

ACT 1: VOICENSE

MARCH 24 - 29, 2015

WORKSHOP:

**SIGNE SCHMIDT KJØLNER
HANSEN (DK)**

HANNIBAL ANDERSEN (DK)

EXHIBITION:

TOMMA BROOK

ANNA MIEVES

INSTALLATION:

JULIA BONN

LOUISE VIND NIELSEN

Signe Schmidt Kjølner Hansen (b. 1986, Denmark) explores the connection between natural sciences and the human condition, through language, voice and a performative practice. In september 2014 she exhibited at Galleri Oksasenkatu, Helsinki, Finland, and made the performance "A unifying concept: The history of cell theory". In may 2014 she published the novel "Inferno" at the publishing house Arena, written in collaboration with Ida Marie Hede. Signe received her Master of Fine Arts from The Royal Danish Academy of Arts in 2013, and since 2011 she has studied cell- and neurobiology at University of Copenhagen and ETH Zurich, Switzerland.
www.signeschmidtansen.com

Hannibal Andersen (b. 1985, Denmark) investigates, trough performance, installation and composition, how acoustic phenomena can be used to shape the environment in which they appear. He holds an MA in Sound Art from University of the Arts, London, and is currently studying for a Master of Fine Arts at the Royal Danish Academy of Art. Hannibal has appeared internationally, latest in January 2014 where he curated, exhibited and performed "meaningful sortings" in Taarnet, Copenhagen, and in february 2014 where he participated in the collaborative project "Here. Now. Where?" on the 5th Marrakech Biennale, Morocco. www.hannibalandersen.dk/audio/

Julia Bonn (b. 1975 in Hamburg) is a Berlin-based radiomaker and experimental artist, working with performance, text, speech and a variety of media. She creates situations of exchange and is interested in deviations, subtle breaking of rules and routines as well as the interrelation between perception and action. In 2013 she co-organized and co-curated the exhibition „Domestic Utopias“ at NGbK Berlin. She is a member of several radio collectives and regularly broadcasts a show at reboot.fm. She received her Diploma in Fine Arts from the Hochschule für bildende Künste Hamburg in 2010. www.differenzia.de

Tomma Brook (b. 1981, Germany) draws and collects light materials such as paper, which she places in loose arrangements, shifts and re-arranges them. Tomma recently received her Bachelor of Fine Arts from the Hochschule für bildende Künste in Hamburg.

Anna Mieves (b. 1982, Germany) builds sculptural elements that together form systems of unclear purposes, suggesting the possibility of an undefined action. Anna studies to receive her Master of Fine Arts from the Hochschule für bildende Künste in Hamburg.

In their collaborative work Tomma Brook and Anna Mieves investigate the organization of things. Site-specific constellations of objects, paper and drawings find a mutual coherence, remaining at the same time changeable and fragile. If the red paper lays left, the pile should move aback and the barrel should bent. If the barrel bents, the red paper goes under the blue. During the exhibition everything pauses. Not as in "freeze!" but as an interval in which things oscillate between stability and movement.

Louise Vind Nielsen (b. 1984, Denmark) sound-, radio and performance artist based in Hamburg. Curator and conductor of Radikal Unsichtbar. Nielsens artistic practice is characterized by critical research and a diverse artistic production often in collaboration with international artists. She initiated the collective radio project "The Temporary Radio for Fresh Air and a World With Less Walls" in Kunsthall Århus, Denmark 2013, since 2010 she is performing as "Umuligt Instrument". Composer and performer at Theater Bremen 2014-15. Louise Vind Nielsen studied fine arts at HfbK Hochschule für bildende Künste by Prof. Michaela Melián from 2011-12 and received her Diploma in Fine Arts from The Jutland Academy of Arts in Århus, Denmark in 2013. louisevindnielsen.net

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INVITATION:

**ACT 2:
MACHINE**

MAY 12-17, 2015
WORKSHOP:
RAGNHILD MAY (DK)
KRISTIAN RAASTED (DK)
OPEN CALL:
**FOR SOUND ARTISTS
AND PERFORMERS**

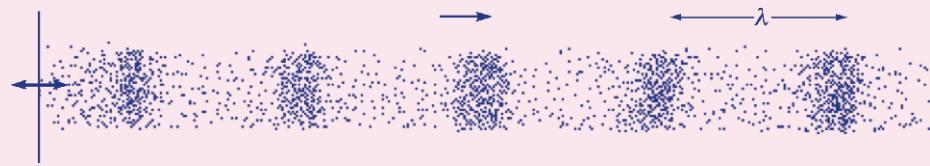
**MORE INFO:
UNSICHTBAR.NET**

Language and the body have the voice in common. The voice exceeds the humanness of language, and propagates as sounds in the surroundings. The voice can be a private sound, or a collective language. How does sound turn into words, to sentences, to stories? And vice versa? What can be found on the way from the comprehensible word to the unintelligible sound? What is left in the voice after the disappearance of semantics (the meaning of the words)? And what happens in the meeting between the semantically sated voices and the acoustic answer from the surroundings?

kha = 'pfui', etc.

We will explore the nearby surroundings of the area around the workshop space through our senses, language and voices. Impressions from the local area shapes the raw foundation for an experiment, that revolves around drawing word-like abstractions out of the actual surroundings. The stories of the place will then be processed with sound poetry, via repetition, modulation, permutation, harmony and other methods, with the purpose of dissolving their meanings and hierarchies. Finally they will be returned, via the voice, performatively and/or electroacoustically, as aural objects to the surroundings from where they came.

Sound is an effect of things being excited



**Abstracts from an interview by Louise Vind Nielsen with
Signe Schmidt Kjølner Hansen (S) and Hannibal Andersen (H)**

ART AND SCIENCE

S:

I work with art and I study biology. Recent years I have been using my biology studies as a sort of pool of fictions, or possible fictions. I work with performance, visualizations and with language as a material. In performance I often use the voice as a transmitter and interpreter of the written language. Language as a material and medium which is common for both literature, arts and science.

What interests me the most is how the language of science can be transformed into something aesthetic, and how this can change its status and structure. It's a common belief that science is the truth, and people tend to believe in science as if it was God. I would like to think that language has a power to undermine science, or to question the language that is used to communicate scientific results. I think that working with language and modulating it has a subversive power towards science and the production of truth. There is an image which is important in my work: A 3D-hologram of a very colorful human cell. It's hovering in front of your eyes. It's talking to you with its voice although it doesn't have a mouth. It tells you stories about how it is to be a cell and not a human.

THE UNSTABLE VOICE

H:

I have a background in D.I.Y. and experimental music before getting into academia. I experimented a lot with short circuiting electronic devices, circuit bending and that kind of stuff. I have been working with sound as my primary form of expression for some time now, but I also work with various media forming other shapes than soundshapes.

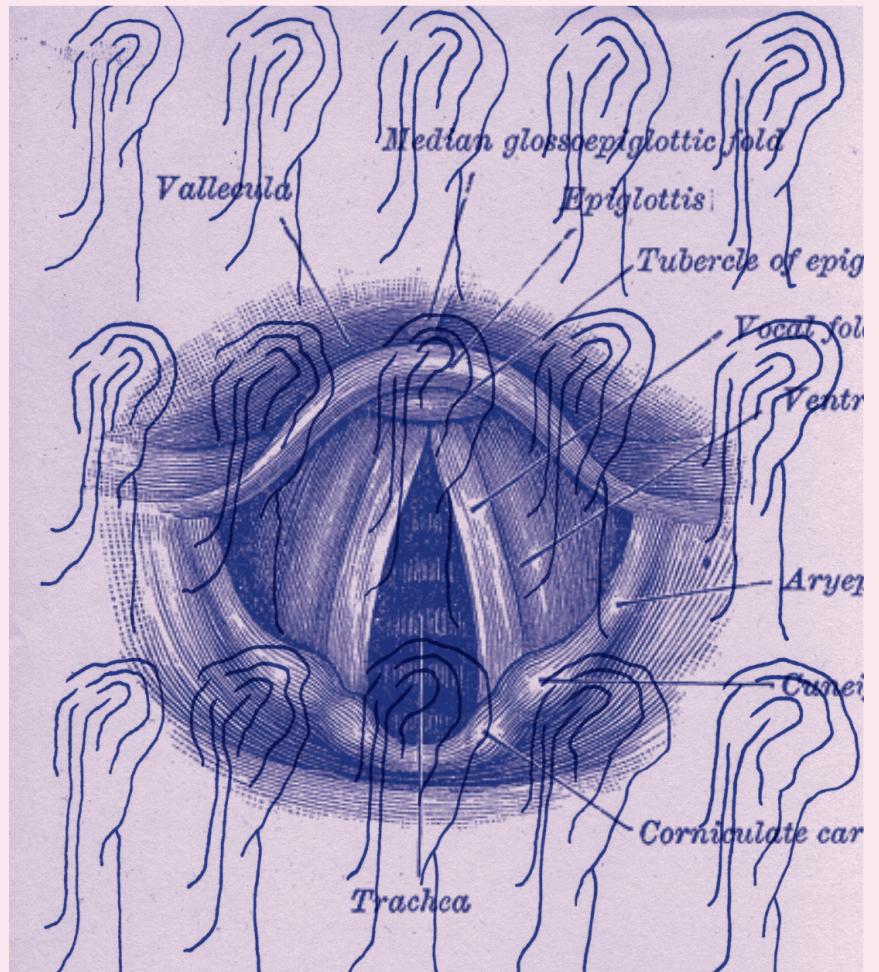
I do, however, still have a particular interest in the audible because of its temporal, fleeting, uncertain and unstable qualities. And here the voice becomes extremely important, because it is in itself so unstable, fragile and not always easy to control. It has something to it that seems to be about to fall to pieces at any second. Compared to for example a speaker playing back a recording, there's a kind of belief in the continuity of the recording, that it won't suddenly stop. Whereas with the voice, there's something at stake: Something different, than what is intended, might happen during the emission.

The voice also has some intriguing and very personal limitations to it: It demands air from the lungs that can only be filled to a certain extent and therefore have to be refilled when the air is used. This causes small gaps, that we know as breathings. The vocal chords, partially shaping the air, can only vibrate as their anatomy allows them to, and with certain frequencies determining the range of pitch. Not to mention, the shape, size and agility of the mouth and its contents shaping the air, which in the end becomes the voice. It is on the boundary of these limitations that the fragility and unstableness of the voice becomes present.

VOICE AND SUBJECTIVITY

S:

In my work sound is very connected to the voice. You can use sound to seduce or to alter language. The voice is human and detached from the body, simultaneously. A puzzling phenomena to illustrate this: My voice can at one moment feel as a private way of expressing myself, and the next moment it can feel as simply a sound. A sound coming from somewhere in the room. For example going from one room to another at home, opening my mouth and talking. Sometimes it doesn't sound like myself. Like the sound is distanced from myself. Sometimes it's my voice. Sometimes it seems detached from me. Just a sound.



The voice is a representation of your subjectivity, so no matter what you do it emanates from you. Images are much easier to give away, so that they don't have anything to do with your subjectivity anymore. It's like a closed world where the voice can penetrate into anything. If you talk in a room, all concentration will be by the voice talking. I think listening is a more dominant sense compared to sight. It's there all the time. You can't close your ears if you want silence, or if you wish to close off the world.

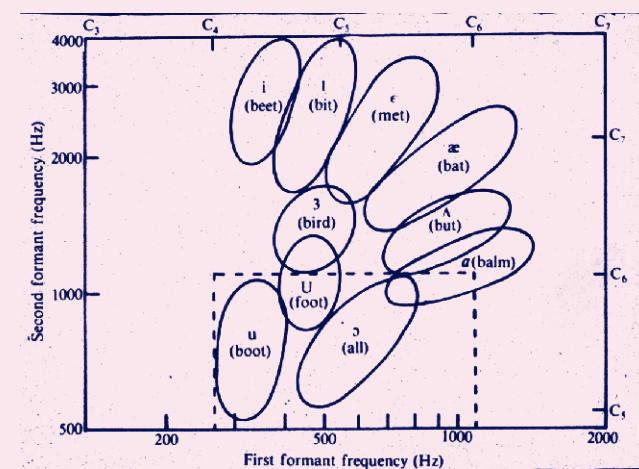
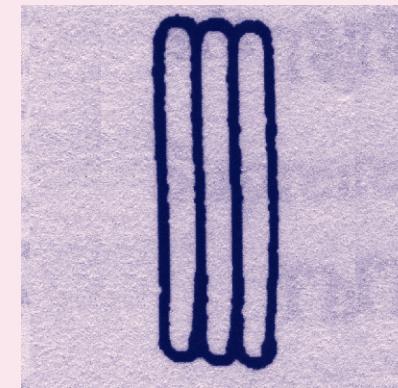
LISTENERS AS HOSTAGES

H:

Sometimes I'm listening with a sort of drifting attention. In a situation of speech, it happens that my concentration shifts from focussing on the content of the message, to focussing on the purely aesthetic qualities of the voice delivering it. In this case tonality, intonation, timbre and rhythm are central for my listening. Then, after a while, I might switch back to listen for the message again. Followed by the aesthetics. The message. Aesthetics. Back and forth. Faster and faster. Until it flickers like 'brrrrrrrrrr' between the two, so that they seem to be happening simultaneously. I do that a lot. It's not that I don't pay attention. The attention that I pay is just shared between the form and the content.

S:

Listening situations in my works can be problematic in the way that the voice is not always trustworthy. The voice can be taking you out some track and not bring you back to the linear narrative. It can go ways, that you can't follow rationally. I once made a performance in a small pavilion. People were sitting inside the pavilion and I was outside; walking and crawling around it. The speakers were places inside, so that the audience could hear me, but couldn't see me. I was whispering into a microphone, reciting notes from cell biology lectures, mixed with incomprehensible sentences and fragmented words. Sentences that I had written down while being in a state between sleep and awake. The audience was sitting there, listening to this quite silly stuff. It felt slightly as if I had taken the audience as hostages. Putting the audience in a position of listening is to ask them a favor. It demands trust, concentration and attention. And you can also misuse this in a way. It is a game of expectations and authority. I have difficulties with this kind of authority. Especially in the "science game" where words are very functional, and you can only express yourself if what you say is backed up by a lot of previous research. I want to use my voice to problematize this position.



INVISIBILITY

H:

The invisibility of sound is one important characteristic of the phenomenon of sound. The invisibility is what makes sound so ambiguous and difficult to be certain of, compared to watching or seeing something. When we look or see something we tend to count or analyze to get a sort of overview of what we see, which I think is more difficult to do when we listen. Partly because sound is happened in a timing different from our own timing, in the sense that it's not taking into account your own sense of time. Sound is just happening and then you sort of have to synchronize yourself to the sound while listening. When you see something, you can do it more or less in your own pace, at least if it's static, or something that's not moving. I have been thinking that the act of making sound could somehow be said to involve the creation of invisible, temporal sculptures in the air. You can't see them, they are only there temporarily, and then disappear again. Sometimes these sculptures, point to something significant. Sometimes they don't.

S:

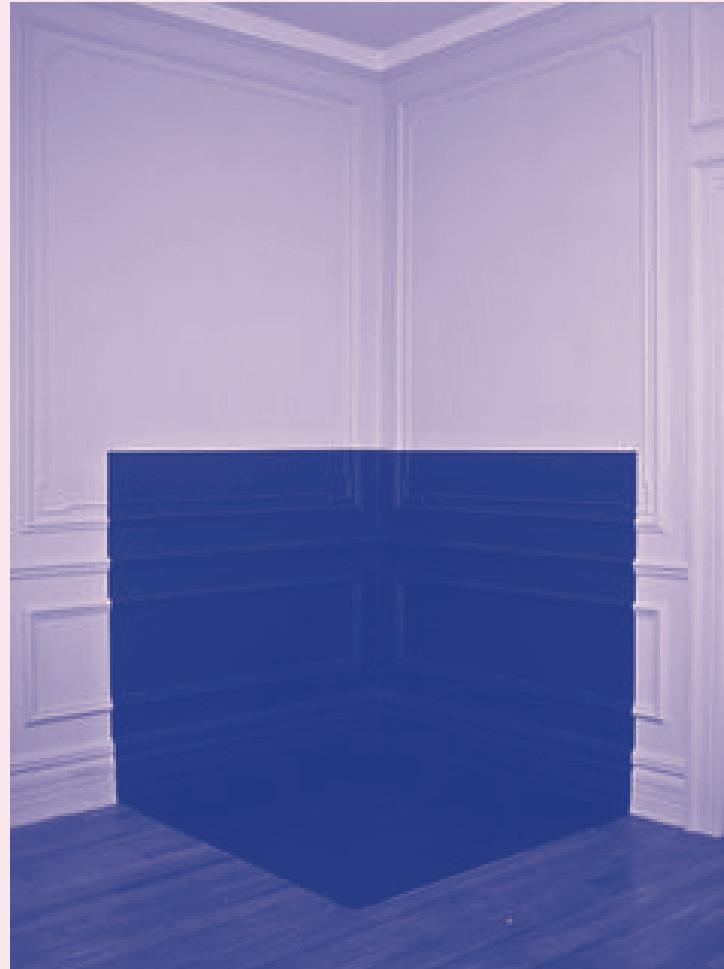
The invisibility is also preventing you from knowing everything about the phenomenon. It will never entirely reveal itself, by becoming visual or completely tangible. Therefore it cannot disappoint you. You cannot rest with it, or rest your eyes upon something stable. The invisibility is exciting.

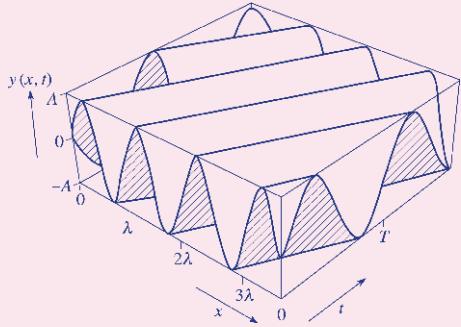
H:

I share that idea, that invisibility is something that helps making what is in question more unclear or less tangible and more sort of blurred. More ambiguous. We are much better at integrating sound, than we are at analyzing it. It's much more difficult to establish the same kind of overview, or same kind of sense of something we hear compared to something we see. Perhaps that is the reason why the visual is dominant in our culture. The visual forms and shapes everything around you and visuality kind of affects the experience you have of sound too. Of course, sound also affects how we perceive the visual. Whereas the visual, I believe, is more dominant in this case.

S:

I disagree with you on that point. I think the connection between the visual and the audible is really complex. Sound touches you in a deeper place. I think that we are so used to the visible constantly affecting us. At a conscious level visuality is dominating in the way we relate to what we perceive. I think the audible is effectful in a more unconscious way. We always tend to see sound in relation to the visual. We don't yet have a language on how to perceive the audible.





HOW DOES SOUND WORK

H:

You can say that sound is an effect of things being excited; a way of shaping a medium temporarily. And you could say that it's something that builds bridges between all that it touches and everything that it comes into contact with. In that sense it is a phenomenon that shapes the medium that it moves

through, and, on its way, links or even chains things together. I can't provide a very scientific explanation, but I am not sure it makes it any easier to comprehend the phenomena by looking at it from that angle. If you think of sound as an effect of some objects resonating, vibrating or being excited, it's also a way for this object to understand itself in the space, and sort of touch you, your eardrums and your skin. It kind of makes itself present in the whole space and not just from where it originates. Sound expands itself into space by shaking its material. We listen with more than our ears, we listen with our whole body. We are immersed into an ocean of sound in the same way as we are immersed into an ocean of air.

S:

The body is also a sensing organ in itself and you can react bodily or tangibly to something, or to a sound without seeing or without having any visual stimuli. Therefore I want to talk not only about the invisibility of sound, but also the tangibility of sound. Sound can be a touch, a vibration, a change in the outer surroundings that affects your entire interior, breath, movements and the way you feel present in a room. Whereas the visual sense is restricted to the eyes.

H:

We can't see sound, we can't reach out and touch it. But we can feel it. Sound can and indeed touches our skin. Yet sound seems so immaterial. What we often forget is that sound always manifests itself in a material. Otherwise it would be impossible to shape. You can't cut shapes in something immaterial. Sound is temporary shapes. If there's no material there's nothing to perceive.

THE RADICAL

H:

For me, "the radical" is that which is different from "the same" to a degree where it becomes impossible to ignore. Something that kind of jumps in your face with all its "being-opposite-ness". In the same way as sound is "exciting" itself, the radical is also something which is excited.

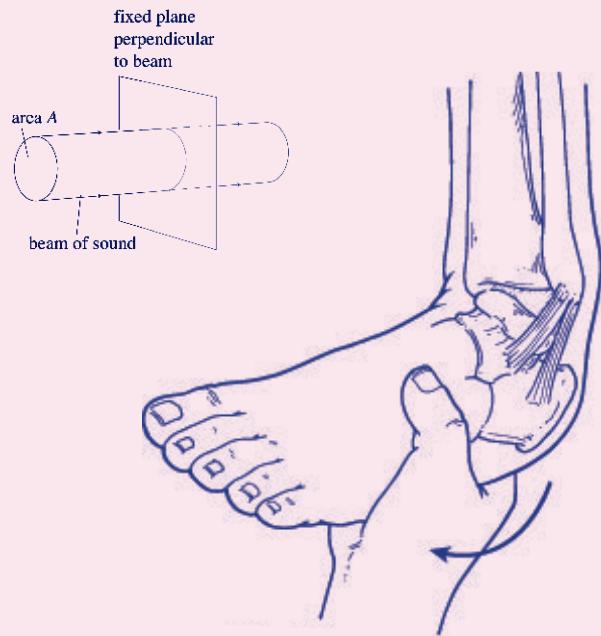
Something that refuses to go to rest. “The radical” is trying to break with a current and to pull it in a different direction. “The radical” is what keeps things in constant movement. In that sense, working with sound is always radical.

I would also say that my work is radical, in the sense that I am really interested in this fragility. The unstableness of things and ideas, and I guess by shaking them a little, testing their instability and tolerances, there's some kind of approach towards the radical.

S:

I think “the radical” is insisting on not-knowing or saying-something-without-knowing. To insist on the uncertainty, on that which cannot be placed within art or within science, or to insist on that, what is not there yet. Trying not to belong into some kind of category, but being in the margins. At the moment I am both involved the world of biology and the world of art. I think that the exchange and flux of ideas between these areas constantly puts me in a position of not knowing which perspective is the most useful. It's confusing, but also an interesting challenge.

Being radical is also about making a space for experiments, and about experiments being exploratory. Not experimenting in order to get an answer to be put into the category “knowledge”, but rather insisting that the process in itself is knowledge.



RAUM FÜR SCHREIEN / RAUM FÜR ALTERNATIVE AKUSTISCHE WAHRNEHMUNGEN

Eine Installation von Julia Bonn

Wann und wo hast Du das letzte Mal in Ruhe geschrien? Welche Schwellen und Grenzen lassen sich wahrnehmen, werden überschritten, wenn aus der innere Stimme eine Äußerung wird, ein Summen, Murmeln, Flüstern, Lachen, Sprechen, Singen, Schreien?

SPACE FOR SCREAMING / SPACE FOR ALTERNATIVE ACOUSTIC PERCEPTIONS

An installation by Julia Bonn

When and where was the last time you had a chance to scream? What borders and walls appear, are broken down, when the inner voice becomes an expression, a murmur, a fluster, laughter, talking, singing, screaming?

The Installation by Julia Bonn will be re-installed
and re-defined by Louise Vind Nielsen

YOUR WEIGHT IN OUTER SPACE

On Earth (lbs.)	On Jupiter (lbs.)	On Mars (lbs.)	On Moon (lbs.)
50	133	20	8
55	146	21	9
60	159	23	10
65	172	25	10
70	186	27	11
75	199	29	12
80	212	31	13
85	225	33	14
90	238	35	14
95	252	37	15
100	265	39	16
105	278	41	17
110	292	43	18
115	305	45	18
120	318	47	19
125	331	49	20
130	345	51	21
135	358	53	22
140	371	55	22
145	384	57	23
150	398	59	24
155	411	60	25
160	424	62	26
165	437	64	26
170	451	66	27
175	464	68	28
180	477	70	29
185	490	72	30
190	504	74	30
195	517	76	31
200	530	78	32
205	544	80	33

QUEER IS YOUR VOICE

Podcast by Julia Bonn, Johanna Wölfig, Andrew Schütt and Louise Vind Nielsen

A PROGRAM ON THE VOICE, GENDER AND VOICE MANIPULATION - FROM A QUEER PERSPECTIVE.

The voice functions in a third space in between the person using the voice and the listener. The voice is a queer phenomenon - It operates as a mediator connecting body and language, which are both gendered spaces.

A voice is full of complexity and signs. Just from hearing a voice you get a lot of information about the person speaking. What happens when the sound of the voice is separated from the body? When you can only hear the voice and not see the person speaking, is it then possible to guess the age, the emotional state, the gender of the person?

How old am I? How big am I? Do I look beautiful? Am a heterosexual? Am I self-confident? Am I happy?

Listen to the podcast:

www.thetemporaryradio.org/projects.html#Queer-Voice



Activist listening

Text by Louise Vind Nielsen

How might performative acts of listening influence understandings of ourselves, community, and our environment? Is the act of listening actually more radical than being heard? Is listening a political act, and how might this be important today?

In modern western democracies it is said that having a voice is what makes the political subject. As Davide Tarizzo states in his text “What is a Political Subject?”: “Any political act is a speech act. Human beings, as Lacan used to say, are speech beings (*parlêtre*), and the political speech is the one that ties us together into a single political body, into a single political community (...) To speak, to be able to speak, forcefully implies that one is able to listen. Listening for others literally enables us to speak (before speaking, children have to get in touch with their mother... tongue). In that sense, listening is the very first speech act of our life, of our personal history (...) listening is the first speech act of our public life, of our collective history, of our political existence.”

Around the globe we experience the emergence of new forms of citizenship, which organizes autonomously and often articulates itself through artistic and performative means. These creative approaches could be understood as necessary strategies in order to be heard in the complex public, in which endless ideological, commercial and political players constantly compete on winning sympathy for their cause, their product etc.

A

If you analyze this situation from the view of the “articulating” the main problem is that the representatives of western democracies aren’t listening to the new citizenship. I won’t argue against that point, but would rather turn the image around and analyze the situation from the view of the “perceiving” and pose the rhetorical question: What’s the point of speaking if nobody is listening?

According to Michael Purdy in his paper “Why Listen?” the culture-heritage of the western world is speaker-dominated. “We (...) think of speaking (rhetoric) as the art of persuasion, the colonizing of ideas.” Focus in our society is on how you present and articulate yourself in order to persuade your listener. In the same text Purdy suggests that the lack of awareness of the act of listening creates dependent and non-critical listeners. Conscious and critical listening is not a part of western educational systems, even though statistics state that in our daily communication, we spend more time on listening, compared to e.g. talking, writing and reading.

In his influential text *Listening* Roland Barthes distinguishes the physiological ability of hearing (*Hören*) from the psychological act of listening (*Zuhören*). Conscious listening is not to be understood as the parental “Listen!” as in “obey!” rather as an active, evaluating process that constructs meaning from both verbal and nonverbal messages.

Listening acquires a person to focus and slow down. As Charles Nolley, former professor of digital learning and design at Governors State University, puts it: “If you don’t pause and let somebody’s words sink in and reflect on them a bit, you haven’t listened, and you’re not respecting them. So meetings may last for 10 or 14 hours without a whole lot of talk in there... but there’s an intense communication taking place, that binds communities together.” In other word we will have to slow down in order to be able to hear each other and hear ourselves.

B

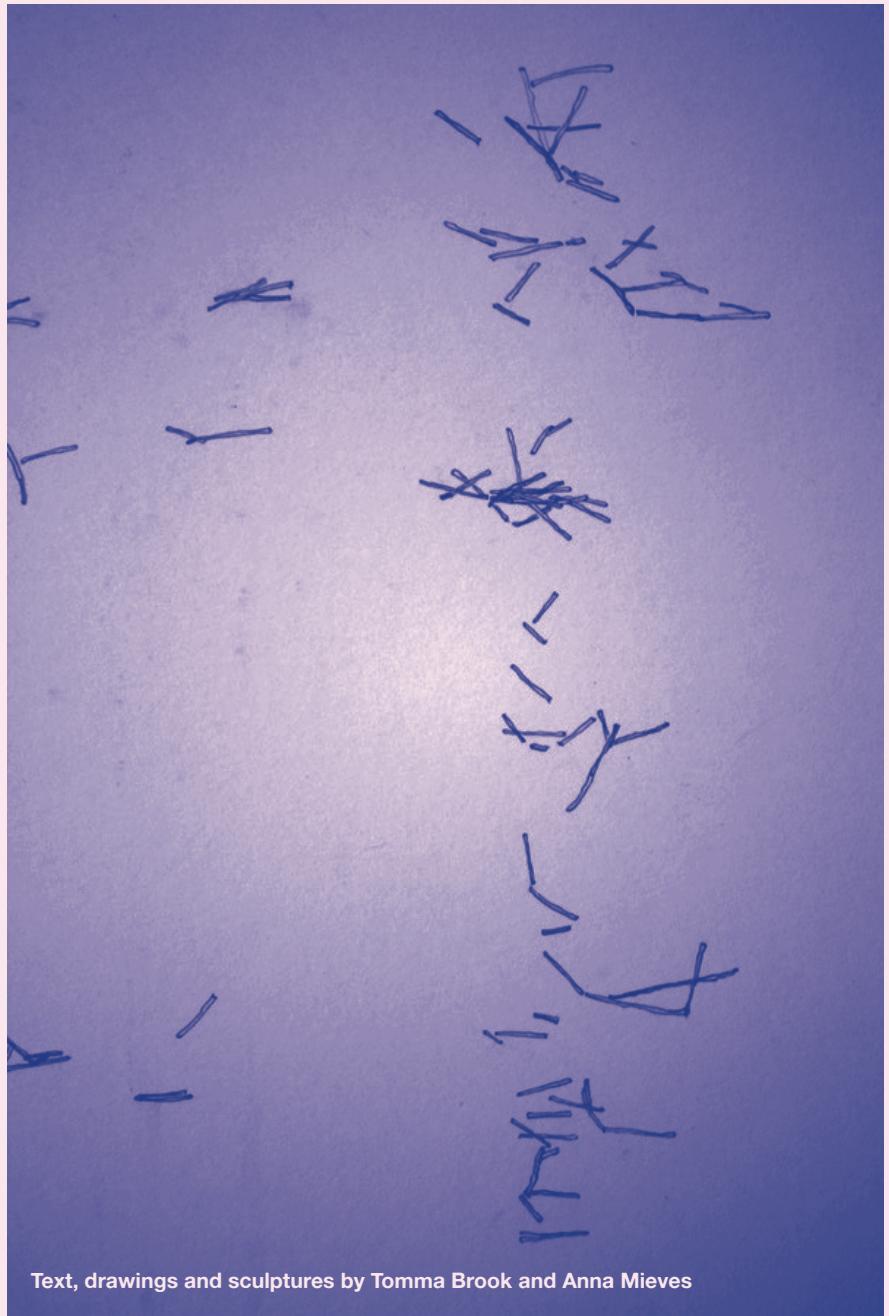
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