On sound's
nature

25 April—
5 May '19

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FOREWORD

Oscillation is a project and festival devoted to various aspects of the nature of sound, which aims to encourage curiosity about sound's capacity for creating and sharing space, its propensity to occupy the zones in between spaces, positions, events, and discourses: a betweening space. Sound travels, hops borders, passes through walls. It is endlessly participative in that we share it all the time, often involuntarily. It entangles itself in the necessarily messy gaps between us. Sound offers a framework for thinking the in-between as a space that not only needs boundaries in order to exist (what is a space without limits to define it?), but whose very presence both creates and parodies the fixities of those boundaries. A discourse of inbetween-ness cannot be fixed but is always made up of a great many tentative constructions and holdings-in-place.

Part of sound's particularity is its unflinching sitedness; hearing is always hearing in place. And yet, sound inevitably permeates in-between spaces: the spaces between walls, between the 'external' room and the 'internal' ear, between languages, across divisions between producer and listener, artist and audience. Sound plays an increasing role in relation to our senses and our connections to others. The artists, thinkers, and practitioners that make up this festival come from a diverse range of positions, formal backgrounds, and traditions. They split across continents, generations, and languages. But in the space that opens up between these different positions, there is a common practice of thinking with and through sound. Of using sound as a tool to occupy and energise the space in between: not absence but material, not lack but medium.
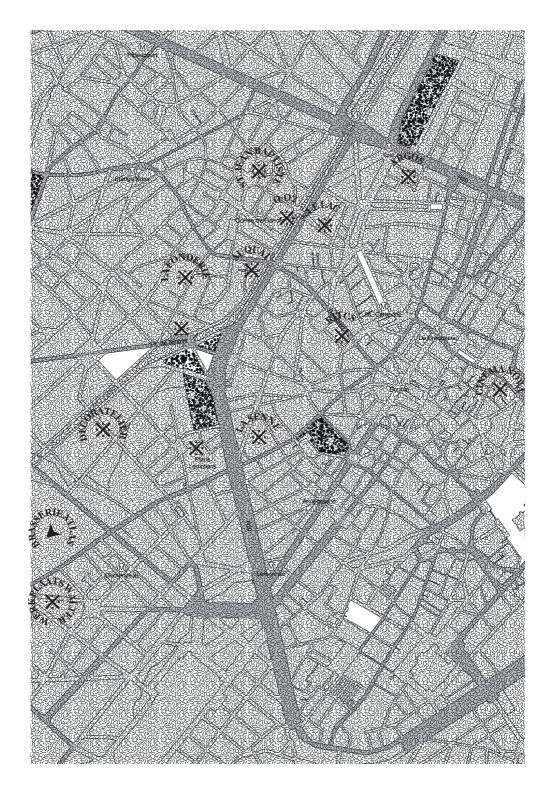
The festival takes place in the area around Q-O2 in Molenbeek, Brussels, across a variety of formats and locations, with concerts, performances, walks, talks, an exhibition, workshops and on-site projects.

Pg.
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Q-O₂   inter‿faces

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	A.M.	P.M.	EVENING
THU **25.04**			18h ▸ Q-O2 opening of exhibition
FRI **26.04**	10h—13h ▸ RITCS symposium: *space & perception*	14h—17h ▸ RITCS symposium: *subliminal awareness*	20h ▸ Brasserie Atlas concert: *on waves*
SAT **27.04**	10h—13h ▸ RITCS symposium: *shaping impact*	14h—17h ▸ RITCS symposium: *voices and words*	20h ▸ Werkplaats Walter concert: *shifted meaning*
SUN **28.04**		14h—18h ▸ La Senne durational performance: *dara dara*	
MON **29.04**		13h—16h workshop *Enrico Malatesta*	20h ▸ Argos talk and film screening: *TORSE*
TUE **30.04**			20h ▸ Decoratelier Wouters concert: *works by Eliane Radigue*
WED **1.05**	11h—17h workshop *Oracle* 11h ▸ Place Lemmens soundwalk	14h—18h ▸ Q-O2 sound massage (slots of 15 minutes)	18h25—21h ▸ in-situ performances (various locations)
THU **2.05**	11h—17h workshop *Anne-Laure Pigache*		20h ▸ Cinema Nova concert and movies: *light & color*
FRI **3.05**	10h—17h workshop *Adam Asnan*		20h ▸ Le Lac concert: *sound & poetry*
SAT **4.05**	11h—17h workshop *Jonathan Frigeri* 11h ▸ Q-O2 soundwalk	14h ▸ Place Lemmens soundwalk	20h ▸ Eglise St. J. Baptiste concert: *on resonance*
SUN **5.05**		14h—17h ▸ La Fonderie in-situ performance: *inbetween*	18h ▸ Q-O2 curfew: *food by Soft Boys Hard Choir*

Exhibition

The exhibition is presenting installations by Lucie Vítková, Alice Pamuk, Melissa E. Logan, Benny Nemerofsky Ramsay, and Klaas Hübner, and audio walks by Justin Bennett and Wederik De Backer. The walks start at Q-O2, where you will receive players, headphones and instructions.

✳ Q-O2

↳ Vernissage 25/4 18h with interventions by *ooooo* and *Lucie Vítková*

↳ *Opening hours*
26+27/4 : 16h—19h
1/5   : 11h—20h
3+4/5   : 14h—18h
5/5   : from 18h

LUCIE VÍTKOVÁ
Portraying the Cityscape

Lucie Vitková portrays parts of Brussels as well as its people. During her one month Q-O2 Interfaces residency at MAAC, she used different media to dig deeper into the surrounding neighbourhood, met lots of new people, and invited many of them to participate in the project. She created over fifty graphic scores, made with make-up such as lipstick, eye shadow, eye pencils etc., based on which people could play, dance or write poems. The video presents various interpretations. During these sessions, Vítková wrote down new techniques which grew out of the collaborations. From time to time she played these materials in the street in front of the gallery, so people passing by could listen.

Featuring: Fhun Gao, Annalena Fröhlich, Julia Reist, Paulo Dantas, Alice Pamuk, David Alonso Morillo, Raphael Malfliet, Ian Mikyska, Haruhiko Okabe, Alhadi Adam Agabeldour, Dagobert Macib, Steven Jouwersma, Signe Boe, Lucie Vítková

ALICE PAMUK
Multiples

Alice Pamuk has developed a sound installation in which short phrases of pop music are looped and broadcast in the space. The proposal arose out of several years of research around pop music (including an earlier project which involved analysing interviews with American rappers and hip hop producers). Despite this fascination for pop music, Alice Pamuk never trained as a musician and sees herself as very much outside the tradition. She uses her lack of musical literacy as a tool to provoke contact with people from other musical backgrounds—both a trained music arranger and a pop singer from *The Voice Belgium*. The original phrases of pop music have been filtered both through Pamuk's own skills and interests and those of her collaborators, resulting in a different kind of material which has been displaced from its original context.

MELISSA E. LOGAN
Split Sheets by University of Craft Action Thought

The point of departure of the installation *Split Sheets* is a symposium entitled *From Split Sheets to the Streets* which took place in Brussels in the context of a residency at Q-O2 workspace. The presentations were by artists, cultural thinkers, philosophers, and share culture practitioners: Femke Snelting, ooooo, Yoni Van Den Eede, Prodromos Tsiavos, Matthias Hornschuh, Christian von Borries, and moderator Tamar Shafrir.

Video work from the symposium, including canvas, rope, wood, is set to AI-generated copyright free music which Melissa E. Logan has made with an app built primarily for advertising and film music.

JUSTIN BENNETT
Multiplicity—a spectral analysis of Brussels

This project began during a residency at Overtoon in Brussels in 2017. Justin Bennett decided to focus on the idea of acoustic territories. Right from the start the idea was to produce an audio walk, but the complexity of the city proved very distracting. He spent time going for long walks, listening through DIY acoustic filters, analysing siren sounds and making a sculpture from broken brass instruments. Q-O2 encouraged the artist and hosted his research in 2018 and 2019.

Although spectral analysis suggests a scientific approach, *Multiplicity* is a multiplexed wild ghost chase through the urban fabric of the capital of Europe. A mashup of field recordings, sonic experiments, observations, theoretical and utopian texts, and conflicting multi-lingual instructions guide us through territories defined by language, politics, urbanism and sound.

Multiplicity is a co-production of Q-O2, Overtoon, Jubilee and Soundtrackcity.

BENNY NEMEROFSKY RAMSAY
The Return

The cry irrupts into the periphery of your hearing, on the border of your awareness of the city's cluttered acoustic environment. Your ears are inured to these kinds of sonic emergencies in Brussels, the City of Sirens, so it takes a while to even register the alarm that is gradually getting louder somewhere in the distance. There is something melancholic, something anachronistic about the sound, like an air raid siren from war times, a sound from your memories. But then from within the rising and falling of the siren you discern the trembling of a human voice. This emergency is coming from a throat, a boy, a changeling at the interstice of human and machine, adult and child. Just at the moment when the siren's call reveals itself to be human, it disappears, burning itself out in a final, quivering shriek.

KLAAS HÜBNER
A Pipe of a Different Colour

Under the synonym of Mr Tuttle, Berlin-based sound artist Klaas Hübner spent one month working in Brussels as a repairman, offering free repairs of any kind to anyone. He collected recordings and objects from the repairs and assembled them into audio sculptures that give an insight into his endeavours.

WEDERIK DE BACKER
Angst Walk

"Molenbeek is a hellhole. One of the scariest and most dangerous places in Brussels." These are not the words of the artist, but a paraphrase of what has been said in the international media and by the current American president.

Molenbeek could be this hellhole, but is also the place where Q-O2 is located. Wederik De Backer did research into the question of what the sound of danger and fear means for people from around Molenbeek. Through co-creation and sonic research, he has created a sound walk, pinpointing the places where inhabitants fears are most prominently represented.

Symposium (Talks & Performances)

※ RITCS School of Arts

↻ Friday 26/4
10h—13h *space and perception*: Lila Athanasiadou, Annette Vande Gorne, Aki Onda
14h—17h *subliminal awareness*: Xabier Erkizia, Pedro Oliveira, David Toop
(Moderator: Leonie Persijn)

↻ Saturday 27/4
10h—13h *shaping impact*:
Juliette Volcler, Séverine Janssen, Salomé Voegelin
14h—17h *voices and words*:
Jennifer Walshe, Beatriz Ferreyra, Manfred Werder
(Moderator: Linnea Semmerling)

LILA ATHANASIADOU
From *The Mechanism of Speech* to *The Mechanism of Meaning*

In the introduction to *Midtown 120 Blues*, Terre Thaemlitz unpacks the embedded context from which house music emerged, arguing that it cannot be intuited from contemporary methods of the production and dissemination of the genre. After a short examination of Thaemlitz's methodology, Lila Athanassiadou will introduce the situatedness of sonic experiences as produced, perceived and consumed by bodies. Departing from Alexander Graham Bell's spatial exploration of the vocal cavities and through Sarah Ahmed's queering of the normative understanding of perception, Athanassiadou first foregrounds the material condition of sonic situations, then introduces the figure of Helen Keller, problematizing the given-ness of perception, before concluding her talk with a discussion of Keller's role in the development of philosophy and in the work of poets, architects and visual artists Arakawa and Gins. Through her ability to construct images without seeing and soundscapes without hearing, Keller improvised the perception and consumption of sound as an embodied way of holding the world in place.

ANNETTE VANDE GORNE
Writing Acousmatic Music on Fixed Media

This reflection on techniques for electroacoustic, fixed-media composition is the tangible result of more than twenty-five years of experience teaching the subject at the Belgian Royal Conservatories in Liege, Brussels and finally in Mons. Just as studying the techniques of harmony, counterpoint, and fugue serves as preparation for studying classical composition in European conservatories, the techniques presented here are useful for composers embarking on more experimental paths. Born from sound recording on fixed media —disc, magnetic tape, computer memory—Pierre

Schaeffer remarkably foresaw many of the implications of this new repertory. François Bayle defined a further repercussion with his term acousmatic music, focusing on blind listening. Other schemas linked to fixed-media composition followed: the creation of objectively organised and formalised events according to their interactions was replaced by approaches for guiding listening and communicating with the realm of the imagination.

AKI ONDA
On José Maceda

José Maceda (1917–2004) was a Filipino composer and ethnomusicologist who rigorously documented South East Asian musical practice through extensive fieldwork. Drawing on this archive of primary musical material, Maceda combined Filipino musicality with a knowledge of European avant-garde composition and created one-of-a-kind works that fuse cutting-edge compositional techniques such as spatialisation, attention to timbre, and use of radios and cassettes for sound diffusion. In this talk, Aki Onda will discuss Maceda's practice, re-mapping and re-contextualising his legacy within the current global experimental music scene.

XABIER ERKIZIA
The Sound of an Ox-cart— Aesthetics and amnesia of a thousand-year-old noise

The idea of collectivity is one of the most important conditions when carrying out any exercise in sonic archeology. Noise, always foreign by definition, tends to become sound if there is a community that wishes it, even if this desire limits the meanings that each form of sounding conveys. Therefore, all collectivity supposes a political reading of our sound environment, a revision of our political

reality through the sounds, an unstable reality that changes parallel to the sociopolitical changes that surround it. The sound of bullock carts or oxcarts is probably one of the oldest non-strictly musical sounds of the history of humanity, but above all, it speaks of a long and persistent social wound.

PEDRO OLIVEIRA
1,977 Ways to Say "No"

In this talk, Pedro Oliveira inquires into the materiality of voice databases, their semantic and political value, and their continued existence as archives. Oliveira is interested in exploring and intervening in the deployment of what he calls "sonic biometrics" in the border and migration industries of Germany and the EU. State-sponsored campaigns often transfer biometric assessment from machines to citizens, encouraging peer-surveillance in train stations, airports, and public offices, all the way to police-enforced racial profiling and violence. These forms of racial profiling, concomitantly, are fed back into machine-learning processes which reproduce systemic biases and colonial assumptions in their decision-making processes. Such feedback loops show how sound is instrumentalised to act as a disciplinary mechanism, and how biometry is fundamentally a performative gesture, that is, how it seeks to pinpoint that which it has tasked itself with revealing. The presentation unfolds by following Oliveira's current research project on "accent recognition technologies" as its main narrative thread.

DAVID TOOP
Instruments of Darkness—
A performance in which speaking
may take place

David Toop's improvised performances grow from curiosity about resonance: how to let the soft invisible characteristics of a space and its harder boundaries resonate;

how to let materials of all kinds resonate; how to let time resonate, so that durations and our sense of quick or slow are in a state of complex vibration; how to let memory resonate, so that the phantoms of sound and the void of silence penetrate into personal history. The materials Toop uses vary, some of them conventional musical instruments, some electronic, some acoustic, some autonomous, some abject or without any boundaries. All of them ask questions of what an instrument actually is, a conglomerate whose pieces only come together in the darkness of deflected sight.

JULIETTE VOLCLER
Sonic Fences in Public Spaces

Sonic space is under construction. On this building site, there are no bulldozer alarms to be heard, and no pneumatic drills, but there are carefully worked silences, voices and sounds. There are no workers to meet, but there are designers, academics, advertisers, weapons manufacturers and composers. An aural geography slowly emerges, which can be attractive or repulsive, depending on the targets, the areas and the time of the day. When sound is used to shape public spaces and individual behaviours: a commented selection of sounds and videos from the emerging city.

SÉVERINE JANSSEN
Brussels' Sound

For almost two decades, BNA-BBOT has been creating a history of Brussels. A micro-history in the medium of sound, its writing is the voice. The voice as a micro-trace that cannot be reduced to keyboard strokes, to its visual presence. An undefined collection of voices and sounds surging up from times past, the BNA-BBOT sound archive forms an organic, polyphonic biography of the city. It speaks to how the city might have been, how it is, how it might someday be.

This factory at work uses convictions, visions and practices. Séverine Janssen will discuss both methodological and political issues relating to the production of public sound data and will reveal a couple of processes BNA-BBOT has investigated.

SALOMÉ VOEGELIN
Unstable Contacts—A political imaginary made from water and honey

Sound is always an unstable contact. It is an insecure and unsecured connection that when heard in its sonority rather than its semantic message or lexical referent presents the in-between: the fragile space between things that do not touch but generate an indivisible volume. This volume is not a measure of decibels but the capacity of sound's invisible expanse and the demand of its forceful reciprocity. It is not outlined and bounded by walls, ceilings, floors and windows, "this" or "that", but is the mobile and viscous encounter between things that does not keep a shape but grasps anyone who might listen. Thus it is the condition of listening, where my sound is part of other sounds and they are part of me: where we inter-are, objects and subjects as things, creating fluid approximations, converging towards each other and dissolving again.

This intervention invites a rethinking of politics, understood as the governance of interaction and living together, from a being according to listening as a being according to the in-between: performing the capacity of the world in the fluid and grasping capacity of sound.

JENNIFER WALSHE
Workflow, Notation

Jennifer Walshe will speak about layers in musical performance and notation, addressing a variety of possible approaches, both technical and aesthetic.

BEATRIZ FERREYRA
Sound Characteristics

A short presentation of an approach to identifying the characteristics of sounds by focussing on their internal and external morphology, as a basis for electroacoustic composition.

The approach is based on the idea of a solfège of the musical object, that was developed within the GRM (Groupe de recherches musicales) in Paris in the 1960s. The aim was to develop a new vocabulary to describe and classify any sound, regardless of its origin. As a member of the group from 1963-1970, Beatriz Ferreyra, has been at the core of this change of perspective. With the help of her voice, she will introduce us to some elements of this vocabulary.

MANFRED WERDER
This very passage

Like dolphins, for a mere instant human language lifts its head from the semiotic sea of nature. But the human is nothing other than this very passage from pure language to discourse; and this transition, this instant, is history.
— Giorgio Agamben, *Infancy and History*

Manfred Werder will read from the ongoing work *20170*—a collection of found text that surveys 2800 years of discourse.

Concerts & Performances

Concerts
and performances
address various aspects
of sonic behaviour and
reactivity, connect to other
artistic disciplines such
as film and word, and
explore different spaces.

Thursday
25/4

18h　opening exhibition, sonic interventions
by *ooooo* and *Lucie Vítková*
(at Q-O2)

OOOOO
QRBMHN

~~~.......CQ CQ CQ.....PAN PAN PAN../...**./ ooooo
will arrive by boat on the Brussels Canal with a public
performative interface for translocal radio telecommuni-
cation by Planète Concrète, rock band, 206, ... After the open
lab session in which we grew crystals and experimented
with their physical, acoustic, electric and electromagnetic
properties we will be transmitting and receiving signals
from the water to intra-acting frequencies. Over.

Concerts & performances

LUCIE VÍTKOVÁ
Portraying the Cityscape
Live performance, *Portraying the Cityscape*
(see exhibition description).

ENRICO MALATESTA
Rudimenti

This is an open project, aimed at broadening Enrico Malatesta's personal research on percussion instruments and their surfaces, intended as habitable spaces able to receive the vitality of what surrounds them, to adapt and react. *Rudimenti* comprises multiple trajectories of research: from writing texts to the realization of scores / instructions for percussion ensembles, to the formalization of listening exercises, to the development of polyrhythms meant as the production of manifold information produced by relationships between movement, space and sound. During this festival *Rudimenti* will be presented in two different forms: a solo concert for acoustic percussion instruments and a workshop on the relation between the body and the vitality of surfaces.

DORON SADJA
Hello From The Other Other Side (Other Other Side)

This work is the latest in a series exploring sonic phenomena and their perceptual effects. In this piece, Doron Sadja examines the idea of a sonic afterimage (or after-sound) in which a sound continues beyond its physical lifespan. Perhaps it remains for a brief moment in our auditory memory space. Perhaps it shifts and transforms into a new sonic territory completely. Or perhaps it doesn't exist at all.

TOMOKO SAUVAGE
Musique Hydromantique

Over the past decade, Tomoko Sauvage has been working on a "natural synthesiser" of her own invention: waterbowls that combine water, ceramics and hydrophones (underwater microphones). Porcelain bowls, water drops, waves and bubbles as well as hydrophonic feedback and electronics are the main ingredients of her instrument, which generates sculptural and fluid timbres. Her musical experimentation is grounded in a live-performance-based practice that investigates improvisation and interaction with the environment—the acoustic space as it is affected by architecture, temperature, humidity and human presence. Through primordial elements augmented by technology and enlivened by ritualistic yet playful gestures, Sauvage's work contemplates, tunes and connects with both the material and the immaterial in maintaining a fragile balance between chance and control.

MARK FELL
Multistability#85

Fell presents the eighty-fifth version of *Multistability* (2010)—an ongoing series of microtemporal works, initiated in 2010 with an inaugural release on Raster-Noton. This collection of works shifted the emphasis of Fell's practice from his earlier explorations of house music's aesthetic vocabulary (circa 1998) to his later radical deconstructions of its rhythmic foundations, and forms a bridge to his more recent work with acoustic performers and explorations of non-European musical practices. For the pieces presented here, Fell uses a series of overly simplistic algorithmic approaches to pattern generation, which result in complex and dynamically evolving timing systems.

Saturday
27/4

20h   concert: *shifted meaning*
Peter Ablinger, Lucy Railton,
Andrea Neumann, Jennifer Walshe
(at Werkplaats Walter)

PETER ABLINGER
Weiss/Weisslich 7b: "Panpiece" (1999)
Weiss/Weisslich 20: one or more cymbals (1992, 95)
Das Wirkliche als Vorgestelltes (2012)

In his ongoing series Weiss/Weisslich ("white/whitish") Ablinger explores subtle variations in the use of *Rauschen* (roughly: white noise), not as a material but as a structural device and a screen against which to measure listening. For this concert, three pieces relating to white noise serve as intermezzi, occupying the gaps between the other performances.

Percussionist: Jacob Venneste

LUCY RAILTON
Performance / Markings

There are no notes for this performance.

ANDREA NEUMANN
Solo Nr.4

In her piece *Solo nr. 4*, performer and public are surrounded by four loudspeakers, that project Neumann's pre-produced inside piano sounds on four separate channels. The movements of the performer and the sound melt into a symbiotic entity, in which it is no longer clear if the movements are modulating the sound, or vice versa.

JENNIFER WALSHE
Is It Cool To Try Hard Now?

Jennifer Walshe manages to devour the mess and madness of social media, the tweets, posts, junk ads, political poison, spurious stats and Reddit rants, and turn all this garbage into something truly, bleakly hilarious and poignant and very great.

Is It Cool To Try Hard Now? *ends doped-up, with Walshe floating out the phrase "I will fight this / with every fibre/ of my carbon-based being". Is she blissed out? Or concussed? "Humans. Are. The. Next. Platform", she sings, climbing beyond her vocal range, climbing, climbing, till her voice has become a faint scream.*

—Igor Toronyi-Lalic, *The Spectator*

Concerts & Performances

14— durational performance: *dara dara*
18h Rie Nakajima, Aki Onda, Akio Suzuki
and David Toop
(at La Senne / entrance
at all times if discreetly)

RIE NAKAJIMA, AKI ONDA, AKIO SUZUKI & DAVID TOOP
dara dara

Visual and sound artists Rie Nakajima, Aki Onda, Akio Suzuki and David Toop, present a durational performance hovering in the liminal space between installation and concert. Through complex and diverse uses of objects, instruments and the performing bodies, the installation reorients the audience members' experiences of space and time.

The duration of the event is four hours. Audience members are free to quietly leave and enter at their own discretion.

20h film screening: *TORSE* ⟨Maryanne Amacher, Charles Atlas, Merce Cunningham⟩ Pretalk with Bill Dietz, followed by conversation with Bill Dietz and Lars Kwakkenbos (at Argos)

Concerts & performances

MARYANNE AMACHER, CHARLES ATLAS, MERCE CUNNINGHAM
TORSE (1977)

In 1976, Maryanne Amacher created *Remainder*, a composition to accompany Merce Cunningham's *TORSE*, a choreography from the same year. Charles Atlas' two-channel dance film *TORSE* was produced in 1977 at the University of Washington with three 16mm cameras facilitating various simultaneous perspectives on the dancing event. This film is one of the only extant documents to have captured the entirety of an Amacher work from the period.

Tuesday
30/4

20h Concert:
works by Eliane Radigue
Occam XXVII
'percussion: Enrico Malatesta'
Adnos I-II-III
'diffusion: Emmanuel Holterbach'
(at Decoratelier Jozef Wouters)

ELIANE RADIGUE
ENRICO MALATESTA

Eliane Radigue is renowned for her electronic music, in particular with the ARP Synthesizer. Her compositions are defined by micro-events due to subtle overtone shifts that dance above a seemingly static tone. The result is profoundly moving. In 2005, Radigue began composing for acoustic instruments: first *Naldjorlak*, her grand trio cycle for two basset horns and cello, and now the ever-expanding *Occam Océan* series.

Enrico Malatesta presents Eliane Radigue's *Occam XXVI* (2019), for two bowed cymbals and a frame drum. Emmanuel Holterbach projects the trilogy *Adnos I-II-III* (electronic piece, composed between 1973 and 1980).

in-situ:

11h	Isabelle Stragliati: soundwalk (start Pl. Lemmens)
14h –18h	Thierry Madiot with Yanik Miossec: *Sound Massage* (15 min slots, at Q-O2)
18.25h	Oracle: *Reading the Zone* (at Q-O2)
19.30h	Paulo Dantas: *Conversations* (at Pt.de Ninove, see below)
20.30h	Anna Raimondo: *Derrière la mer* (at Q-O2) Registration for massages and walk at *info@q-o2.be*

ISABELLE STRAGLIATI
Meditation/Sound/City:
A soundwalk

"Noise pollution results when we do not listen carefully. Noises are the sounds we have learned to ignore. Noise pollution today is being resisted by noise abatement. This is a negative approach." R. Murray Schafer, *The Soundscape* (1977)

Isabelle Stragliati works on sound in relation to contemplation, meditation and perception, in interaction with the city environment—through writings, readings, discussions, and field recording, meditation and soundwalk practices. Her work has led her to establish a soundwalk method based on pure awareness of city sounds. She invites you to experiment with this method during a one-hour walk in the Anderlecht neighbourhood.

Start Place Lemmens, 1070 Bxl, please register at *info@q-o2.be*

THIERRY MADIOT WITH YANIK MIOSSEC
Sound Massage: *On Table* and *Head to Head*

Sound massages present an unprecedented sound art practice. It's all about trust. The audience enters into an unknown but familiar sound universe that is perceived through the entire body.

Using everyday objects, a musician will produce acoustic, almost inaudible sounds close to or even inside the ear of the listener, radically upsetting their spatial and internal listening. By abolishing distance, a sonic microscope is established: the abandonment goes without saying. This live acousmatic mini-concert takes about ten minutes and awakens in you the sensation of a new life of sounds.

15 minutes slots, please register at *info@q-o2.be*

ORACLE
Reading the Zone

A public intervention which aims to open oracular practice to a broader audience. We will wander during the transitory moment when day turns into night, when nature holds its breath for a moment, while the city continues on at its usual pace. We will welcome the darker matters of the day, reading the prophetic information contained in this moment. Each session is unique to the moment and environment and involves individual expression in a collective setting.

This performance is the outcome of a workshop,
        see page 44

PAULO DANTAS
Conversations

This piece is the diffusion, through two megaphones, of excerpts of confusing conversations in some of the several languages spoken in the city of Brussels. The excerpts will be diffused at specific points throughout the city, interacting with their spatial properties through sound. *Conversations* is a (re)collection of recordings, translations and texts, focused on the themes of language, being foreign, memory and the oneiric. This intervention is connected to the project *Language learning as field recording, body as media*, an attempt at recording aspects of the city of Brussels in the body of Paulo Dantas according to a set of rules: avoid English as a language; try to communicate in local languages only.

ANNA RAIMONDO
Derrière la mer

A sound piece, score, and hand-made libretto, performed by Edyta Jarząb and Jérôme Porsperger.

Derrière la mer is a composition and a score based on speech excerpts from people from different cultural and geographic horizons, in dialogue with Koranic and Biblical passages related to the sea. It proposes a vocal journey between cultures and languages and multiple visions of the sea, intended as an element which is impossible to break and not intended to separate.

The score has three parts: "Toward the Sea" is the sensual relation with this element; "Crossing the sea" evokes the dangers that it represents; "Beyond the Sea" proposes a vision and a reflection on the symbolic end of the sea.

Thursday
2/5

20h concert and film program: *light & colour*
Manuel Lima, Michael Vorfeld, Mariska
De Groot, alternating with short films
by Luke Fowler, pretalk by Luke Fowler
and Guillaume Maupin
(at Cinema Nova)

MANUEL LIMA
Whistle Song

A work for organ (pre-recorded), electronics, whistle and red light. It takes as its point of departure a series of recordings of a security guard, Miguel Vianna, who has spent every night for over thirty years watching the same residential street in São Paulo. Whenever somebody arrives, crosses or leaves the street, he whistles longingly. The pipe organ, as a giant whistle, establishes a soundscape incorporating some of these recordings in a collage-like piece, together with an analogue synth, sine waves and filtered noise. After all those years watching the silent street Mr. Vianna says that recently a shadowy figure has been appearing to him in the dead of night. Now that a right-wing pro-gun government has been formed, he is anxious to buy a pistol (he has worked unarmed all these years). The red light embodies this phantasmagoric apparition. While the silence remains the same, a new fear is emerging.

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MICHAEL VORFELD
Light Bulb Music

Light Bulb Music is an audio-visual performance using sounds that are generated by different light bulbs and actuating electric devices. The use of different controllers such as switches, dimmers, relays, flashers and various others leads to changes in the light and the current flow. This is made audible by a range of microphones and pick-ups. In addition, fine mechanical sounds occurring inside the

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light controllers are amplified and integrated into the music. The changes in the light intensity, the incandescence of the filaments and the rhythmic variety of the flickering and pulsing lights is directly transformed into a comprehensive and microcosmic electro-acoustic world of sound.

MARISKA DE GROOT
NIBIRU — Planet of Crossing

No one ever discovered Nibiru, the ninth planet that is said to visit our solar system once every 3,000 years. With its huge mass and elongated eccentric orbit it causes a slight perturbation in the movements of the known planets, sufficient to explain the discrepancy between their observed positions compared with human calculations. Intrigued by this ancient story, de Groot engages in conversations about the position and movement of this lost planet. What does the galactically old choreography of Nibiru look like, sound like? *Nibiru* is an audiovisual performance instrument constructed from simple, yet unstable handmade pendulum oscillators. The pendulums are activated by rhythmical body movements which then scratch complex curvilinear patterns into black glass treated with chalk. Noises of instability and resistance in the apparatus are amplified and sound patterns are created by light-sensitive speakers that scan the projected line image as it changes. Rhythmical movement, light and sound all come together naturally as an analogy for cosmological trajectories, as the drawing becomes a plotted chronicle of Nibiru's dance.

LUKE FOWLER
A Grammar for Listening Part 3
(2009, with Toshiya Tsunoda)

Luke Fowler's film cycle *A Grammar for Listening* addresses the question of how to create a meaningful dialogue between looking and listening, through the possibilities afforded by 16mm film and digital sound recording devices.

In Part 3, Fowler furthers his on-going dialogue with the sound artist Toshiya Tsunoda (Yokohama, Japan).

Ridges on the Horizontal Plane
(2011/2019, Luke Fowler & Toshia Tsunoda)

Fragments of landscapes—projections of rippling water, reflections on glass—are magnified. Fowler and Tsunoda share a curiosity about the mechanics of perception and the ways in which worldly phenomena are typically received and understood. They distil the interrelated and frequently invisible elements that allow even the simplest action to occur.

premiere of the cinema version

David (2009)

David is part of a series of portraits of four diverse individuals brought together through a shared residence —a flat in a Victorian tenement in the West End of Glasgow.

Mum's Cards (2018)

My mother is a sociologist and worked in the Politics Department of Glasgow University. Although the university furnished her with her own personal computer after retiring, she still used index cards to make notes on the books and articles that she read. Her house is filled with shoeboxes and filing cabinets containing these cards. My mother was absent on the day that I shot this film; the interview and sounds were recorded at a later date.

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Concerts & performances

PAULO DANTAS
[bʁy.sɛl] | [ˈbrɤ.səl]

The performance *[bʁy.sɛl] / [ˈbrɤ.səl]* is comprised of a (re)collection of recordings of banal situations; resonances / feedbacks; distortions of words; and confusing translations into French and Dutch of personal texts, focused on the themes of communication, memory and the oneiric. It is also a coda to the project *Language learning as field recording, body as media*, an attempt at recording aspects of the city of Brussels in my body following two "simple" rules: avoid English; try to communicate in local languages only.

ANNE-LAURE PIGACHE & JÉRÔME NOETINGER
Paroles Paysages

Paroles Paysages is a regular radio program by Anne-Laure Pigache on Radio Campus Grenoble. It is a live radio performance in which Pigache plays with everyday talk and ongoing thoughts. It is a space where the word is sound and where sound becomes word at the interstices of language, at the limits of meaning. It is a dive down into the phonemes of the language. A wandering in the corporeity of speech. For this occasion Anne-Laure Pigache invites Jérôme Noetinger to join her. Noetinger's very sculpted use of the tape recorder amplifies and deploys this deconstruction of the language, letting sound emerge from it.

MARC MATTER
Lingual Boom & Monotonous Mutations

The sonic qualities of language and the use of found texts (and sometimes voices) provide the basis for the word-compositions and sampler-poetry of Marc Matter. They are inspired by text-sound-poetry and conceptual / generative approaches in literature. He is interested in highly structured and standardised structures of speech and text, as in news broadcasts, dialogues or lists. He also uses the different grades of density in audio texts to create a mangled linguistic sound that uses sound effects and heavy editing to manipulate speech and voice recordings, a search for semantic collisions in the sound-space.

GUILLAUME MAUPIN
Troubadour

Singer and musician Guillaume Maupin will create instantaneous chansons, that respond to the evening's performances, accompanied by guitar and shruti box.

11h Justin Bennett: *Multiplicity—
     a spectral analysis of Brussels*
     guided soundwalk
     (start at Q-O2, description p. 10)
14h Isabelle Stragliati: *Meditation/Sound/
     City* soundwalk
     (start at Place Lemmens,
     description p. 29)
20h concert: *on resonance*
     Adam Asnan, Sofia Jernberg, Rebecca
     Glover, John Butcher
     (at Church St. Jean Baptist)

ADAM ASNAN
Live Set

Adam Asnan will present a live work that continues to explore the performativity of early digital reverb hardware, placing emphasis on the reverb as a voice in itself. It is mostly repetitive in nature, based on motifs that integrate sounds of percussion and FM synthesis.

SOFIA JERNBERG
One Pitch: Birds for Distortion and Mouth Synthesizers

Jernberg's solo vocal performance focuses on the sound qualities of the human voice. Text or anything that can be perceived as language has been washed away in the creative process. Using no electronic effects, simply one voice in a room, Jernberg aims to achieve a multilayered structure.

REBECCA GLOVER
Fluid Bodies

Combining sound, sculpture and performance, Rebecca Glover's work conjures up journeys through imaginary landscapes in which bodies, space, time and scale are completely fluid. Using small microphones to shift her perspective, Glover listens in to the sounds of objects, their resonance, their interior spaces and the way sound is coloured as it passes through them. In *Fluid Bodies* she uses sound as a sculptural material. Objects, bodies and speakers are used to filter, shape and spatialise sound, plotting routes through materials, space and the imagination.

JOHN BUTCHER
The Geometry of Sentiment

"A solo concert, for me," Butcher explains, "is an opportunity to embrace the uniqueness of each playing and listening situation. Over thirty years I have presented solos in concert halls, churches, clubs, pubs, caves, theatres, the Texan desert, French forests, an underground Scottish reservoir, a hollow Japanese mountain, a giant German gasometer and more. From the driest rooms to the most extreme resonances. This has made sense because improvisation allows an especially creative and fluid response to the particular acoustics and atmosphere of different locations."

The Geometry of Sentiment is a set of pieces drawing on this long history. John Butcher (tenor and soprano saxophones) has a good idea of what is likely to happen, but, fortunately, not the complete picture.

14—
17h

in-situ performance: *inbetwee*n
Franziska Windisch, Els Viaene,
Jonathan Frigeri, Pierre Berthet
& Rie Nakajima
(at La Fonderie)

18h

curfew: *Food by Soft Boys Heart Choir*
(at Q-O2)

FRANZISKA WINDISCH
Encounters #06 / Chora

Encounters is an ongoing experimental series that circles around the question of how acoustic, spatial and temporal structures of a work define the interaction between the members of an audience and how these structures can be used as a material to compose spheres in which collective thinking processes and listening experiences are initiated. The sixth edition of *Encounters* focuses on the choir as a polyphonic body, as a form of listening, speaking and moving together. Surrounded by the remaining walls of the former Halle de coulée at la Fonderie Molenbeek, the multi channel sound performance juxtaposes and associates the possibilities and dynamics of choral actions with the notion of *chora* (ancient Greek: space), a term that originally meant the peripheral area outside the city proper and that contributed to an understanding of space that oscillates "between the logic of exclusion and that of participation." (Jaques Derrida, *On the Name*)

ELS VIAENE
Point in Time

Sound has the power to create a space, to inhabit a space. In this headphone performance, Els Viaene uses a binaural setup to allow the audience to become part of a common space. She constructs live a sonic space around a dummy head by moving different speakers closer and

further away. It starts with one sound, a point in time, the point becomes a line, the lines become a landscape. Turning one sound into another, turning one space into another. Each step revealing another mode of listening, another way of tuning into and experiencing the sounds hidden in the landscape.

Can my ears become yours? Can the shared space become a place, somewhere we experience something together?

JONATHAN FRIGERI
The Matter of Radio

It is in this space, of nothing, between the place of diffusion and the place of reception, that this story is formulated. An intangible space in which it can be accessed through hearing, a place of acousmatic listening, of absence and obliteration, a negation from which something else can emerge through the incitement of sound imagery. It is a place, but also a non-place, a space of location, but also of de-location, because it is not constrained to any topographical or architectural situation and it is able to create its own temporality. We can situate these divagations of thought in a hybrid form and close to the idea of a disoriented excursion into spectral territories.

PIERRE BERTHET & RIE NAKAJIMA
Dead Plants and Living Objects

Tin cans, whistles, locomotive suspension springs, porcelain bowls, compressor top bells, ping pong balls, dry agave leaves, sponges, steel wires, branches, paper foils, plastic bags, silver paper, pink gloves, piano, balloons, buckets, feathers, water, scraps, pebbles, flower pots, a guitar, metal tubes, paulownia tree seeds, pearls, bamboo sticks, logs, bones, stones, or filter queens.

Pierre Berthet & Rie Nakajima have been creating various ways to vibrate things in order to let their acoustic shadows dance around: invisible air volumes that constantly change shape, move in the space, enter into the most secret places, enter into us. A way to get closer to the spirits inherent in things is to listen to them. Eventually encouraging them to produce sounds and resonate by various means: to hit, caress, shake, beat, scrape, scratch, claw, boil, clap, rattle, rock, throw, move, magnetise, clamp, cook, pinch, galvanise, motorise, bow, blow, pluck, heat up, let flow, freeze, drop, drip, connect, roll, mix, extend, sing, …

Workshops

ENRICO MALATESTA
Rudimenti

Rudimenti revolves around sound and its modes of perception and production, with a focus on the relation between objects and surfaces; the workshop is aimed at sharing Malatesta's main research interests through simple practical experiments that it is useful to observe:

- sound as a form of movement
- prehensility
- spaces and bodies
- sound as autonomous zone of connection between human and non-human beings
- simplicity vs. multiplicity
- dry sounds / resonating sounds
- drums as a stage
- fluidity and fixity

The workshop is open to performers, dancers, musicians, writers, theoreticians.

Maximum of seven participants, no prior knowledge assumed

ORACLE
Reading the Zone: introduction to oracular practice + public intervention

In this workshop Oracle will introduce oracular practice, an eyes-closed body-voice practice of 'reading' different spaces, from public space to the intimate setting of private living spaces. This vocal architectural choreography produces a peculiar performativity which depends on auditory perception rather than a visual logic and highlights the idiosyncratic nature of listening. Each practice session is unique to the moment and environment and involves individual expression in a collective setting.

During the workshop we will visit and practice in diverse spaces and examine the influence that these distinct environments have on the practice, on the individual practitioner, on the observer and on the spaces themselves. The workshop will culminate in a public intervention open to a broader audience. We will wander during the transitory moment when day turns into night, when nature holds its breath for a moment while the city continues on at its usual pace. We will welcome the darker matters of the day, 'reading' the prophetic information contained in this moment. Vocalizing is an alternative, obscure and concrete way to touch the unknown and hostile.

Oracle is Caroline Daish, Justine Maxelon, Michel Young
Maximum of 15 participants, no prior knowledge required

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ANNE-LAURE PIGACHE
Full of Noise

This workshop is based on Anne-Laure's work on speech and langage. Its aim is to practice the musical plasticity of speech, to practice the plasticity of the talking brain that listen to the sounds of the words formed through the mouth, to be overwhelmed by your own dyslexia, to trick yourself, to play with, mess with, and disrupt your own speech.

Maximum of 12 participants, no prior knowledge required

workshops

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ADAM ASNAN
Location Sound Recording and the Influence of Phonogeny

In this workshop, Adam will introduce some themes that are essential to his working practices, from both a conceptual and technical perspective, with the aim of assisting in developing the participant's awareness of and proficiency in sound capture on location, and in evaluating the results. Certain subjects will be proposed, such as the notion of "phonogeny" as a parallel to "photogeny", and the influence of this concept on one's approach to recording and mixing, and how we might determine an aesthetic criterion for the balance between sounds or sound and space.

The workshop will include a performance activity that will place the participants in control of the recording, with a specific focus on the art of dynamic and creative mixing as a voice in itself. For this, the participants are invited to bring a single sound object, instrument or text with which to contribute.

Prior knowledge of recording is beneficial, but not necessary in this regard, having an interest in sound as a creative medium is all one might need to make the most out of this opportunity.

Maximum of 12 participants, prior knowledge welcome
        but not requested, bring your recording device
        if you have one

JONATHAN FRIGERI
Induction into Dream
(radio workshop)

What could radio be, other than a propagator of information? In this workshop, radio is conceived as a creative tool, a medium, by which to enter into the dream zone. Radio is the liminal space between "here" and "there" and it has the power to reach our subconscious. The exploration of the electromagnetic fields and radio phenomena has a subversive potential to destabilise certain processes of a mass-media system. In referring to Gaston Bachelard (the right to dream), Walter Benjamin, and Gregory Whitehead, the workshop will be started by an introduction, and will lead to a series of practical exercises, with an attempt to transpose those dream states into a short piece of radio.

Maximum of 10 participants, basic knowledge of sound-recording/editing/mixing required. Please bring computer and headphones, and if possible a portable recorder

Biographies

Adam Asnan, Aki Onda, Akio Suzuki, Alice Pamuk, Andrea Neumann, Anna Raimondo, Anne-Laure Pigache, Annette Vande Gorne, Beatriz Ferreyra, Benny Nemerofsky Ramsay, Bill Dietz, David Toop, Doron Sadja, Els Viaene, Emmanuel Holterbach, Enrico Malatesta, Franziska Windisch, Guillaume Maupin, Isabelle Stragliati, Jennifer Walshe, Jérôme Noetinger, John Butcher, Jonathan Frigeri, Juliette Volcler, Justin Bennett, Klaas Hübner, Lars Kwakkenbos, Leonie Persyn, Linnea Semmerling, Lila Athanasiadou, Lucie Vitková, Lucy Railton, Luke Fowler, Manfred Werder, Manuel Lima, Mark Fell, Marc Matter, Mariska de Groot, Melissa E. Logan, Michael Vorfeld, ooooo, Oracle, Paulo Dantas, Pedro Oliveira, Peter Ablinger, Pierre Berthet, Rie Nakajima, Rebecca Glover, Salomé Voegelin, Séverine Janssen, Sofia Jernberg, Thierry Madiot, Tomoko Sauvage, Wederik De Backer, Xabier Erkizia.

Adam Asnan is a professional location sound recordist and electroacoustic musician based in Berlin. In 2009 he acquired a master's degree in acousmatic composition under Prof. Denis Smalley. Asnan is a dedicated advocate for location sound recording and its craft, working across different capacities, including for film and TV, live performance, and capturing natural environmental sound.

Aki Onda was born in Japan and resides in New York. He is particularly known for his *Cassette Memories* — works compiled from a "sound diary" of field-recordings collected over the last three decades using a Walkman cassette recorder. From these sound memories he creates compositions, performances, and visual artworks.

Akio Suzuki is a "quester after sound and space", a pioneer of sound art. During the 1960s, Suzuki's sense of playfulness led him to undertake a series of Self-Study Events, where he exploring processes of "throwing" and "following", with the natural world as his collaborator. This led him in the 1970s to invent an echo instrument he named Analapos, followed by Conceptual Soundwork in the 1980s. In recent years, Suzuki has recorded and created sound sources by using electric amplification on self-designed devices, reconstructing sounds and listening to the "factors of place".

Alice Pamuk is a visual artist based in Brussels. She has a double degree in Japanese and visual art. She typically works with sound, video, and text. Her works often unfold from research into sound and music. Recently she has worked with and on the voice, both as a tool and an object of observation.

Andrea Neumann has been a musician and composer in the field of new and experimental music since 1995. She has been involved in the formation and development of the *echtzeitmusik* scene in Berlin, which borders on fields like electronic music, contemporary composed music, performance, and sound art. She has co-organised the Labor Sonor series in Berlin since 2000.

Anna Raimondo seeks for encounters, reflecting and questioning multiple and gender perspectives within and on life. It is a journey into social diversity while creating possible areas of interaction. Her method is flexible and variable, accepting the accidental and the unforeseeable. Her process enables her to be part of the exchange and aims at making her art a meeting place.

Anne-**Laure Pigache** works on the boundaries of sound poetry, theatre and experimental music, with a particular interest in improvisation, performance, and radio. Since 2010, she has been interested in the musicality and poetry of daily speech. She builds artistic works on the basis both of forms of orality occurring in intimate and social space, and of language as a site of singularity and identity.

Annette Vande Gorne's music focuses on the sounding energies of nature, and transforms them in the studio to create an abstract, expressive, and non-anecdotal musical

language. The relationship between text and music is another subject she often explores. She interprets acousmatic repertory, including her own works, on a 80-loudspeaker acousmonium.

Beatriz Ferreyra worked at ORTF (French National Television), and as a member of the GRM (Groupe de Recherche Musicales), as part of Pierre Schaeffer's team. She has worked as a composer since 1970, and had commissions for concerts, festivals, films and TV music, theatre and video. She writes articles and gives seminars and lectures.

Benny Nemerofsky Ramsay is an artist, diarist, and researcher. His artistic work mediates emotional encounters with musical, art historical and queer cultural material, encouraging deep listening and empathic viewing. In his work you will find bells, bouquets, ceramic vases, enchanted forests, gay elders, gold leaf, love letters, madrigals, megaphones, sex-changing flowers, sign language, and voices of birds, boy sopranos, contraltos, countertenors, and sirens, among others.

Bill Dietz is a composer and writer. His large-scale works have been realised at locations such as Le Corbusier's Cité radieuse in Marseille, the Bauhaus Archive in Berlin, and along the entire length of Im Stavenhof in Cologne. He has published in his *Tutorial Diversions* series, works to be performed at home, and *L'école de la claque*, made up of concert pieces.

David Toop has been developing a practice that crosses boundaries of sound, listening, music and materials since 1970. This encompasses improvised music performance, writing, electronic sound, field recording, exhibition curating, sound art installations and opera. It includes seven acclaimed books, release of thirteen solo albums, and collaborations with a wide variety of artists.

Doron Sadja is an artist, composer, and curator whose work explores modes of perception and the experience of sound, light, and space. Working primarily with multichannel spatialised sound — combining pristine electronics with lush romantic synthesisers, extreme frequencies, and sonic phenomena, Sadja creates hyper-emotive sonic architecture. His output spans over Wave Field Synthesis, kinetic sculptures, string orchestra works, to large-scale immersive environments.

Els Viaene started as a sound artist with a set-up of two small microphones, listening, zooming into and enlarging the surrounding the aural landscape with its hidden natural rhythms and textures. Her compositions and installations allow the listener to travel through imaginary environments, creating new spaces which emphasise or wipe out the physical borders of the space they are in.

Emmanuel Holterbach is a musique concrete composer and sound artist. He presents lectures about sound art and the art of listening. He has written a biography on Eliane Radigue (published by INA/GRM) and coordinated the publication of her audio work for Alga Marghen and Important Records.

He is co-founder member of record label Les Productions Fluorescentes.

Enrico Malatesta is a percussionist interested in experimental research on music, performance and pedagogy. He explores the relation between sound, space and movement, with attention to the multi-material possibilities of percussion instruments. This research places a strong emphasis on the material's potential to produce a multiplicity of information through simple actions, the motion and experience of listening, and the sustainability of the presence of the performer.

Franziska Windisch's work moves between performance, text, composition and installation. She composes scores for performative acts which interrogate notions of trace, medium, sound and listening, and which she then incorporates in linguistic, sculptural and installative arrangements. Situations that illustrate transformative processes and have unforeseen or irreversible results are key to her artistic practice.

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Guillaume Maupin is a Brussels-based singer, guitarist, filmmaker and curator at Cinema Nova. He is known for his project *Human Jukebox*, and sings with the a capella trio Tartine de Clous.

Isabelle Stragliati is a sound and radio artist, composer and DJ. Having practiced meditation for eighteen years, she likes to bring together her sound and meditation practices through reflections on mind, sound perception, and ways to listen

to the environment. Her productions and live performances involve field recording, documentary, radio drama, electroacoustic music and techno.

Jennifer Walshe is a composer and vocalist, specialising in extended techniques. She has developed projects such as Grúpat, which assumed twelve different alter egos, and created compositions, installations, graphic scores, films, photography, sculptures and fashion under these alter egos. Her most recent project, *Aisteach,* is a fictional history of the musical avant-garde in Ireland.

Jérôme Noetinger is a composer, improviser and sound artist using electroacoustic devices such as tape recorder Revox B77, analogue synthesisers, mixing desks, speakers, microphones. He works with music, dance, film and painting, and performs both solo and in ensembles. He has been director of Metamkine and member of the editorial committee of Revue & Corrigée.

John Butcher has collaborated with hundreds of musicians since the early 1980s. Butcher's music ranges through improvisation, his own compositions, multitracked pieces and explorations with feedback and unusual acoustics. Recent compositions include *Penny Wands* for Futurist Intonarumori, *Good Liquor…* for the London Sinfonietta, and *Tarab Cuts*.

Jonathan Frigeri is a sound artist, radio producer, sound collagist and electronic musician. As sound artist he is mainly interested in revealing hidden sonic layers of reality, to open spaces of imagination.

In his work for radio he incorporates the creative process, the radio device and the space between the transmitter and the receiver, thus emphasising the space in between, between here and there.

Juliette Volcler is an independent researcher, sound critic and curator from France. She is the author of two essays, *Extremely Loud: Sound as a weapon* (The New Press, 2013) and *Contrôle: Comment s'inventa l'art de la manipulation sonore* (La Découverte / La rue musicale, 2017). She is the co-editor of Syntone, a review dedicated to radio and sound art critique.

Justin Bennett works with sound and image, using drawing, video, sculpture, and a diverse array of sonic forms in his research. A recurrent theme is the experience of architecture, urban development, and (un)built space. He employs sound in order to render it audible as well as palpable: in his work, listening carefully provides a radically different way of seeing and experiencing.

Klaas Hübner is a sound sculptor, improviser and instrument maker. His work honours sound as a live medium with which to craft, shape and play in real time. He has developed a playful practice reaching from punk to minimalism, from installation-based works, to live improvisations, to theatre and dance.

Lars Kwakkenbos studied History and Art History at the KULeuven (Louvain), Université François Rabelais (Tours) and Freie and Humboldt-Universität (Berlin).

Since 2001 he has been publishing on visual and performing arts and (landscape) architecture in and for De Standaard, A+, A10, 'scape, Etcetera, Rekto:verso, Flanders Architectural Yearbook et al. From 2002 till 2007 he worked as an editor for Klara, the cultural channel of VRT-Radio. Since 2008 he is working as a lecturer at the KASK—Royal Academy of Fine Arts—in Ghent.

Leonie Persyn is a researcher who develops a phenomenological-philosophical approach to sound in the contemporary performing arts, claiming that sound provides the spectator with new possibilities to re-connect with the image in a more profound way. This heautonomous relation of sound and image opens up an in-between-ness where auditory imagination can arise.

Lila Athanasiadou is a freelance writer and researcher with a background in architecture. Her work misreads and appropriates artistic, academic and architectural milieus exploring feminist and queer pedagogical practices and intersections of human, non-human, machinic and territorial bodies.

Linnea Semmerling is a PhD candidate who explores the exhibition history of sound in visual arts institutions in Germany and the United States since the 1960s. As a curator, her research interests concern socially engaged artistic practices and the relationships between technologies, institutions and the senses.

Lucie Vítková is a composer, improviser and performer (accordion, hichiriki, harmonica, voice and tap dance). Her compositions focus on sonification, while her improvisation practice explores characteristics of discrete spaces through the interaction between sound and movement. In her recent work, she is interested in the musical legacy of Morse Code and the social-political aspects of music and art in relation to everyday life.

Lucy Railton is a cellist, composer and curator. Her expansive and variegated interests have led to collaborations and international appearances, most recently with synthesiser pioneer Peter Zinovieff, in *Everything that rises must dance* with Sasha Milavic Davies, *Complicite* for 200 female participants, and around the repertoires of Morton Feldman and Iannis Xenakis, Catherine Lamb and Kali Malone.

Luke Fowler is an artist, film-maker and musician based in Glasgow. He studied printmaking at Duncan of Jordanstone College of Art and Design in Dundee. He creates cinematic collages that have often been linked to the British Free Cinema movement of the 1950s. His documentary films have explored counter cultural figures including Scottish psychiatrist R. D. Laing and English composer Cornelius Cardew.

Manfred Werder, composer, is wandering through the abundance. His scores feature words and sentences found in poetry, philosophy and the world. Earlier works include *stück 1998*, a 4,000 page score whose nonrecurring and intermittent performative realisation has been ongoing since December 1997. Lives in situ.

Manuel Lima is a performer-composer. Themes in his work often include creating irony around the notion of high culture, destabilising the traditional concert setting, with intimate stories including confessional elements and multimedia created for site-specific performances. He has composed work for dance, theater, (live) cinema, video, television, installation, orchestra, and light.

Mark Fell is an electronic musician, multidisciplinary artist and producer whose work has persistently challenged the boundaries between electronic dance music and academic computer music composition. He has fused ideas from contemporary Western philosophy and experimental cinema with emergent club music styles. Fell has composed complex dynamic works, and more recently moved into explorations of the interplay between algorithmic systems and acoustic performance, typically including choreographic and text-based elements.

Marc Matter is an artist, researcher, and lecturer on sound and text, and member of Institut für Feinmotorik. He is the composer of several audio texts for radio, and a performer of electroacoustic sound poetry. He has released work on various labels, and is co-director of Cosmosmose, a festival between poetry, music and performance.

Mariska de Groot is intrigued by the phenomena and history of optical sound. She makes,

performs and composes for comprehensive analogue light-to-sound instruments and installations which explore this principle in new ways. Her work often has a reference to media inventions from the past, with which she aims to excite a multi-sensorial and phenomenological experience in light, sound, movement and space.

Melissa E. Logan works with performance, installation, video, painting and electronic music, layering meaning, contradiction and process, cliché and duration. Her work treats authenticity, touches on theory, shifts to artificial exaggeration, post punk urgency, avant-garde nonconformism. She is part of the collective Chicks on Speed, and has founded the University of Craft Action Thought.

Michael Vorfeld is a musician and visual artist, plays percussion and self-designed string instruments and realises electroacoustic sound pieces. He works in the field of experimental, improvised music and sound art, realising installations and performances with light and sound, photography and film. He collaborates with various ensembles and artists in different formats.

ooooo is a transuniversal constellation that initiates, mediates and facilitates, curates and appropriates projects, abducing thought, reflection and praxis on relevant issues. ooooo is hosted by Marthe Van Dessel, an activist and performer who creates interfaces, devices & protocols to instigate our urban and institutional hardware & software. She engages in the administrative, cultural, socio-political dimension of personal and collective identities. By triggering intersubjective alliances she confronts the 'self & other' with the commons, co-authorship and the redistribution into the public domain.

Oracle is a collective practice that was developed by Caroline Daish, Justine Maxelon and Michel Yang as a need to voice, to heal and to collaborate. Oracle spans the artistic field to social and educational contexts including the care sector. The members share their practice in the form of open labs, workshops, publications, presentations or as a spontaneous interventions in public space.

Paulo Dantas is a musician, sound artist, teacher and sound technician. His interests as a researcher resulted in a deeper engagement and collaboration with other artists, doing technical phonographic work as well as organising concerts, publishing articles, playlists and compilations. His recent artistic work is connected to improvisation and composition with field recordings and synthesisers.

Pedro Oliveira is a researcher, sound artist, and educator working in, with, and around decolonial and sonic thinking. He is one half of the design education duo A Parede and a founding member of the Decolonising Design platform. He holds a PhD from the Universität der Künste Berlin.

According to **Peter Ablinger,** sounds are not sounds. They are here to distract the intellect and to soothe the senses. Nor is hearing even '"hearing": hearing is that which creates me. The composer is a skeptic who understands

the cultural rules and (destructive) habits enforced by tradition. So let us play further and say: sounds are here to hear, but not to be heard. That's something else. And that hearing is here to be ceased.

Pierre Berthet is musician, composer and sound artist. He composes and builds sculptural sound objects and installations (steel, plastic, water, vacuum cleaners, ...). He presents them in exhibitions and solo or duo performances in galleries, outdoor contexts, music venues and more.

Rie Nakajima is an artist working with installations and performances that produce sound. Her works are most often composed in direct response to unique architectural spaces using a combination of kinetic devices and found objects. She has produced *Sculpture* with David Toop, explores music with no genre with her project *O YAMA O* with Keiko Yamamoto, and works with Pierre Berthet on *Dead Plants/Living Objects*.

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Rebecca Glover is a multi-disciplinary artist working across sound, foley, sculpture and performance. Diving inside different bodies and materials her work seeks out alternative perspectives for listening and re-engaging with the world.

Salomé Voegelin makes sound and writes about sound to access through words and ephemeral things the indivisible sphere of a connected world. She is the author of *Listening to Noise and Silence* (2010) and *Sonic Possible Worlds (*2014), and most recent book *The Political Possibility of Sound*. Voegelin is a Reader in Sound Arts at the London College of Communication, UAL.

Séverine Janssen studied Philosophy at the University of Liège. After having spent some time on teaching and researching, since 2009 she has been coordinating BNA-BBOT, an organization dedicated to the sonic history of Brussels. She's interested in sound as a historical, social and political vector, but also as a spectral figure capable of founding a common world.

Sofia Jernberg is an experimental singer, composer, improviser and performer. One of her deepest interests as a singer is to explore the "instrumental" possibilities of the voice. Her singing vocabulary includes sounds and techniques that often contradict a conventional singing style. She has dug deep into non-verbal vocalising, split tone singing, pitchless singing and distorted singing.

Thierry Madiot is a musician and sound artist. He plays air and sound objects, and bass trombone. He questions contemporary sound practices in all types of social situations. In addition, he creates and modifies instruments, unidentified sound objects and sound installations by intervening directly in the architectural space of reception. He is the initiator of *Sound Massages* and *Being Listening*.
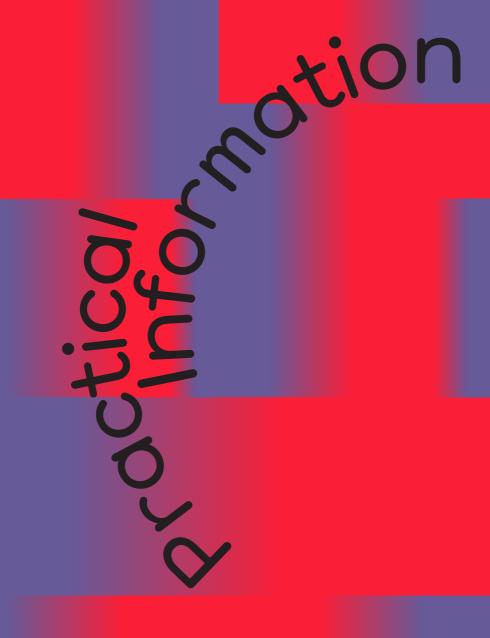
Tomoko Sauvage studied jazz piano and Indian music. When discovering the Jalatharangam, a traditional Indian instrument with water-filled porcelain bowls, she got fascinated by the simplicity of its device and sonority.

Sauvage immediately started to hit China bowls with chopsticks in her kitchen. Soon her desire to immerse herself in the water engendered the idea of using an underwater microphone and led to the birth of the electro-aquatic instrument.

Wederik De Backer is a Belgian radio maker, specializing in radio drama, satire and radio documentaries. He creates audio for radio and theatre productions. He has produced documentary features and audio plays for several radio broadcasters.

Xabier Erkizia is a musician, sound-artist, producer and journalist from the Basque Country, working in formats such as sound installations, recordings, musical compositions, radio-art, bands, and collective improvisation. He is member of the association AUDIOLAB, and since 2000 he has directed the annual Other music festival ERTZ.

Practical Information

Where

AuQuai
Henegouwenkaai 23, Quai du Hainaut, 1080 Bxl
Argos
Werfstraat 13, rue du Chantier, 1000 Bxl
Brasserie Atlas
Vrij-Onderzoekstraat 15 rue du Libre Examen, 1070 Bxl
Cinema Nova
3 rue d'Arenbergstraat, 1000 Bxl
Decoratelier Jozef Wouters
24 rue de Liverpoolstraat, 1080 Bxl
Eglise St. Jean-Baptiste
Parvis Saint-Jean-Baptistevoorplein, 1080 Bxl
La Fonderie
27 rue Ransfortstraat, 1080 Bxl
La Senne
88 rue de la Senne / Zennestraat, 1000 Bxl
Le Lac
36 rue de Witte de Haelenstraat, 1000 Bxl
Q-O2
Koolmijnenkaai 30-34, Quai des Charbonnages, 1080 Bxl
RITCS School of Arts
70 rue Antoine Dansaertstraat, 1000 Bxl
Werkplaats Walter
43 rue Van Lintstraat, 1070 Bxl

General Info

www.oscillation-festival.be / www.q-o2.be
+32-(0)472-616.753 / +32-(0)497-1744211

Ticket information

€6 on 18/4, 26/4, 27/4, 28/4, 29/4, 30/4, 2/5, 3/5, 4/5
Tickets available at the door. No reservations.
All other events and the symposium are free.
Workshops €25 (€20 for students and unemployed)

Colophon

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Symposium

Exhibition

Concerts & Performances

Workshops