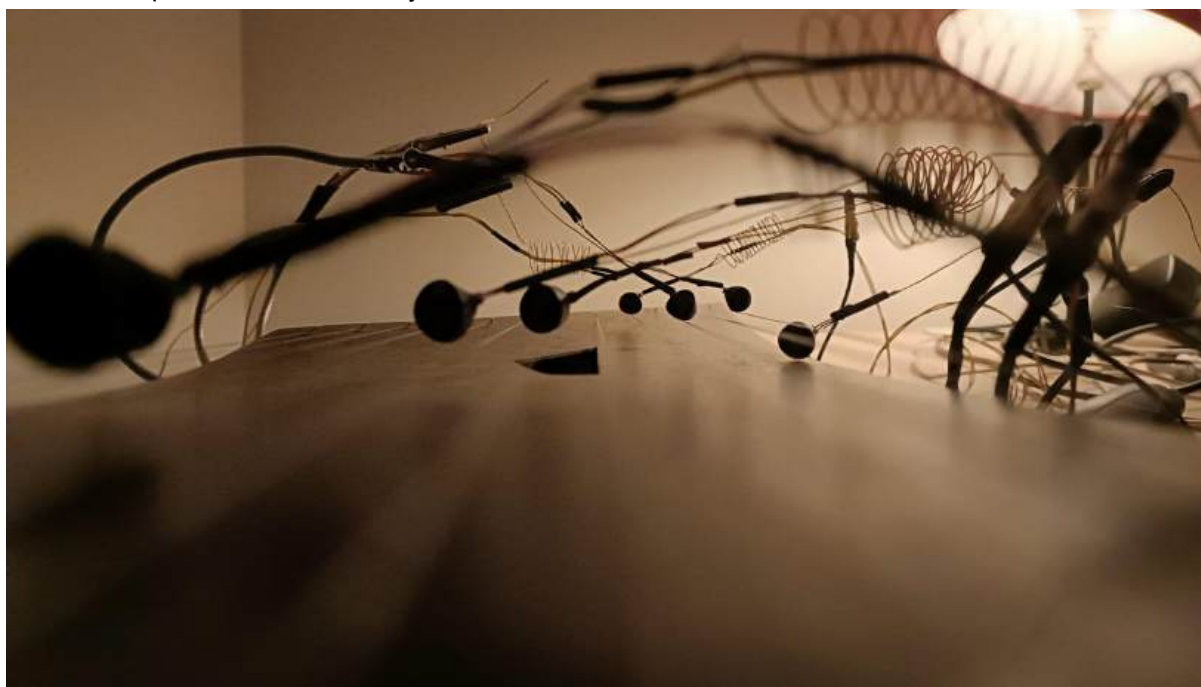
Artis Kuprišs is a new media and sound artist living and working in Liepāja. He holds bachelor's and master's degrees in New Media Art from Liepāja University and has participated in Latvian and international art events for more than fifteen years.

Kuprišs has created sound installations and performance sound design for events such as Sound Days, RIXC festivals, and Ars Electronica (remote performance), and has led workshops on sound and binaural recording. His recent project “Trajektorijas” (2025) at Laidi Palace during the ECHO festival combined the classical instrument piano with interactive technologies.

In his practice he combines technical precision, experimental sound approaches and interactivity, creating environments where the audience becomes a co-creator of the work.

The live composition “Liepāja Meditations” is inspired by the landscape of Liepāja and its constant companion—wind. The wind that raises sea waves, swirls through beach sand and flows into courtyards becomes the primary material shaping dynamics, intensity and direction in this experimental composition.

Technically, the performance uses a kokle (Latvian zither) activated by vibration motors driven by environmental data—in this case wind data. The performance will also include electronic instruments such as samplers and a modular synthesizer.



Paula Vītola (LV) Site-specific improvisation

Paula Vītola is an artist working in the fields of visual and media art, increasingly focusing on sound art in recent years. In her practice she experiments with technologies, natural and physical phenomena, developing prototypes, artworks and performances that explore the materiality of energy and signals, relationships and the peculiarities of human perception.

At the 2026 festival, the artist will present a site-specific improvised performance, using elements of the surrounding environment as instruments and sound sources. Possible sound sources include trees, wind, electromagnetic fields and other environmental elements, creating an atmospheric noise performance with hypnotic drone elements.



<http://paula.mplab.lv>

25.04. CONCERT PROGRAMME. ARTISTS

Ilja Krūmiņš with Band

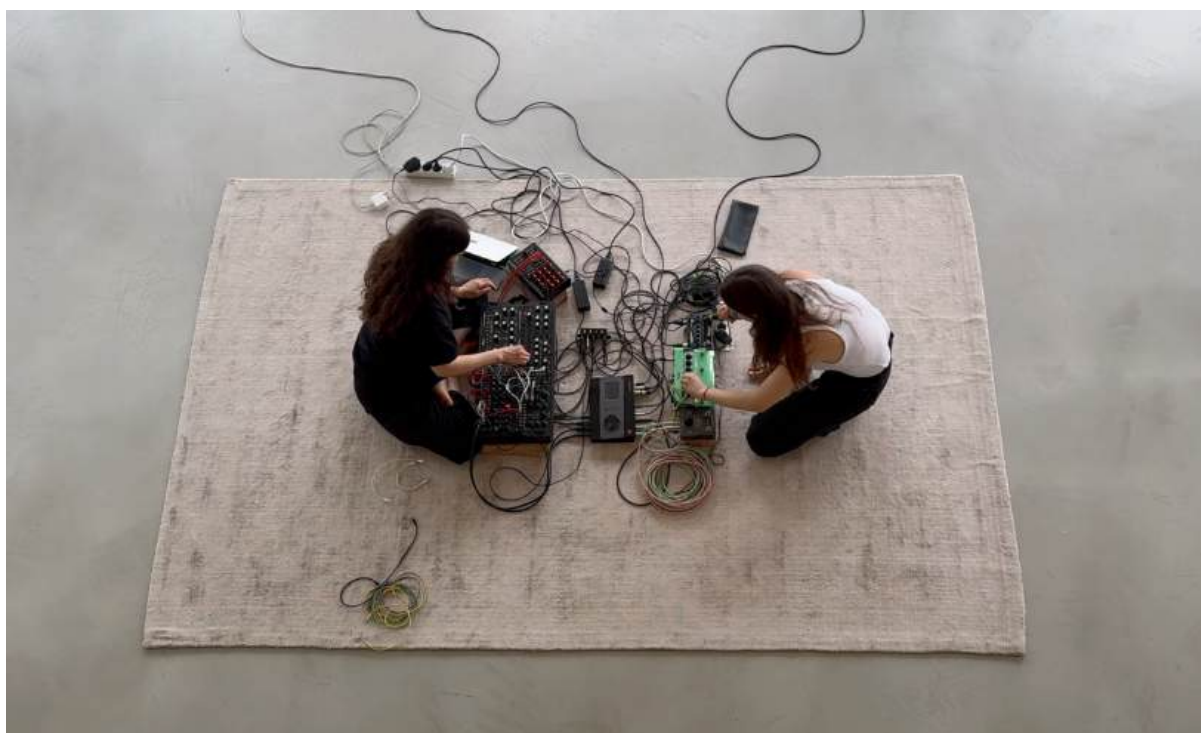
Electroacoustic music artist and founder and CEO of the musical instrument company Gamechanger Audio, Ilja Krūmiņš, will perform together with a band. Using electric guitars and synthesizers, the performance will create a warm, positively emotional sound with influences from jazz.



SISE (Evija Vēbere and Elīna Silova)

Rumbling earth creatures, ethereal whispers, crackling metal beasts, mermaid calls, alien playfulness and warm corals—meditative, wordless stories dance with the noises of living machines. A unique performance that, like all living things—human, river, earth or insect—cannot be fully repeated.

Elīna Silova's fascination with improvisation and unconventional vocal techniques has led to a distinctive sound and deeply personal performance style. Evija Vēbere performs on modular synthesizers, and through her love of free improvisation has arrived at a sonic world somewhere between an intellectual rave and a dream that does not exist.



SOUND DAYS 2025 – Overview

The central theme of the 2025 Sound Days festival was live coding and algorithms in audiovisual art. The festival took place in Liepāja at the RTU Liepāja Academy Centre for Humanities and Arts, the Art Research Laboratory MPLab, the cultural venue “Tipogrāfijas radošais kvartāls”, and K/N “Wiktorija.” The programme included a five-day creative workshop programme, the BLCM – the first Baltic Live Coding Meetup, several performance programmes, presentations of workshop results in the form of performances and a pop-up exhibition, as well as other activities.

As part of the workshop programme (22–26 April), 106 young artists and participants from six countries (Latvia, Lithuania, Estonia, Finland, Czech Republic, Poland and Germany) created new works under the guidance of internationally recognised musicians, sound and visual artists, and creative coders: Patrick Borgeat (DE), Florencia Alonso (AR), Jasmin Meerhoff (DE), Ioanna Vreme Moser (RO/DE), Lina Bautista (CO), Jan Georg Glöckner (LT/DE), Kaspars Jaudzems (LV) and Rihards Vītols (LV).

Participants developed new projects in fields such as live coding for sound and image, data visualisation, algorithmic image creation, and interactions between nature and technology.

Images: results of the creative workshops.



On 25 April, as a satellite event of the International Conference of Live Coding (ICLC) in Barcelona, the first Baltic Live Coders Meet-up (BLCM) took place in Liepāja. Through presentations and discussions, the event brought together 12 visual and sound artists and musicians from the Baltic region working in the field of live coding, with the aim of mapping and strengthening the Baltic live coding community.



On the same day, the first Latvian Algorave took place—an audiovisual live coding performance evening featuring: linalab (CO/ES), nervousdata (DE), Attrique Orgeat (DE), kurivari (EE/UK), Decomposition Loops (LT), V of Londor (LT), WERR (LT), sofi (LV/FI), Agita Reķe (LV/NL), Šūna2 (LV), with visuals by Flor de Fuego (AR/DE) and Miksulis (LV).

The 2025 Sound Days festival was an official satellite event of the International Conference of Live Coding (ICLC).

<https://iclc.toplap.org/2025/satellite.html>



At the conclusion of the festival on 26 April, the cultural venue “Tipogrāfijas kvartāls” hosted presentations of the creative workshop results, a pop-up exhibition, and performances, as well as a large audiovisual concert featuring workshop participants, instructors and artists.

Together with the workshop participants, the results were presented by Patrick Borgeat (DE), Florencia Alonso (AR), Jasmin Meerhoff (DE), Ioana Vreme Moser (DE), Lina Bautista (CO), Jan Georg Glöckner (LT/DE) & Tata Frenkel (LT), Györgyi Rétfalvi (HU/CZ), Kaspars Jaudzems (LV) and Rihards Vītols (LV).

The performance programme featured both invited artists and performers selected through an open call, including Paula Vītola and Platons Buravickis (LV), Eleonora Kampe (LV/EE), Elizabete Balčus (LV), Alise Rancāne (LV), Rugi (LT), Ofae (LV), Sabrina (LV), Omiros (LV) and Dafelz (LV).

