

The music of drawing. The perception of sound through graphics from the perspective of synesthete and non-synesthete artists.

Natalia Herrera-Pombero

University of Seville. Faculty of Fine Arts. Drawing Department.

Spain

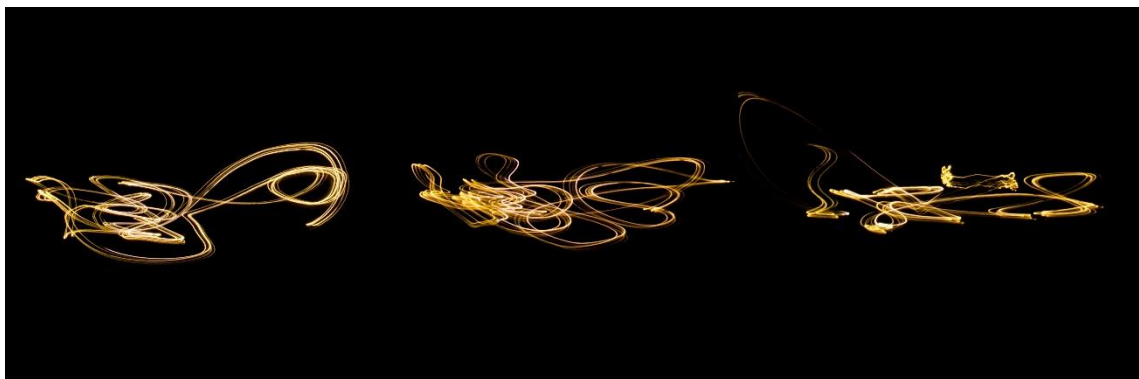
nherrera@us.es

ABSTRACT

Synesthesia, whether or not it is inherent to the artistic condition, is considered part of the creative potential of those who possess it. Inevitably, as a form of perception, it is as inseparable from artistic expression as any sensory inspiration can be for those who do not naturally have this interconnection. This paper aims to be a contemporary comparative sample of the expression of synesthete and non-synesthete artists in the field of graphic-musical multidisciplinary. As part of the doctoral research entitled *Acoustic Graphics. Research into plastic expression as a multidisciplinary tool inherent to music within a process of synesthesia* (*Acústica Gráfica. Investigación en la expresión plástica como herramienta multidisciplinar inherente a la música dentro de un proceso de sinestesia*), funded by VI-PPITUS and directed by Manuel Fernando Mancera Martínez, this content is considered fundamental as a theoretical basis for understanding multimodal creation and the author's own artistic generation in the field of writing and sound.

Thus, this paper moves from the study of contemporary artists with synesthesia who directly show their perception in their graphic-acoustic work, to those non-synesthete artists who develop their artistic project within the same field, alluding to an absolutely multisensory and integrative response from the audience. Among them, artists such as Hannah Nijsten, Melissa McCracken and Leonore Egbert will be discussed first. In second place, the works of Alba Triana, Juan Zamora, Masha Titova and Domestic Data Streamers will be taken as key references.

All of this is done in order to ultimately situate the author's own interdisciplinary work within the contemporary context of synesthetic-artistic creation. Thus, artistic works developed since 2019, such as *Felt strokes* (*Trazos sentidos*) will be shown, building consistency and a better understanding of multimodal art, culminating in works such as *London: Graphic-Sound Identity*.



HERRERA-POMBERO, N. (2019), *Felt Strokes*.

HERRERA-POMBERO, N. (2025), *LONDON: Graphic-Sound Identity* .:

- <https://open.spotify.com/show/4JFZB0dDpsOv4qyieQpWf2?si=ec626078b9f24495>
- <https://hdl.handle.net/11441/178688>

Keywords: art - graphics - sound - intermodality - synaesthesia

Authors Biography

Artist and architect from Badajoz who, not being a synesthete, shows great interest in intermodality and synaesthesia between disciplines, with a preference for the fusion between sound and graphics.

After obtaining the Extraordinary Baccalaureate Prize in Extremadura, she graduated in Architecture from the Higher Technical School of Architecture in Seville. She completed her studies in Fine Arts at the Faculty of Fine Arts in Seville, as the best student in her class, obtaining the Real Maestranza de Caballería Prize and the homologous prize awarded by the City Council and the University of Seville. After that, she completed a Master's Degree in Teaching in Compulsory Secondary Education and Baccalaureate.

She is currently a PhD student in Art and Heritage at the University of Seville, and researches synaesthetic graphic languages, with a Predoctoral PIF contract and membership of the HUM-337 research group.