



UNIFIED  
CITY

# BRUSSELS

JUNE 27 – 30, 2013

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BRUSSELS

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What lies beneath conceptions of urban sonority? In what way is sonic awareness reflexive of broader social transformations? The symposium component of Tuned City Brussels explores these questions. Recent studies in auditory culture forge links between common categories of sonic experience and broader socio-historical transformations. Thinking through mundane terms such as 'noise' (H. Schwartz, *Making Noise*, 2011), 'ambience' (T. Morton, *Ecology Without Nature*, 2007), 'resonance' (V. Erlmann, *Reason and Resonance*, 2010) and 'vibration' (S. Trower, *Senses of Vibration*, 2012), sound's own vocabulary displays distinctive contextual dimensions. Not only does this vantage highlight potential biases circulating in the every-day language of hearing, but also exposes the pronounced relational character of sonic registers in general.

PLEASE NOTE THAT ALL LECTURES WILL BE HELD IN ENGLISH

## TUNED CITY BRUSSELS

**Brussels proves** to be a very dense multi-layered city characterised by abrupt shifts in urban structure, architecture and the social environment. This patchwork provides an urban modality that resists a general grasp of the city while providing room for individualised appropriations. The abundance of juxtapositions in the every-day surroundings create a productive resonance with its passersby in a manner where the city manifests as a vibrant, open-ended, multiplicity. How can one grasp the nature of these relational oscillations and what modes of resonance give shape to the particular Brussels vibe?

Over the course of the four day festival, Tuned City Brussels probes such urban frequencies through concerts, walks, installations and interventions in situ while at the same time focusing the theoretical framework around three core notions: 'Relational Noise', 'Situational Listening' and 'Operative Ambience'. A different theme will be explored each day in a corresponding 'zone' in the city, towards which the festival relocates.

The project has had a long preparation phase in exchange with locals and organisations. Several lectures, artistic presentations, residencies and workshops have been leading up to this four day festival. Particularly important was the collaboration with the art schools Sint Lucas Architectuur, Erasmus Hogeschool RITS | Radio, Sint Lukas Transmedia and La Cambre | Espace Urbain.

The first Tuned City project was realised in Berlin in 2008, with subsequent editions in Tallinn and Nürnberg. For the current edition Q-O2 workspace for experimental music and sound art has invited Tuned City to collaboratively research the context of Brussels.

[www.tunedcity.net](http://www.tunedcity.net)  
[www.q-o2.be](http://www.q-o2.be)

**Brussel is een** gelaagde stad die opvalt door abrupte verschuivingen in de stedelijke structuur, de architectuur en het sociale weefsel. Dit lappendeken maakt het soms moeilijk om impressies van de stad onder één noemer te vangen. Ondanks dit karakter –of net daardoor– biedt Brussel ruimte om de stad op een persoonlijke manier eigen te maken. Alerte voorbijgangers merken dan ook beslist haar uitbundige alledaagse omgeving als een rijke bron van leven, openheid en afwisseling met een dito geluid op. Te weten komen hoe men de aard van dit klankbeeld kan vatten en uit welke componenten het bestaat vormt de uitdaging voor Tuned City Brussels.

In de loop van een vierdaags festival onderzoekt Tuned City Brussels via concerten, wandelingen, installaties en locatiegebonden interventies hoe Brussel klinkt. Een bijpassend theoretisch kader ontvouwt zich langs de drie kernbegrippen 'Relational Noise', 'Situational Listening' en 'Operative Ambiance'. Elke dag wordt een ander thema verkend in een corresponderende 'zone' in de stad waarnaar het festival zich verplaatst.

Het project kende een lange voorbereidingsfase boordevol interactie met organisaties en lokale bewoners. Verschillende lezingen, artistieke presentaties, residenties en workshops gingen aan het initiatief vooraf. In dit kader was de samenwerking met de kunsthogescholen Sint Lucas Architectuur, Erasmus Hogeschool Rrts|Radio, Sint Lukas Transmedia en La Cambre|Espace Urbain bijzonder belangrijk.

Het eerste Tuned City project werd gerealiseerd in Berlijn in 2008. Daarna volgden edities in Tallinn en Nürnberg. Voor de huidige editie nodigde Q-O2, werkplaats voor experimentele muziek en klankkunst, Tuned City uit om de context van Brussel gezamenlijk te onderzoeken.

**Bruxelles s'avère** être une ville très dense et aux couches multiples, qui se caractérise par des changements abrupts dans la structure urbaine, l'architecture et l'environnement social. Ce patchwork offre une modalité urbaine qui résiste aux impressions généralisantes de la ville tout en fournissant de l'espace pour des appropriations individualisées. L'abondance des juxtapositions dans les environnements de tous les jours crée une résonance productive avec le passant de sorte que la ville se manifeste comme une multiplicité vibrante et sans fin. Comment saisir la nature de ces oscillations relationnelles et quels modes de résonance façonnent la vibration particulière de Bruxelles?

Au fil des quatre journées du festival, Tuned City Brussels sondera de telles fréquences citadines au travers de concerts, de promenades, d'installations et d'interventions sur place tout en s'intéressant simultanément au cadre théorique qui s'articule autour de trois notions de base: 'le Bruit Relationnel', 'l'Écoute Situationnelle' et 'l'Ambiance Opérative'. Un thème différent sera exploré chaque jour dans une 'zone' correspondante de la ville, vers laquelle le festival se déplacera.

Le projet a connu une longue phase de préparation en interaction avec des riverains et des organisations locales. Bon nombre de lectures, de présentations artistiques, de séjours sur place et d'ateliers de travail ont précédé ce festival de quatre jours. Notons tout particulièrement la collaboration avec les écoles artistiques Sint Lucas Architectuur, Erasmus Hogeschool Rrts|Radio, Sint Lukas Transmedia et La Cambre|Espace Urbain.

Le premier projet Tuned City fut réalisé à Berlin en 2008, avec des éditions ultérieures à Tallinn et Nürnberg. Pour la présente édition, Q-O2 laboratoire de musique expérimentale et d'art sonore a invité Tuned City pour étudier conjointement le contexte de Bruxelles.



# JUNE 27, 2013

## OPENING NIGHT

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19:00  
Kaaistudio's  
RADIO PERFORMANCE  
**FELICITY FORD &  
VALERIA MERLINI**  
Listening Back and Forth  
in Brussels

START  
± 20:00  
Kaaistudio's  
WALK  
**DAVID HELBICH**  
Drag + Drop  
(a social choreography,  
an urban contemplation)

± 21:00  
Curo Hall  
CONCERT  
**MARINA ROSENFELD &  
OKKYUNG LEE**  
P.A. Work for loudspeakers  
and solo performer

**Kaaistudio's**  
rue Notre-Dame du Sommeil 81  
Onze-Lieve-Vrouw van Vaakstraat  
1000 Bxl

**Curo Hall**  
rue Ropsy Chaudron straat 7  
1070 Bxl

ticket €8  
festival pass €25

RESERVATION RECOMMENDED  
[info@q-o2.be](mailto:info@q-o2.be)  
+32 (0)2 245 48 24

## FELICITY FORD & VALERIA MERLINI

### LISTENING BACK AND FORTH IN BRUSSELS



RADIO PERFORMANCE  
19:00 Kaaistudio's

**Brussels has a** particular sonic identity. Felicity Ford and Valeria Merlini explored the sonorities of the city. They focused on both interior and exterior spaces, individual versus collective experiences and a range of possibilities to hear a city. Listening Back and Forth in Brussels is envisaged as a diffusion concert performance. It will offer the audience some sense of the aural character of the largest urban area in Belgium. The audience is invited to spread out and relax for an optimal listening experience full of sometimes stunning, at times familiar or completely unexpected sonic impressions.

**Brussels bezit** een bijzonder klankbeeld. Felicity Ford en Valeria Merlini onderzochten het op allerlei manieren en trakteren het publiek tijdens Listening Back and Forth in Brussels op hun klankindrukken uit het grootste stedelijke gebied van België. Verwacht u alvast aan adembenemende, soms vertrouwde en dan weer onverwachte geluiden.

**Bruxelles possède** une image sonore spéciale. Felicity Ford et Valeria Merlini l'explorent de différentes façons et proposent lors de Listening Back and Forth in Brussels leurs impressions sonores de la plus grande région urbaine de Belgique. Attendez-vous à des sons tantôt époustoufflants, tantôt familiers ou inattendus.

## DAVID HELBICH DRAG + DROP (A SOCIAL CHOREOGRAPHY, AN URBAN CONTEMPLATION)



WALK  
± 20:00 Kaaistudio's

**For Drag + Drop**, David Helbich and guides will pick you up at the Kaaistudios and get you to the location of the next event. They bring you from one point to the other, an apparently simple task, but at the same time an open field for interventions. Together with the audience, they will collectively execute a narrow score that guides all attendees towards a structural experience of this very particular environment: the typical Brussels topography with its very quick rhythm of social and urban changes. The walk will be highly scored, but still inviting the chaotic. A space where individual experience hits the ground of a collective restriction: the city.

**Voor Drag+Drop** pikken David Helbich en zijn gidsen u op aan de Kaaistudio's voor een tocht naar het volgende evenement. Ze begeleiden u van het ene naar het andere punt: een ogenschijnlijk eenvoudige taak, maar tegelijkertijd een zee van mogelijkheden voor interventies. De wandeling volgt een strikte choreografie, maar laat ruimte voor chaos met de stad als maat.

**Pour Drag+Drop** David Helbich et ses guides viennent vous prendre aux Kaaistudio's pour vous accompagner vers le prochain événement. Il vous guideront d'un point à l'autre: une tâche apparemment simple, mais avec une flopée de possibilités pour intervenir. Le trajet suit une chorégraphie stricte, mais tolère le chaos de la ville.

## MARINA ROSENFELD & OKKYUNG LEE

### P.A. WORK FOR LOUDSPEAKERS AND SOLO PERFORMER



CONCERT  
± 21:00 Curo Hall

**P.A. (Public Address)** is a work by Marina Rosenfeld for loudspeakers and solo performer related to pieces such as Cannons – which requires a larger ensemble – and has been mounted in various formats. The piece has been presented in a variety of large spaces, including the Midlands Railway Workshops in Perth (AU), the Park Avenue Armory (US) or SPOR festival in Aarhus (DK). The main element is a pair of loudspeaker-horns: one spinning by motor, either mounted overhead or on tripod, and one still. The performer can be sending electronics and voice through the speakers. Featured soloist is cellist Okkyung Lee with live and pre-recorded electronic sounds by Marina Rosenfeld.

**Het werk P.A.** voor luidsprekers en solo-performer werd reeds op uiteenlopende manieren en verschillende plekken gepresenteerd. Twee luidsprekerhoorns vormen de kern van het geheel waarbij er één draait en één niet beweegt. Een performer kan via deze weg electronics en stem uitzenden. Celist Okkyung Lee gaat aan de slag met live en opgenomen klanken van Marina Rosenfeld. **L'oeuvre P.A.** pour enceintes et soliste fut déjà représentée de manières et à des lieux divers. Deux enceintes en forme de corne sont l'épicentre, l'un tournant et l'autre restant immobile. Le soliste peut ainsi émettre des sons électroniques et vocaux. Le violoncelliste Okkyung Lee utilise des sons en direct et enregistrés de Marina Rosenfeld.

# JUNE 28, 2013

## NOISE AND MULTIPLICITY

10:00 – 15:00  
Centre  
Rosocha

SYMPOSIUM RELATIONAL NOISE  
**FELICITY FORD & VALERIA MERLINI**  
Shorts: Listening to Tuned City from within and without  
**KABIR CARTER**  
Report  
**HILLEL SCHWARTZ**  
Missing Persons  
**CHRISTOPH COX**  
Hearing-Things  
**SHELLEY TROWER**  
Between Speeds: Sirens, railway shocks, street noises, and more sirens  
**MATTIN & KOBE MATTHYS**  
Mattin in conversation with Kobe Matthys. Noise & Gentrification – Stockholm meets Brussels

START 16:00,  
17:00, 18:00  
Parking RAC

INTERVENTION  
**LISA LAPIERRE & PATRICK FARMER**  
Espace intervallaire

19:00  
Gare de Bruxelles-Nord |  
Station Brussel-Noord

PERFORMANCE  
**LUKAS KÜHNE & ROBYN SCHULKOWSKY**  
Space and Frequency, Rhythm Lab

21:00  
Eglise Gesù kerk

PERFORMANCE  
**WESSEL WESTERFELD & YURI LANDMAN**  
The Intonarumori and other Instruments

ONGOING  
12:00 – 20:00

Parc  
Botanique  
Kruidtuin

WALK  
**DAWN SCARFE**  
Listening Glasses

Le Khedive

INSTALLATION  
**JOANNA BAILIE**  
Rue Royale / Rue Traversière

Parc  
Botanique  
Kruidtuin

WALK  
**CHRISTINA KUBISCH & STUDENTS**  
Electrical Walks, Electro-magnetic Investigations in the Botanical Gardens

variable

INSTALLATION  
**WILL SCHRIMSHAW**  
Module for a Comprehensive Instrument

variable

INSTALLATION  
**UDO NOLL**  
Radio aporee – FMwalks/bx

**i** **Botanique Centre Culturel**  
rue Royale 236  
Koningsstraat, 1210 Bxl

**1** **Centre Rosocha**  
rue Brialmontstraat 7  
1210 Bxl

**2** **Parc Botanique Kruidtuin**  
entrance rue Royale 236  
Koningsstraat, 1210 Bxl

**3** **Parking RAC**  
access TOTAL  
Boulevard Pachecolaan 7  
1000 Bxl

**4** **Gare de Bruxelles-Nord  
Station Brussel-Noord**  
(close to ticket desks)  
rue du Progrès 76  
Vooruitgangstraat, 1030 Bxl

**5** **Eglise Gesù kerk**  
rue Royale 171  
Koningstraat, 1210 Bxl

**6** **Le Khedive**  
rue Royale 173  
Koningstraat, 1210 Bxl

### INFO

INFO POINT  
Botanique Centre Culturel  
OPEN 12:00 – 20:00

TICKETS  
conference €5  
performance €5  
day pass €8  
festival pass €25

PUBLIC TRANSPORT  
Botanique  
METRO 2, 6  
TRAM 92, 94

## NOISE AND MULTIPLICITY

**Noise is a notion** containing a multiplicity of meanings. It is highly subjective, complex, difficult to define. On the first day of the festival the topic will be explored through its concrete embodiment in the area around the Botanical Gardens. This part of northern central Brussels is highly condensed and layered and breathes a special aesthetic of agglomeration and urban compression. The Botanical Gardens and Building were constructed in 1826 and appear nowadays as a strange island within the city fabric. Due to a process of construction begun in the 1960s, the gardens have become surrounded: by the subway, the ring-tunnel traffic system and high-rise buildings, such as the State Administrative Quarter and the recently built Financial Tower.

How is the urban space acoustically defined and created by its usage and the overlapping of different functionalities? What is happening within and between the structural layers? On day 1 we will visit high and low sites, and explore inside and outside, in an area that stretches all the way to North Station.

**'Noise' (lawaaï)** is een notie met een veelheid aan betekenissen die erg subjectief, complex en moeilijk te definiëren is. Op de eerste festivaldag wordt dit onderwerp verkend in zijn concrete belichaming in de wijk rond de Kruidtuin. Dit noordelijke deel van het Brusselse stadscentrum is erg dicht gelaagd en ademt een bijzondere esthetiek van agglomeratie en stedelijke compressie uit. De Kruidtuin en het Botanique-gebouw werden gebouwd in 1826 en vormen nu een vreemd eiland in de stadsstructuur. Door opeenvolgende bouwprojecten vanaf eind jaren '50 raakten de tuinen ingesloten: door de metro, de tunnels van de kleine ring en

hoogbouw, zoals het Rijksadministratief Centrum en de recent gebouwde Financietoren.

Hoe wordt de stedelijke ruimte akoestisch gedefinieerd en gecreëerd door zijn gebruik en de overlapping van zijn verschillende functies? Wat gebeurt er tussen en binnenin de structurele lagen? Op deze eerste dag bezoeken we hoge en lage sites, verkennen we de binnen- en buitenkant, in een gebied dat zich uitstrekt tot aan het station Brussel-Noord.

**Le bruit est une** notion qui contient une multitude de significations. Il s'agit d'un terme hautement subjectif, complexe et difficile à définir. Le premier jour du festival, le sujet sera exploré à travers son incarnation concrète dans le quartier autour du Jardin Botanique. Cette partie du nord du centre de Bruxelles est très dense et stratifiée et il en émane un esthétisme d'agglomération et de compression urbaine hors du commun. Le Jardin Botanique et son bâtiment ont été construits en 1826 et font de nos jours figure d'étrange îlot au sein du tissu de la ville. Suite à un processus de construction entamé à la fin des années '50, les jardins ont depuis été entourés par: le métro, le système routier des tunnels de la petite ceinture et de hauts immeubles, comme la Cité administrative de l'État et la Tour des Finances construite plus récemment.

Comment l'espace urbain se définit-il sur le plan acoustique et comment est-il créé par son utilisation et par le chevauchement de ses différentes fonctionnalités? Que se produit-il dans et entre les différentes couches structurelles? En cette première journée nous visiterons des lieux hauts et bas et nous explorerons l'intérieur et l'extérieur dans une zone qui s'étend jusqu'à la Gare du Nord.

## FELICITY FORD & VALERIA MERLINI SHORTS: LISTENING TO TUNED CITY FROM WITHIN AND WITHOUT

**1** PERFORMATIVE INTRO  
10:00  
Centre Rosocha

**The shorts will** last 7 – 13 minutes in length, and will be played daily as aural 'echoes' from the day before. The shorts will be produced by participants on the Listening to Tuned City from within and without workshop, and will relate the new sounds introduced into Brussels by the festival with the existing soundscape of the city. Interior and exterior perspectives on Tuned City will come in the form of recordings made inside and outside buildings, and in the form of listeners and recordists both native to Brussels and just visiting for the festival.

**Dagelijks zullen** korte fragmenten met opnames van de vorige dag worden afgespeeld. Deze auditieve 'echo's' zullen worden gemaakt in samenwerking met workshop deelnemers en zullen een collage vormen van binnen- en geluiden gecombineerd met getuigenissen van bewoners en bezoekers. **Chaque jour il y** aura un moment de court résumé enregistré du jour précédent. Ces 'echos' sonores seront produit en collaboration avec les participants du workshop et seront un collage de perspectives d'espaces extérieures et intérieures, combiné avec des témoignages des participants locaux et visitants.

## KABIR CARTER REPORT

**1** INTERVENTION  
10:00 – 15:00  
Centre Rosocha

**Report is a** spatial and architectural investigation of resonance. Using only a microphone, mixer and speakers, Kabir Carter establishes the acoustic character of a room through the impact of microphone against architecture. By touching, rubbing, scratching and striking surfaces within the selected environment, he generates reverberant, plosive sound events and nodal excitations that form an acoustic sketch of the room. The microphone can also be turned inwards towards the body where clothing, skin and corporeal matter become another set of locations for modifying and supplementing acoustic resonances. The result creates a direct connection between the performing body and the architectural body that contains the event.

**Report is een** ruimtelijk en architectonisch onderzoek naar resonantie. Aan de hand van een microfoon, mengpaneel en luidsprekers stelt Kabir Carter het akoestische karakter van een kamer samen. Via aanraken, wrijven, krabben en slaan zorgt hij voor galmende en ploffende geluiden. Het resultaat is een akoestische schets met een directe link tussen het lichaam van de performer en de architecturale ruimte waarin de performance plaatsvindt.

**Report est une** étude spatiale et architectonique de la résonance. À l'aide d'un microphone, d'un tableau de mixage et de hauts-parleurs, Kabir Carter compose le cadre acoustique d'une pièce. Au travers du toucher, du frottement, du grattage et de frappes, il provoque des sons résonnants et éclatants. Le résultat est une esquisse acoustique avec un lien direct entre le corps de l'artiste et l'espace architectural abritant la performance.

## HILLEL SCHWARTZ MISSING PERSONS

1 SYMPOSIUM  
10:00 – 15:00  
Centre Rosocha

**History is as** much an account of what is no longer around as an accounting for what is present. Not only is this particularly true with regard to sound, ephemeral as sounds can be. It is critical to the experience and ongoing redefinition of noise. Making sense of noise – tuning in to its frequency as well as its frequencies, its fractiousness as well as its fractions – demands more of us than sound meters or earbuds, oscilloscopes or advanced circuitry, ear cleaners or anechoic chambers. We must attend to what is masked, what is mourned and what is missing.

**Geschiedenis omvat** alles wat er niet meer is en tegelijk datgene wat nog aanwezig is. Dit geldt eveneens voor het efemere medium geluid waarbij het ervaren en herdefinieren van lawaai ook van belang is. Omdat het duiden van lawaai veel meer omvat dan het ingaan op begrippen zoals oordopjes of anechoïsche kamers, is het nodig om aandacht te besteden aan wat doorgaans gemaskeerd wordt.

**L'histoire englobe** tout ce qui n'est plus mais en même temps tout ce qui est toujours. Ceci vaut également pour l'éphémère média du son qui met en exergue l'expérience et la redéfinition du bruit. Comme l'explication du bruit comprend bien davantage que des termes comme 'boules Quiès' ou chambres anéchoïques, il lui semble nécessaire de s'intéresser à ce qui est généralement masqué.

## CHRISTOPH COX HEARING-THINGS

1 SYMPOSIUM  
10:00 – 15:00  
Centre Rosocha

**Theorists of sound** and music tend to distinguish 'hearing' from 'listening', the mere registration of acoustic signals from the intelligent understanding of sound. Animals can certainly hear, but only humans can genuinely listen. However commonplace, this idea is rooted in an age-old and highly problematic metaphysics that elevates humans above the rest of the natural world. In this talk, Christoph Cox challenges this metaphysics arguing that a genuinely naturalist and materialist theory of sound must collapse the distinction between listening and hearing and extend the latter not only to animals and other living things, but to inanimate nature as well.

**Theoretici die zich** over geluid en muziek ontfermen, onderscheiden 'horen' maar al te graag van 'luisteren'. Voor hen verschilt het louter akoestisch registreren van signalen van een intelligent inzicht in geluid. Deze opvatting zit echter vast in een eeuwenoude en problematische metafysica die de mens boven de rest van de wereld verheft. In deze lezing pleit Christoph Cox dan ook voor het opheffen van het verschil tussen horen en luisteren.

**Les théoriciens qui** se penchent sur le son et la musique se plaisent à distinguer 'l'ouïe' de 'l'écoute'. Pour eux l'enregistrement purement acoustique de signaux diffère tout simplement d'une perception intelligente du son. Or cette idée est ancrée dans une métaphysique séculaire et problématique qui élève l'homme au-dessus du reste du monde. Dans cette lecture Christoph Cox plaide dès lors pour une élimination de la différence entre l'ouïe et l'écoute.

## SHELLEY TROWER BETWEEN SPEEDS: SIRENS, RAILWAY SHOCKS, STREET NOISES, AND MORE SIRENS

1 SYMPOSIUM  
10:00 – 15:00  
Centre Rosocha

**Nineteenth century** science and technology brought vibration to consciousness in new ways, in the form of siren sounds, railway shocks and the noises experienced on city streets. At certain speeds, people could now perceive vibration as both multiple (separate, individual impulses or shocks) and singular (like a 'tone'). At a specific point of rapidity, the separate impulses are lost to consciousness, joining together into a singular tone, but there is a moment between speeds, when the multiple is perceived within the singular. This lecture considers how certain speeds of vibration exist on the edges of the sensory thresholds.

**Dankzij de** negentiende eeuwse wetenschap en technologie ontstonden er nieuwe inzichten in het wezen van trilling. Bij bepaalde snelheden kunnen mensen trillingen op een zowel meervoudige als enkelvoudige manier waarnemen. In deze lezing wordt nagegaan hoe bepaalde snelheden van trillingen zich op de grenzen van de waarneming bevinden.

**Grâce à la** science et à la technologie du dix-neuvième siècle nous avons vu la naissance de nouvelles idées sur l'essence des vibrations. À certaines vitesses, l'homme peut percevoir les vibrations de manière multiple aussi bien que simple. Cette lecture étudie de quelle façon certaines vitesses se positionnent sur les limites de la perception.

## MATTIN & KOBE MATTHYS

### NOISE & GENTRIFICATION – STOCKHOLM MEETS BRUSSEL

1 SYMPOSIUM  
10:00 – 15:00  
Centre Rosocha

**In the book 'Noise & Capitalism'** Mattin Iles (2009), he explores contemporary alienation in order to discover whether the practices of improvisation and noise contain emancipatory moments. He questions how these practices point towards social relations and wonders how we can turn our backs to an environment that is constantly claiming our attention. In a recent project he deals with the topic of gentrification and its acoustic markers. A 'stranged conversation' between him as Stockholm based artist and the Brussels artist Kobe Matthys will be a form of improvisation exploring current social noise and how artists learn from it. Through this dialogue they will be sharing their different experiences.

**Mattin publiceerde** samen met Anthony Iles het boek 'Noise & Capitalism' (2009). Het verkent vormen van hedendaagse vreemding en gaat na of het gebruik van improvisatie en ruis tot emancipatorische momenten kan leiden. Meer recent richt hij zich op gentrificatie – de herwaardering van stadsbuurten – en de daarbij horende akoestische impact.

**Mattin a publié** avec Anthony Iles le livre 'Noise & Capitalism' (2009). Il explore les formes de l'aliénation contemporaine et étudie si l'utilisation de l'improvisation et de bruits de fond peut mener à des moments émancipateurs. Récemment il s'est penché sur la gentrification – la revalorisation des quartiers – et sur son impact acoustique.



## DAWN SCARFE LISTENING GLASSES

2 WALK  
ongoing  
Parc Botanique | Kruidtuin

**This walk** invites people to use acoustic glasses to discover musical tones in the sound of their environment. Listening Glasses are hollow spheres with a funnel on one side (inserted into the ear) and an opening on the other. Each glass is calibrated to a particular musical tone. If this tone sounds in the surrounding air, the glass resonates and amplifies it. Scientist Herman von Helmholtz (1821–94) developed glass resonators to help him discern subtle partial tones in the sound of musical instruments. Listening Glasses remembers his work and explores the appeal of finding ‘music’ in the ambient sound of our cities.

**Deze wandeling** nodigt mensen uit om met behulp van glazen instrumenten muzikale tonen in hun omgeving te ontdekken. Listening Glasses zijn holle glazen bollen met een trechter aan de ene kant en een opening aan de andere kant. Elk object is afgestemd op een bepaalde toon. Van zodra deze in de omgeving opduikt, zal het voorwerp deze laten weerklinken en versterken.

**Cette promenade** invite le public à découvrir les tons musicaux qui les entourent à l’aide d’instruments de verre. Les Listening Glasses sont des sphères concaves avec un entonnoir d’un côté et une ouverture de l’autre. Chaque objet est réglé sur un ton précis. Dès que ce ton surgit dans les alentours, l’objet le fera résonner et le renforcera.

## JOANNA BAILIE RUE ROYALE / RUE TRAVERSIÈRE

6 INSTALLATION  
ongoing  
Le Khedive

**A darkened** room functions as a giant camera (obscure) as the scene from the street outside is projected upside-down onto a screen. The sound consists of live microphone feed from the outside manipulated by a patch and shaped into a pattern of alternating, untreated sound segments and ‘freezes’. These are split-seconds of sound ‘horizontalized’ and stretched into a sustained chord. The idea of the frame as manifested concretely by the projector screen and temporarily by the patterns of alternating frozen and unfrozen sound, is central to the work. The presence of these frames questions how raw sonic and visual materials can be experienced as art, rather than just a live streaming of reality.

**Een verduisterde** ruimte functioneert als een grote camera obscura met op een scherm de omgekeerde projectie van de straat. Gemanipuleerde en vervormde geluiden van buitenaf weerklinken in een afwisselend patroon van onbehandelde en bevroren klanken. Ze zitten vervat in frames die aanzetten tot het nadenken over wanneer ruwe klanken beeldmaterialen meer worden dan de overdracht van signalen alleen.

**Un espace** assombri fonctionne comme une grande chambre noire sur un écran avec projection inversée de la rue. On entend des sons manipulés et distordus de l’extérieur qui alternent avec un canevas de sons non traités et figés. Ils sont emprisonnés dans des limites qui incitent à la réflexion sur le passage de matériel sonore et visuel à une phase qui dépasse le seul transfert de signaux.

## CHRISTINA KUBISCH ELECTRICAL WALKS BRUSSELS. ELECTROMAGNETIC INVESTIGATIONS IN THE BOTANICAL GARDEN

2 WALK  
ongoing  
Parc Botanique | Kruidtuin

**In March 2013** Christina Kubisch, together with students Pierre Lizin, Lucas Derycke, Annelies Moons, Maarten Coosemans, Misha Koole, Bert Beauprez, Sander Gillis and Joren Carels, explored the Botanical Gardens’ electromagnetic field. In the course of the workshop they drew up a map indicating electromagnetic hot spots that would allow visitors to hear the normally hidden fields of current by means of special wireless headphones. The way we perceive the Botanical Gardens is fundamentally altered by listening to its electrical currents. The known appears in a different context and nothing looks like it sounds. Is it a Jardin botanique or a Jardin électrique?

**Tijdens een** workshop in maart 2013 verkende Christina Kubisch met studenten de elektromagnetische klankvelden in de Kruidtuin. Met speciale hoofdtelefoons kunnen bezoekers het door hen uitgestippelde parcours afleggen en luisteren naar de normaal gezien onhoorbare klanken van elektriciteit.

**Pendant un atelier** en mars 2013, Christina Kubisch explorait avec des étudiants les champs électromagnétique dans le Jardin Botanique. Avec un casque spécial, les visiteurs peuvent suivre le parcours créée pendant cet atelier et écouter les sons d’électricité normalement inaudibles.

## LISA LAPIERRE & PATRICK FARMER ESPACE INTERVALLAIRE

3 INTERVENTION  
16:00, 17:00, 18:00  
Parking RAC

**This work is** tailored to a large underground space with different levels in the neighborhood of the Brussels Government Administration Centre (RAC). The space offers three distinct dimensions – a sonic, a spatial and a psychological one – in which various ways of sonic interaction and communication take place. As our universe is full of contradictory tensions, our daily environment is certainly polluted. This enables us to long for silent places or introspection and explains why distances and intervals between sounds offer you a moment of alienation and the experience of calm. Feedback through concrete, water and air is unavoidable and illustrates how well the sonic intervention is matching the spot.

**Dit werk is** afgestemd op een grote ondergrondse ruimte met verschillende niveaus in de buurt van het Brusselse Rijksadministratief Centrum (RAC). De ruimte heeft een bijzondere akoestische, ruimtelijke en psychologische dimensie. Afstanden en intervallen tussen geluiden bieden u een moment van vervreemding en rust aan. Dan wordt duidelijk hoe goed de klankinterventie zich met de plek vermengt.

**Cette oeuvre** est réalisée à partir d’un vaste souterrain avec différents niveaux près de la Cité Administrative de Bruxelles. Cet espace possède des dimensions acoustiques, spatiales et psychologiques spéciales. Les distances et les intervalles entre les sons vous offrent un instant d’aliénation et de repos. L’intervention du son envahit les lieux.

## WILL SCHRIMSHAW

### MODULE FOR A COMPREHENSIVE INSTRUMENT



INSTALLATION  
ongoing  
variable

**Charles Babbage wrote** in *The Ninth Bridgewater Treatise* 'What a strange chaos is this wide atmosphere we breathe! Every atom retains at once the motions which philosophers have imparted to it, mixed and combined in ten thousand ways with all that is worthless and base. The air itself is one vast library, on whose pages are forever written all that man has ever said or woman whispered.' Turning an ear to the atmosphere, this installation traces imperceptible lines and patiently decodes this vast archival substrate upon which every utterance is impressed. Obscure and confused signals are rendered sensible in the form of speech and broadcast for the pleasure of the passing pedestrian.

**Charles Babbage beschreef** in *The Ninth Bridgewater Treatise* de vreemde chaos die ons omringt. Met een oor op de uitgestrekte omgeving achterhaalt deze installatie onmerkbare lijnen in de enorme bibliotheek lucht. Onzichtbare en onbestemde signalen krijgen vorm in gepraat dat voor het genot van de passerende voetganger weerklinkt.

**Dans *The Ninth Bridgewater Treatise***, Charles Babbage décrit l'étrange chaos qui nous entoure. À l'écoute d'un paysage étendu, cette installation recherche les lignes invisibles dans l'énorme bibliothèque qu'est l'air. Des signaux invisibles et sans but prennent forme dans le bavardage qui résonne pour le plus grand plaisir des passants.

## UDO NOLL RADIO APOREE – FMWALKS/BX



INSTALLATION  
ongoing  
variable

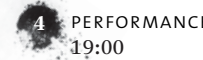
**During *Tuned City* Brussels**, Udo Noll will accompany the course of the festival with his experimental radio device bx (BROADCAST BOX), a hybrid assembly of tools and techniques for entering and exploring different media spaces more or less simultaneously. The bx is an advancement of his previous concept of FMwalks, a setup combining performative city walks and mobile FM transmitting. It creates a link between the radio aporee soundmap of Brussels, recent recordings from actual city surroundings and live activities at various festival venues. It delivers a daily sound stream in between documentation and artistic radio practice, embedded into the city's urban atmospheres.

**Tijdens *Tuned City* Brussels** levert Udo Noll via zijn experimenteel radiotoestel bx (BROADCAST BOX) een bijdrage om verschillende mediale ruimtes min of meer gelijktijdig te verkennen. Opgevat als een vervolg van zijn FMwalks, combineert bx de geluidskaart van Brussel met recente stedelijke opnames en de klank van live-activiteiten op verschillende festivallocaties.

**Pendant *Tuned City* Brussels** Udo Noll contribue à explorer au même temps des espaces différents avec son radio expérimental bx (BROADCAST BOX). Suite à ses FMwalks, bx combine la carte sonore de Bruxelles avec des enregistrements urbains récents et des sons des activités du festival.

## LUKAS KÜHNE & ROBYN SCHULKOWSKY

### SPACE AND FREQUENCY, RHYTHM LAB



PERFORMANCE  
19:00

Gare de Bruxelles-Nord |  
Station Brussel-Noord

**This performance** will be a lively, pure acoustic space investigation with physical sound sources. Its format is exploratory with sensual and didactic interrelationships. Lukas Kühne and Robyn Schulkowsky, together with workshop participants, utilize unique sub bass marimba keys equipped with monumental sizes resonators as instruments. Architectonically, spaces at and around the Brussels North Train Station will be explored and mapped out according to their tonality. Acoustically, these findings will be included in a transient urban musical-sonotop installation. The aim is to explore the symbiotic relationship between sound and space, between music and architecture.

**Deze performance** belooft een bruisend en ruimtelijk klankonderzoek met akoestische klankbronnen. Lukas Kühne en Robyn Schulkowsky, samen met workshop deelnemers, gebruiken grote marimba-structuren waarmee ze het Brusselse Noordstation op het architecturale en akoestische karakter verkennen. Hun einddoel bestaat erin om een symbiose tussen ruimte en geluid tot stand te brengen.

**Cette performance** promet d'être une étude pétillante et spatiale des sons avec des sources sonores acoustiques. Lukas Kühne et Robyn Schulkowsky, ensemble avec des participants du workshop, utilisent de grandes structures de marimbas avec lesquelles ils explorent les différents espaces dans et autour de la Gare du Nord de Bruxelles. Leur objectif final est de mettre en place une symbiose entre l'espace et le son.

## WESSEL WESTERFELD (DER WEXEL) & YURI LANDMAN

### THE INTONARUMORI AND OTHER INSTRUMENTS



PERFORMANCE  
21:00

Eglise Gesù kerk

**The Intonarumori** were a family of musical instruments invented in 1913 by the Italian Futurist painter and composer Luigi Russolo. They were acoustic noise generators that permitted to create and control different types of noises in dynamic as well as pitch. The invention of the Intonarumori reflected the ideas about the use of noises which Russolo expounded in his manifesto *L'arte dei Rumori* (*The Art of Noise*). Der Wexel reconstructed a few Intonarumori based on patents, information from museum depots and letters. As new sound machines, they illustrate his research into sound and shape.

**In 1913 ontwikkelde** de Italiaanse futuristische schilder en componist Luigi Russolo zijn Intonarumori. Met deze familie lawaaimachines kon hij diverse ruisgeluiden met een uiteenlopende dynamiek en toonhoogte opwekken en controleren. Der Wexel reconstrueerde enkele van deze Intonarumori. Hierbij primeert het visuele aspect als uiting van zijn onderzoek naar klank en vorm.

**En 1913 le peintre** futuriste et compositeur italien Luigi Russolo a conçu son Intonarumori. Avec cette famille de machines à bruits il a su créer et contrôler différents parasitages avec une dynamique et une hauteur de ton variées. Der Wexel a reconstitué un nombre de ces Intonarumori. Dans ses nouvelles machines à bruits il fait primer l'aspect visuel comme expression de sa recherche sur le son et la forme.

11:00  
**Maison du Peuple**  
 LECTURES #1  
**FELICITY FORD & VALERIA MERLINI**  
 Shorts: Listening to Tuned City from within and without  
**FRANCESCO CARERI**  
 Walkscapes  
**JOOST FONTEYNE**  
 The art of sound walks

START 12:00 – 18:00  
**Maison du Peuple**  
 WALK  
**STALKER/ON**  
 Brussel navigator. Walking across the edge in between: urban/rural, us/others, past/future, citizens/institution.

START 12:30, 18:00  
**Maison du Peuple**  
 WALK  
**GUY DE BIÈVRE**  
 Soundwalk Passacaglia. (duration 30 minutes, reservation recommended)

15:00  
**Galerie Rivoli**  
 LECTURES #2  
**DOC-TEAM 62** (Szilvia Kovács, Carina Lesky, Anamarija Batista) Sound::Walk  
**BRANDON LABELLE**  
 Shared Space

START 16:00  
**Galerie Rivoli**  
 WALK & TALK  
**AKIO SUZUKI**  
 Oto-date guided

19:00  
**Place Marie Jansonplein**  
 PERFORMANCE  
**FRANZISKA WINDISCH**  
 Sonata For 4 Cardinal Points

21:00  
**Maison du Peuple**  
 PERFORMANCE  
**DAVID MARANHA & PATRICIA MACHÁS**  
 Penumbra

ONGOING  
 12:00 – 20:00  
 see map  
 LISTENING POINTS  
**AKIO SUZUKI**  
 Oto-date

**Parc Paulus, Place Herman Dumont, Parc Tenbosch, Abbaye de la Cambre**  
 LOCATIONS FOR LISTENING  
**LEE PATTERSON**  
 The city Tunes Itself (headphones and player needed, available at info point)

**Cimetière d'Ixelles | Begraafplaats van Elsene**  
 INSTALLATION  
**RIE NAKAJIMA**  
 As Far As Your Tortoise Goes

TBC  
 INSTALLATION  
**ROBERTA GIGANTE**  
 Closer (info at info point)

**Abbaye de la Cambre (close to La Mare aux Canards | Eendenvijver)**  
 INSTALLATION  
**PIERRE BERTHET**  
 Extended transducers and low tension small motors

**Galerie Rivoli**  
 STUDENT PRESENTATIONS

variable  
 INTERVENTION  
**SYBILLE DELIGNE & DAVID ZAGARI**  
 Les porteurs

variable  
 INSTALLATION  
**WILL SCHRIMSHAW**  
 Module for a Comprehensive Instrument

variable  
 INSTALLATION  
**UDO NOLL**  
 Radio aporee – FMwalks/bx

## JUNE 29, 2013 SITUATIONAL LISTENING

### INFO

INFO POINT  
**Maison du Peuple**  
 OPEN 11:00 – 20:00

Call into the info point for guided tours and parcours proposals.

Headphones and players for Lee Patterson's walk available at the info point if you don't have your own.

REGISTRATION  
 Guy De Bièvre's walk  
 Akio Suzuki's guided tour  
[www.tunecity.net](http://www.tunecity.net)

TICKETS  
 performance €5  
 festival pass €25

**i** **Maison du Peuple**  
 Parvis Saint-Gilles 37-39  
 Sint-Gillis Voorplein, 1060 Bxl  
 TRAM 3, 4 STOP Parvis de St-Gilles | St-Gillis Voorplein

**7** **Galerie Rivoli**  
 Chaussée de Waterloo 690  
 Waterloosesteenweg, 1180 Bxl  
 TRAM 7 STOP Bascule  
 TRAM 3 STOP Churchill

**8** **Parc Pierre Paulus park**  
 rue de l'Hotel des Monnaies  
 124 Munthofstraat, 1060 Bxl

**9** **Place Herman Dumont plein**  
 1060 Bxl

**10** **Parc Tenbosch park**  
 1050 Bxl

**11** **Abbaye de la Cambre | Abdij Ter Kameren**  
 1050 Bxl  
 TRAM 7, 94 STOP cambre-etoile|ster  
 BUS 71 STOP Géo Bernier

**12** **Cimetière d'Ixelles | Begraafplaats van Elsene,**  
 Chaussée de Boondaellaan  
 475, 1050 Bxl  
 BUS 71, 95 STOP cimetière|begraafplaats

**13** **Place Marie Jansonplein**  
 rue Jourdanstraat, 1060 Bxl

## SITUATIONAL LISTENING

**This day focuses** on the methods and strategies for artistic exploration and utilisation of city space from the sonic perspective, concentrating in particular on the physical and psychological influences that shape the way we hear. The program will consist of an interconnected series of site-specific sound walks, interventions, performances, installations and lectures. The public should be prepared for quite some walking: the zone covered in day 2 is a large one that stretches between South Station and the Cemetery of Ixelles. The objective is not only to stroll between the indicated places where artistic realisations can be experienced, but to discover the city, its situations and sounds along the way.

The framework of this day evokes Guy Debord's model of the 'dérive', with its meandering strategies and subjective mappings though this time with an attention to aural experience in urban situations.

**Deze dag focust** op methodes en strategieën voor de artistieke exploratie en het gebruik van de stedelijke ruimte vanuit een klankperspectief. Er wordt speciale aandacht besteed aan de fysieke en psychologische invloeden die de manier waarop we horen bepalen. Het programma bestaat uit onderling verbonden reeksen van site-specifieke klankwandelingen, interventies, performances, installaties en lezingen. De zone die op dag 2 centraal staat is vrij groot en strekt zich uit van het Zuidstation tot aan het kerkhof van Elsene. We raden de deelnemers dan ook aan om stevige wandelschoenen aan te trekken. Het doel is niet enkel om langs de aangeduide plaatsen te kuieren waar je artistieke realisaties kan beleven, maar ook om onderweg de stad met haar eigen situaties en klanken te ontdekken.

De 'dérive' die gedefinieerd werd door theoreticus Guy Debord, vormt een bron van inspiratie voor deze dag. Het is een ongeplande tocht door een landschap of een stad waarbij de reiziger onbewust geleid wordt door de subtiele esthetische contouren van de architectuur en geografie rondom hem. Het ultieme doel van de 'dérive' is het opdoen van een volledig nieuwe en authentieke ervaring.

**En cette journée** nous nous concentrerons sur les méthodes et les stratégies de l'exploration artistique et sur l'utilisation de l'espace urbain à partir d'une perspective sonore et nous prêterons une attention particulière aux influences physiques et psychologiques qui déterminent notre manière d'entendre. Le programme se composera d'une série interconnectée de promenades sonores spécifiques aux sites visités, d'interventions, de performances, d'installations et de lectures. Enfilez de bonnes chaussures de marche: la zone couverte en cette deuxième journée s'étend de la Gare du Midi au cimetière d'Ixelles. Le but n'est pas de flâner seulement d'un endroit à l'autre où des réalisations artistiques peuvent être vécues, mais de partir à la découverte de la ville, de ses situations et des sons le long du parcours.

Une source d'inspiration pour cette journée fut la 'dérive', définie par le théoricien Guy Debord comme un voyage imprévu à travers un pays ou une ville, les contours esthétiques subtils de l'architecture et de la géographie environnantes guidant de manière subconsciente les errants, avec pour objectif ultime de vivre une expérience aussi nouvelle qu'authentique.

## FELICITY FORD & VALERIA MERLINI SHORTS: LISTENING TO TUNED CITY FROM WITHIN AND WITHOUT

**i** PERFORMATIVE INTRO  
11:00  
Maison du Peuple

SEE PAGE 13

## FRANCESCO CARERI WALKSCAPES

**i** LECTURE  
11:00  
Maison du Peuple

**Walkscapes deals** with strolling as an architecture of landscape. Walking is considered as an autonomous form of art and a primary act in the symbolic transformation of the territory. It is – as to speak – an aesthetic instrument of knowledge and a physical transformation of the ‘negotiated’ space that is converted into an urban intervention. From primitive nomadism to Dada and Surrealism, from the Lettrist to the Situationist International and from Minimalism to Land Art, this lecture revealing the notion of Walkscapes narrates the perception of landscape through a history of the traversed city.

**Walkscapes behandelt** wandelen als een autonome kunstvorm om een symbolisch gebied te transformeren. Uitermate geschikt als tool voor stedelijke interventie, omhult deze lezing de beleving van het landschap door middel van de doorkruiste stad. Francesco Careri ontleeft hiervoor enkele kunststromingen die lichamelijke beweging doorheen de ruimte als creatief gebaar gebruikten.

**Walkscapes traite** la promenade comme art autonome afin de transformer une zone symbolique. L'idéal pour une intervention urbaine, cette lecture dévoile comment vivre le paysage au travers d'une ville sillonnée. Careri analyse pour cela quelques courants artistiques qui ont utilisé l'exercice physique dans l'espace comme geste créatif.

## JOOST FONTEYNE THE ART OF SOUND WALKS

**i** LECTURE  
11:00  
Maison du Peuple

**Joost Fonteyne talks** about the art of sound walks. Sound walks have a long tradition. Back in 1965, Max Neuhaus would take his audience outside in LISTEN to listen to the city. Pioneer Hildegard Westerkamp described it as any excursion whose main purpose is listening to the environment. Does it still pay to organise sound walks if the practice of deep listening is as good as moribund? Are we, in fact, aware of the sounds around us? Or do the makers of sound walks invite us precisely to experience the often urban environment in a different way?

**Joost Fonteyne spreekt** over de kunst van het geluidswandelen. Loont het nog de moeite om geluidswandelingen te organiseren als een vorm van ‘deep listening’ die op sterven na dood is? Zijn we ons nog bewust van het geluid van onze omgeving? Of worden we net uitgenodigd om de veelal stedelijke omgeving op een andere manier te beleven?

**Joost Fonteyne parle** de l'art de la promenade sonore. Vaut-il encore la peine de les organiser alors que la pratique de ‘deep listening’ en est à ses derniers sursauts? Est-ce que nous sommes encore conscients des bruits de notre environnement? Ou bien les créateurs nous invitent-ils justement à vivre l'entourage surtout citadin d'une autre manière?

## STALKER/ON BRUSSEL NAVIGATOR. WALKING ACROSS THE EDGE IN BETWEEN: URBAN/RURAL, US/OTHERS, PAST/FUTURE, CITIZENS/INSTITUTION.


**i** WALK  
start 12:00  
Maison du Peuple

**Stalker/ON proposes** experimental strategies for intervention. The methodology is rooted in exploratory spatial practices, using playful, convivial and interactive tactics that relate to an environment, its inhabitants and their local culture. Practices and methods are conceived to catalyze and develop evolutionary and self-organizing processes. The traces of interventions constitute a sensible mapping on the complexity and dynamics of the territory. In addition, the applied strategies employ unedited forms of cooperative documentation to contribute and promote a better self-awareness of the community among locals. In the Brussels context, the walk of Stalker/ON will be guided by ‘unusual’ guides. Specific target groups will accompany the audience to see the city through their gazes.

**Stalker/ON hanteert** experimentele strategieën voor stedelijke interventie. De methodiek is speels en interactief teneinde een gekozen omgeving en haar bewoners maximaal te betrekken. Wandelingen katalyseren steevast processen van lokale zelforganisatie die via collaboratieve documentatieprocessen een neerslag krijgen. In Brussel nemen bijzondere doelgroepen u als gids mee op pad.

**Stalker/ON utilise** des stratégies expérimentales pour l'intervention urbaine. Cette méthodique est enjouée et interactive afin d'engager au maximum un endroit choisi et ses habitants. Les promenades catalysent des processus d'auto-organisation au travers de processus de documentation collaboratifs. En Bruxelles, des guides hors du commun vous prennent par la main.

## GUY DE BIÈVRE SOUNDWALK PASSACAGLIA


 WALK  
start 12:30, 18:00  
(duration 30 minutes)  
Maison du Peuple

**The sound walk** Passacaglia is an attempt to cast the urban sound walk into musical form(s) by playing with time and motif or repetition and other, more detailed musical parameters. Passacaglia is a serendipitous reference to the Spanish origin of the word 'streetwalk' and also 'a' musical form that originated in the early seventeenth-century Spain and is still used by contemporary composers. It is usually of serious, slow character and often, but not always, based on a bass-ostinato and written in triple meter.

**De geluidswandeling** Passacaglia vat het concept van geluidswandelen in een muzikale vorm samen door een spel van tijd, patroon en andere muzikale parameters. De titel Passacaglia verwijst naar de Spaanse oorsprong van het woord en de gelijknamige muzikale vorm die componisten sedert eeuwen boeit en doorgaans van een ernstig karakter getuigt.

**La promenade sonore** Passacaglia résume le concept de la promenade sonore sous une forme musicale au travers d'une interaction du temps, d'une structure et de quelques autres paramètres musicaux. Le titre réfère à l'origine espagnole du mot et à la forme musicale souvent sérieuse du même nom qui passionne les compositeurs depuis des siècles.

## DOC-TEAM 62 | SZILVIA KOVÁCS, CARINA LESKY, ANAMARIJA BATISTA SOUND:: WALK

 LECTURE  
15:00  
Galerie Rivoli

**The request for** more diverse open public spaces supports the development of the walking culture and produces the need for more walking areas and pedestrian sites. It can be observed that 'walking' as a practice and an everyday experience is not just a way of movement, but also an active awareness of environment. In the 1960s the Situationist International introduced 'walking' as a method to change the city connecting it to the artistic practice. From their point of view, techniques such as the 'derive' can stimulate, affect and alter urban structures. In this lecture Doc-team 62 will focus on how the sound artistic practice connects to the practice of walking as well as to contemporary urban planning strategies.

**Er is alsmaar** meer vraag naar wandelgebieden en voetgangerszones in de publieke ruimte. Wandelen omvat niet alleen dagdagelijkse beweging, maar ook een actieve bewustwording van de omgeving. Net zoals de situationisten met 'wandelen' als artistieke praktijk de stad veranderden, belicht Doc-team 62 hoe een integratie van geluidskunst zich tot wandelen en stadsplanning kan verhouden.

**Il y a une forte** demande pour les lieux et zones de promenade. La promenade ne vise plus que l'exercice de tous les jours, c'est une prise de conscience active des lieux. Comme les situationnistes qui avec la 'promenade' comme art ont changé la ville, Doc-team 62 montre comment une intégration de l'art sonore peut se rapporter à la balade et à l'urbanisme.

## BRANDON LABELLE SHARED SPACE


 LECTURE  
15:00  
Galerie Rivoli

**Sound supports a** dynamic relationality between self and surrounding, imparting generative instances of contact and belonging along with interruption and negotiation. From echoes passing across a given space to vibrations underfoot, disturbances from the neighbor to recollections of disappeared voices, sounds can be appreciated as exceeding the sight-lines of the architectural imagination. They are also related to the limits of the single body, to support alternative notions of shared space – of meeting the other. In this lecture the 'acoustics of sharing' will be examined. At stake is a concern for the potentiality of sound to foster collectivity in the (un)making and how this may suggest new modalities of 'being public'.

**Brandon LaBelle is** naast gewaardeerd schrijver, ook actief als theoreticus en uitgever binnen het domein van de auditieve cultuur. Zelf heeft hij als kunstenaar bovendien een speciale interesse in projecten in de openbare ruimte en de rol van de artistieke productie of interventie in een sociale context. Hij gidst u vandaag als moderator door het programma en voorziet enkele micro-acties als intermezzi.

**Brandon LaBelle est un** auteur apprécié, mais il est aussi théoricien et éditeur dans le monde de la culture auditive. Il s'intéresse en particulier aux projets dans les lieux publics et au rôle de la production/intervention artistique dans un contexte social. Il vous guide à travers le programme avec quelques micro actions comme intermèdes.


## AKIO SUZUKI OTO-DATE

 WALK & TALK  
start 16:00  
Galerie Rivoli

**Oto-date is probably** the most telling example of sound-walks without any electronic or technology. These itineraries meander fleetingly through various urban centers such as Berlin, Paris, and now Brussels. Pausing every now and again, the walk marks out sites interesting for their unusual acoustic or visual properties. Oto-date is a Japanese word: the ideograms 'oto' and 'date' respectively signify 'listen' and 'point', hence 'listening point'. Tracing upon asphalt, stone or any solid support a circular sign inscribed with two specular figures representing a pair of ears and two human footprints, Akio Suzuki marks out the site of an experience that promises to be literally 'exceptional'.

**Oto-date vormt** het meeste sprekende voorbeeld van een geluidswandeling zonder enige vorm van elektronica of technologie. Hiervoor zoekt Akio Suzuki in steden naar locaties met een uitzonderlijk auditief of visueel karakter. Een combinatie van voeten en oren op de grond toont het publiek waar halt te houden voor een uitzonderlijke klankervaring.

**Oto-date constitue** le plus bel exemple d'une balade sonore sans électronique ni technologie. Akio Suzuki cherche des endroits dans la ville avec un caractère auditif ou visuel exceptionnel. Une combinaison de pieds et d'oreilles sur le sol indique au public où s'arrêter pour une expérience auditive extraordinaire.

In collaboration with [bessst.be](http://bessst.be) Oto-date is available all day long as individual walk. Please refer to the map and follow this sign 

## LEE PATTERSON THE CITY TUNES ITSELF

8-11 INSTALLATION  
ongoing  
(info) Maison du Peuple

**This walk explores** the hidden sounds of the city. Presented in four parts on media players and headphones or available as a download, each movement is composed for located listening in specific parks and gardens. Sounds are gathered from the surrounding areas and include urban features such as tram pylons, metal railings and sign posts acting as tuning forks. Electromagnetic fluctuations from passing cars and trams feature alongside the sounds of co-existent organisms such as plants, birds and fish. The work reveals the musicality and inefficiency of energy flow through the urban environment as sound energy is transformed by the city's resident materials.

**Deze wandeling** onthult de verborgen geluiden van de stad. Vier onderdelen zetten aan tot luisteren in specifieke parken en tuinen in het zuiden van Brussel. Typische stadsgeluiden treden in dialoog met natuurlijke organismen die zich in dezelfde omgeving bevinden. Het werkt illustreert de muzikaliteit en klankenergie van de stad door stedelijke elementen gericht in te zetten.

**Cette promenade** dévoile les sons cachés de la ville. Quatre éléments incitent à l'écoute dans des parcs et des jardins spécifiques au sud de Bruxelles. Des sons typiques de la ville entrent en dialogue avec les organismes naturels qui les entourent. L'oeuvre illustre la musicalité et l'énergie des sons de la ville par l'utilisation réfléchie des éléments urbains.

## RIE NAKAJIMA AS FAR AS YOUR TORTOISE GOES

12 INSTALLATION  
ongoing  
Cimetière d'Ixelles |  
Begraafplaats van Elsene

**This site specific** project has been tailored to the Ixelles Cemetery. Located in Ixelles in the southern part of Brussels, this cemetery is one of the major cemeteries in Belgium as it contains the graves of a number of famous Belgian personalities. As Far As Your Tortoise Goes includes compositions of sounds, objects and images that need to be experienced in the unique environment of the site. The work has been initially inspired by the grave of Marcel Broodthaers: he is buried at the Ixelles Cemetery under a tombstone of his own design. With this project, Rie Nakajima intends to observe the relationship between the physical and non-physical as well as the objective and subjective matters in our lives.

**De Begraafplaats** van Elsene vormt het decor van dit locatiegebonden project. As Far As Your Tortoise Goes bevat gecomponeerde geluiden, voorwerpen en beelden die men hier moet beleven. Geïnspireerd door het graf van Marcel Broodthaers, onderzoekt Rie Nakajima de relatie tussen het fysieke en niet-fysieke, alsook tussen de objectieve en subjectieve aspecten van het leven.

**Le Cimetière d'Ixelles** forme le décor de ce projet sur site. As Far As Your Tortoise Goes comprend des sons composés, des objets et des images à vivre ici. Inspiré par la tombe de Marcel Broodthaers, Rie Nakajima étudie le rapport entre le matériel et l'immatériel, ainsi qu'entre les aspects objectifs et subjectifs de la vie.

## ROBERTA GIGANTE CLOSER

INSTALLATION  
ongoing  
location TBC

**This intervention** is about discovering urban acoustics. It brings the audience to the space with which it coexists on a daily basis, but of which it has no knowledge. Thanks to the uniqueness and buzz of the chosen place, the transition from a real world to a completely transformed reality takes place. Brussels is a layered city with a particular topographical formation. Its hidden, chthonic dimensioning can lead to another end of urban experience in which the body of each takes the utopian place of actual sensors. The visitor will be invited to enter the place and be confronted with escaping so invisible images.

**Dit werk laat** het ontdekken van stedelijke akoestiek toe, een topic waarover het publiek weinig weet. Dankzij het unieke karakter, de gelaagdheid en de drukte van de gekozen plek, illustreert Closer hoe een transformatie van een locatie kan overgaan in een getransformeerde realiteit.

**Cette oeuvre** nous fait découvrir l'acoustique urbaine, un thème que le public connaît peu. Grâce au caractère unique, aux différentes couches et à la foule sur place, Closer illustre comment la transformation d'un lieu peut passer à une réalité transformée.

## PIERRE BERTHET EXTENDED TRANSDUCERS AND LOW TENSION SMALL MOTORS

11 INSTALLATION  
ongoing  
Abbaye de la Cambre  
(close to La Mare aux  
Canards | Eendenvijver)

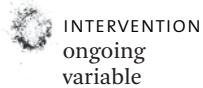
**This site-specific** sound installation explores various ways to shake, vibrate and resonate dead plants and metal cans, eventually linked through steel wires nets. The length of the wires and the location of the chosen materials are adapted to the dimension of the environment. Transducers and small motors are integrated in the construction. Their movements and sounds make the wires vibrate. When these sounds are modulated (pitch, timbre, volume or density) the combined organic materials and cans produce various resonances. The sound installation is suspended so that listeners can circulate and choose different listening perspectives.

**Deze locatiegebonden** klankinstallatie onderzoekt uiteenlopende manieren om afgestorven plantmateriaal en metalen blikjes aan het schudden, trillen en resoneren te brengen. Transducers en kleine motoren brengen de met draden verbonden elementen in beweging tot er geluid ontstaat. De presentatie van het werk nodigt bezoekers uit om eronder door te wandelen en verschillende luisterperspectieven te kiezen.

**Cette installation** sonore sur site étudie les différentes manières de faire vibrer et résonner du matériel végétal mort et des canettes. Des transducteurs et de petits moteurs mettent en branle des éléments reliés par des fils pour créer du son. Cette oeuvre invite les visiteurs à passer sous elle et à choisir différentes perspectives d'écoute.

Thanks to Patrick Delges (Centre Henri Pousseur).

## SYBILLE DELIGNE & DAVID ZAGARI LES PORTEURS



INTERVENTION  
ongoing  
variable

**Mobile phones** allow us to be reachable at any time. They give us the opportunity to physically escape from where we are. In addition, they have become an indispensable tool for most people and are devices of control as well as geo-localization. As mobile phones emit radio waves with a very low frequency, those waves are inaudible to the human ear. The action of Les Porteurs consists of three performers interfering with the masses of walking people. Devices detecting low frequency emissions will be amplified by using loudspeakers. This action interrupts the flow of the arteries playing back the ubiquitous Hertz.

**Dankzij mobiele** telefoons zijn we steeds bereikbaar. Ze hebben intussen de status 'onmisbaar' verworven en kenmerken zich door de lage, zelfs onhoorbare, golven die ze uitzenden. De drie performers van Les Porteurs dringen met hun acties een wandelende mensenmassa binnen. Ze sporen er lage frequenties van mobieltjes op om ze vervolgens te versterken.

**Les Porteurs** ont sur eux un outil pour détecter les fréquences basses émises par les téléphones portables, et tout en les amplifiant de manière ambulante, interrompent le flux des foules dans les zones commerciales urbaines.

## WILL SCHRIMSHAW

### MODULE FOR A COMPREHENSIVE INSTRUMENT



INSTALLATION  
ongoing  
variable

SEE PAGE 18

## UDO NOLL RADIO APOREE – FMWALKS/BX



INSTALLATION  
ongoing  
variable

SEE PAGE 18

## FRANZISKA WINDISCH SONATA FOR 4 CARDINAL POINTS



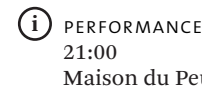
13 PERFORMANCE  
19:00  
Place Marie Jansonplein

**This 30-minute** performance is conceived for one performer and mobile loudspeakers. Franziska Windisch discloses what will happen as 'public is the voice, public is the step, public are all sounds, under an open sky'. Therefore, Sonata For 4 Cardinal Points paces along the thresholds of a sensitive sphere and interacts with its changing dimensions: the public. Eventually emerged from spoken words, the performance is constantly altering through individual walks and expanding by the noises that reach our ears, as a zone that is never static.

**Deze performance** voor één performer en mobiele luidsprekers onthult wat er zal gebeuren wanneer het publiek 'stem en stap' temidden van alle geluiden is. Sonata For 4 Cardinal Points ontvouwt zich vanuit gesproken woorden. De voorstelling is als een dynamische zone die onophoudelijk wijzigt door individuele wandelingen en geluiden die onze oren bereiken.

**Cette performance** pour 1 artiste et enceintes mobiles dévoile ce qui se produira lorsque le public devient 'voix et pas' au milieu des sons. La Sonata For 4 Cardinal Points se développe à partir de la parole. La représentation est comme une zone dynamique qui change sans cesse par les déplacements individuels et les sons qui nous atteignent.

## DAVID MARANHA & PATRICIA MACHÁS PENUMBRA



i PERFORMANCE  
21:00  
Maison du People

'...and then, when darkness arrived, and the sound of silence became perceptible, I could see...'. The optical phenomenon penumbra is a partial shadow, as in an eclipse, between regions of complete shadow and complete illumination. This work alludes to it and deals with the projection of light and sound in its simplest form and in a specific architectural space. It builds itself on the relationship between time and space in a circular process where the sound echoes in the space and is simultaneously fed by it. The light, like a magnifier, reveals and defines the focus as a drawing, in an ambiguous space made of light and shadow.

**Penumbra is binnen** de optica het gedeelte van een schaduw waarin de lichtbron niet helemaal afgedekt is. Dit werk maakt er een zinspel op en behandelt de projectie van licht en klank op de meest eenvoudige manier in de uitgekozen architecturale ruimte. In een circulair proces galmt geluid in de omgeving en wordt tegelijk door de omgeving gevoed.

**Penumbra est au sein** de l'optique la partie de l'ombre dans laquelle la source de lumière n'est pas totalement recouverte. Cette œuvre y fait allusion et traite la projection de lumière et de sons de façon dénudée dans l'espace architectural choisi. Dans un processus circulaire le son retentit dans son environnement qui l'alimente.



11:00 – 15:00  
**Gc De Linde** SYMPOSIUM OPERATIVE AMBIENCE  
**FELICITY FORD & VALERIA MERLINI**  
Shorts: Listening to Tuned City from within and without  
**GERNOT BÖHME**  
Aesthetic of Atmospheres  
**TIMOTHY MORTON**  
Earworm  
**JEAN-PAUL THIBAUD**  
Urban Ambiances as Sensory Lifeforms

15:00  
**Toogenblik** WALK  
**FLAVIEN GILLIÉ**  
Guided Listening Tour

15:00  
**Toogenblik** WALK  
**COMITÉ DE QUARTIER | BUURTCOMITÉ HAREN**  
Ballade

17:00 – 20:00  
**Black Buddah** ONGOING PERFORMANCE  
**AKIO SUZUKI & AKI ONDA**

20:00  
**Black Buddah** PERFORMANCE  
**ZOË IRVINE**  
Eloquent Voice:  
Lies and Other Truths  
**ZENIAL, LUKASZ SZALANKIEWICZ**  
Connection Reset by Peer

ONGOING  
14:00 – 18:00

**Cité Hamesse** INSTALLATION  
**FLAVIEN GILLIÉ, ALEXIA GORYN & MARGAUX NESSI**  
Haren visité

**Keelbeek** INSTALLATION  
**MARTIN HOWSE**  
enclosed detection environment, EDE

**variable** INSTALLATION  
**WILL SCHRIMSHAW**  
Module for a Comprehensive Instrument

**variable** INSTALLATION  
**UDO NOLL**  
Radio aporee – FMwalks/bx

- i** **Toogenblik**  
rue Kortenbachstraat 11  
1130 Bxl
- 14** **Gc De Linde**  
rue Kortenbachstraat 7  
1130 Bxl
- 15** **Cité Hamesse**  
rue de la Paroisse 193  
Parochiestraat, 1130 Haren
- 16** **Keelbeek**  
rue du Keelbeekstraat  
(entrance: rue de la Seigneurie Heerlijkheidsstraat)  
1130 Haren
- 17** **Black Buddah**  
digue du Canal 98A  
Vaartdijk, 1130 Bxl  
BUS 47, 57, 58 STOP Buda Station, Diegemstraat  
TRAIN from Gare de Bruxelles-Nord | Station Brussel-Noord to Buda Station  
each hour 0.46

**INFO**

INFO POINT  
**Toogenblik**  
OPEN 11:00 – 18:00

TICKETS  
conference €5  
performance €5  
day pass €8  
festival pass €25

PUBLIC TRANSPORT  
TRAIN from Gare de Bruxelles-Nord Station | Brussel-Noord to Haren Zuid each hour 0.08  
BUS 64 to Kortenbach

## EPHEMERAL ATMOSPHERES

The resonances and atmospheres that either catch our attention or pass unnoticed are an interesting aspect of a city's soundscape. This element of complex sonic philosophy will serve as the starting point for the festival's last day in Haren, situated at the north-eastern edge of the Brussels Capital Region.

Despite the noisy presence of the airport, high-speed train connection, various abandoned industrial locations and the building site for the future NATO headquarters and a new prison, Haren still maintains the peaceful atmosphere of the chicory cultivating village it once was. Day 3 will see artists as well as theoreticians discussing and exploring the subject of atmosphere, ambience and the aesthetics of ecology.

De resonanties en atmosferen die de aandacht trekken of juist onopgemerkt voorbijgaan, vormen een interessant aspect van het klanklandschap van een stad. Dit onderdeel van de complexe klankfilosofie is het vertrekpunt van de laatste dag van het festival in Haren, dat aan de noordoostelijke rand van het Brussels Hoofdstedelijk Gewest ligt. Ondanks de lawaaierige aanwezigheid van de luchthaven, de hogesnelheidstreinverbinding, verschillende verlaten industriële

sites, de bouwwerf van het toekomstige hoofdkwartier van de NAVO en een nieuwe gevangenis, heeft Haren de vredige atmosfeer van het witloofkwekersdorp dat het ooit was, behouden. Op dag 3 staan kunstenaars én theoretici op het programma die het zullen hebben over atmosfeer, omgeving en de esthetica van ecologie.

Les résonances et les atmosphères qui tantôt attirent notre attention, tantôt passent totalement inaperçues, représentent un aspect intéressant du paysage sonore de la ville. Cet élément d'une philosophie sonore complexe servira de point de départ pour la dernière journée du festival à Haren, à la limite nord-est de la Région Bruxelles-Capitale.

Malgré la présence bruyante de l'aéroport, la ligne de train à grande vitesse, les différents sites industriels abandonnés et les chantiers pour le futur quartier général de L'OTAN ainsi que pour une nouvelle prison, Haren a su préserver son atmosphère paisible de village de cultivateurs de chicons d'antan. Au programme de la troisième journée: des artistes ainsi que des théoriciens qui exploreront et discuteront les thèmes de l'atmosphère, de l'ambiance et de l'esthétisme de l'écologie.

## FELICITY FORD & VALERIA MERLINI SHORTS: LISTENING TO TUNED CITY FROM WITHIN AND WITHOUT

14 PERFORMATIVE INTRO  
11:00  
GC De Linde

SEE PAGE 13

## GERNOT BÖHME AESTHETIC OF ATMOSPHERES

14 SYMPOSIUM  
11:00 – 15:00  
GC De Linde

In this lecture about atmospheres, Gernot Böhme will lay out the cornerstones for the discussion of ephemeral qualities of place. Ecological aesthetics in the acoustic realm is not an embellishment of natural science-based ecology, but acquires its own métier, namely the recognition, the maintenance and the structuring of acoustic space. The question of what constitutes a human environment becomes a question inquiring the character of acoustic atmospheres. And here too, it is a matter of overcoming the narrow natural science based approach which remains at best capable of grasping noise as a function of decibels, and to ask instead what type of acoustic character the spaces in which we live should have.

In deze lezing bespreekt Gernot Böhme de efemere kwaliteiten van een plek. De ecologische esthetiek van akoestiek volgt eigen wetten die om een specifieke aanpak en benadering van de ons omringende ruimte vraagt. In plaats van stil te staan bij de traditionele natuurwetenschappelijke insteek, stelt hij de vraag naar welk karakter onze akoestische omgeving moet hebben centraal.

Dans cette lecture Gernot Böhme étudie les qualités éphémères d'un lieu. L'esthétisme écologique de l'acoustique suit ses propres lois et requiert une approche spécifique de l'espace qui nous entoure. Au lieu de s'arrêter sur le volet traditionnel des sciences naturelles, il se demande quel caractère notre environnement acoustique doit posséder.

## TIMOTHY MORTON EARWORM

14 SYMPOSIUM  
11:00 – 15:00  
GC De Linde

We have all heard earworms, those irritating tunes or parts of tune that seem to live rent free in our heads. Why do they do that? How and why are they so compelling? In this talk Timothy Morton will explore the strange, loopy logical structure of earworm and explain why it is better not to try to get rid of them, but rather to coexist with them and possibly embrace them. It is in fact preferable to think sounds as entities in their own right, coexisting in an ecology of sonic hosts and parasites in which the host/parasite distinction is neither thin nor rigid. This talk examines the implications of thinking this way. Ambient phenomena are an ideal way to probe this thought.

Iedereen heeft wel eens een oorworm, dat vervelende deuntje dat maar niet uit het hoofd verdwijnt. Hoe zit het verschijnsel in elkaar en waarom is het zo stringent? Timothy Morton verkent tijdens deze lezing de logische structuur van 'akoestische jeuk'. Hij legt bovendien uit waarom men er zich beter niet van probeert te ontdoen.

Nous avons tous parfois ce petit refrain en tête qui ne nous lâche pas de la journée. Quel est donc ce phénomène et pourquoi est-il aussi accaparant? À travers cette lecture Timothy Morton part à la découverte de la structure logique du 'fourmillement acoustique'. Et il explique pourquoi il ne faut surtout pas essayer de s'en débarrasser.

## JEAN-PAUL THIBAUD

### URBAN AMBIANCES AS SENSORY LIFEFORMS

14 SYMPOSIUM  
11:00 – 15:00  
GC De Linde

**What does urban** *ambiance* tell us about current sensory lifeforms and ways of living together? In order to answer this question we need to develop a socio-aesthetic approach of urban ecology. Working towards such a sensory reading of city environments involves closely observing changes underway. In addition, it also involves taking a critical look at their effects and implications. This lecture will therefore highlight the topic of urban ambiances as sensory lifeforms. We will be concerned with the future of urban public spaces and of conceptions about our ability to live in a shared and common world.

**Wat vertelt de** sfeer in een stad over hoe men erin samenleeft? Een sociaal-esthetische aanpak van stedelijke ecologie kan alvast een antwoord bieden. Deze lezing berust op observatie van onderhuidse veranderingen en een kritische blik op hun effecten. Ze biedt inzicht in de toekomst van stedelijke publieke ruimtes en opvattingen over het leven in een gedeelde wereld.

**Que dit l'ambiance** d'une ville sur la vie commune? Une approche sociale et esthétique de l'écologie urbaine peut nous fournir la réponse. Cette lecture repose sur l'observation des changements sous-jacents et sur l'étude critique des effets. Elle offre une vision du futur des lieux publics urbains et

## FLAVIEN GILLIÉ, ALEXIA GORYN & MARGAUX NESSI

### HAREN VISITÉ

15 INSTALLATION  
ongoing  
Cité Hamesse

**In his essay** 'Discovering the vernacular landscape' John Jackson Brinckerhoff defines the vernacular, political and emerging landscape. These landscapes overlap, juxtapose and form what Sébastien Marot calls hyperpaysage. In the context of Haren – previously a mecca for chicory production – landscape traces of industrialization contrast with a rural center. Interviews with former residents have been recorded. With the help of locals and institutions of the City of Brussels, images and impressions reappeared, synchronously providing a reality of the past. Since 2010, two photographic sets have been made to account for the Haren vernacular landscape.

**Literatuur over** architectuur en stedelijke planning onderscheidt verschillende types landschappen. Haren – een ingesloten dorp met een roemrijk verleden in witloofteelt – kenmerkt zich door een geïndustrialiseerde en tegelijk rurale aanblik. Dankzij lokale bewoners brachten twee fotoreeksen in samenwerking met geluidskunstenaar Flavien Gillié het verdwenen verleden van de plaats terug in kaart.

**La littérature sur** l'architecture et l'urbanisme distingue différents paysages. Haren – un village renfermé avec une riche histoire de chicons – se caractérise par une impression industrielle et rurale. Grâce aux habitants, deux reportages photos en collaboration avec l'artiste sonore Flavien Gillié ont redessiné la carte du passé disparu des lieux.

## MARTIN HOWSE ENCLOSED DETECTION ENVIRONMENT (EDE)

16 INSTALLATION  
ongoing  
Keelbeek

**EDE is a sonic intervention** and examination of different scales of communication, micro-events and larger material interactions. Micro-voltages generated by chemical and biological structures such as algae are sensed and physically amplified as a moving beam of light by a simple mirror galvanometer apparatus, coupled to a low power laser. The galvanometer beam is equally sensitive to structural movements in the building, air currents and water ripples. The laser beam is configured as a simple, ad-hoc interferometer allowing for measurement and sensing of nanometer movements of the beam to be directly appreciated as sound waves. Feedback through structure and air is unavoidable, as is any excitation of the original environment itself.

**EDE is een geluidsinterventie** en onderzoek naar de gelaagdheid van communicatie, het wezen van micro-events en meer omvangrijke materiële interacties. Chemische en biologische structuren wekken minuscule spanningen op. Ze worden gekoppeld aan een laserstraal die meting en detectie van kleine bewegingen – waarneembaar in geluid – toelaat.

**EDE est une intervention** sonore et une étude sur les différentes couches de la communication, l'essence des micro-événements et des interactions matérielles. Des structures chimiques et biologiques suscitent des tensions minuscules. Elles sont reliées à un rayon laser qui permet de mesurer et de détecter des mouvements infimes, perceptibles par leur son.

## WILL SCHRIMSHAW

### MODULE FOR A COMPREHENSIVE INSTRUMENT

INSTALLATION  
ongoing  
variable

SEE PAGE 18

## UDO NOLL RADIO APOREE – FMWALKS/BX

INSTALLATION  
ongoing  
variable

SEE PAGE 18

## AKIO SUZUKI & AKI ONDA PERFORMANCE

17 ONGOING PERFORMANCE  
17:00 – 20:00  
Black Buddah

The **sound equipment** for this site-specific performance is set up in the middle of the space. This allows visitors to surround during the concert that will consist of very dense as well as sparse and quiet moments. The performers deal with the acoustics of the location as an essential part of the concert. Akio Suzuki and Aki Onda will play with the architecture by moving around in the space and changing the position of the sound sources they use. The performance is variable in length. Visitors can come and go depending on the time they would like to spend on this unique event.

De **geluidsmaterialen** voor deze locatiegebonden performance staan centraal opgesteld zodat bezoekers vrij kunnen circuleren. De akoestiek van de plek vormt een essentieel onderdeel van het concert dat tussen uitbundig en rustig fluctueert. Hierdoor veranderen Akio Suzuki en Aki Onda de positie van de geluidsbronnen die ze voor deze performance uitgekozen hebben.

Le **matériel sonore** pour cette performance sur site est disposé de manière centrale, ainsi les visiteurs peuvent circuler librement. L'acoustique des lieux constitue un élément essentiel du concert qui fluctue entre exubérance et sérénité. Pour ce faire Akio Suzuki et Aki Onda changent la position des sources sonores retenues pour cette performance.

## ZOË IRVINE ELOQUENT VOICE: LIES AND OTHER TRUTHS

17 PERFORMANCE  
20:00  
Black Buddah

This **sound work** is exploring oral history recordings from the BNA-BBOT archives, an online open-access database that has been facilitating inhabitants of Brussels to record and upload their conversations. Voice is a threshold phenomenon, oscillating between the bodily interior and exterior. It is spanning the emotional and the linguistic and extending from the individual to the social. In the work *Lies and Other Truths*, Zoë Irvine uses biometric voice analysis technology to examine the emotional content of the material voice in forensic detail. It is an experimental work placing the voice in a new light. Thanks to Nemesysco for providing LVA6.50.

Dit **werk verkent** flarden mondelinge geschiedenis uit het archief van BNA-BBOT, een databank met gesprekken van Brusselaars. Met de stem als scharnier tussen de wereld binnen en buiten het lichaam, tussen het individuele en het collectieve, analyseert Zoë Irvine in *Lies and Other Truths* het wezen van het spraakvermogen tot in het kleinste detail.

Cette **œuvre explore** des bribes d'histoire orale des archives de BNA-BBOT, une base de données de conversations de Bruxellois. La voix est la charnière entre le monde à l'intérieur du corps et l'extérieur, entre l'individuel et le collectif. C'est ainsi que Zoë Irvine analyse dans *Lies and Other Truths* l'essence de la parole jusque dans le détail.

## ZENIAL | ŁUKASZ SZALANKIEWICZ CONNECTION RESET BY PEER

17 PERFORMANCE  
20:00  
Black Buddah

What **happens hidden** in the aether? Sound designer, historian and member of the Polish Society for Electroacoustic Music Lukasz Szalankiewicz aka Zenial takes us on a trip in a sonic parallel reality. Between scientific experiment and alchemist approach, *Connection Reset by Peer* dives in interferences of environmental sounds. By means of electricity, radio feedback and electromagnetic fields and a battery of every day electronic gadgets, he will be generating and sensing traces of real and imitated spectral voices. This performance reveals music that owes equal portions to 'musique concrete', noise and micro sound, not necessarily in that order. Things buzz, crackle, hiss and form long wave sine tones, radio interceptions. All this stuck together in an interesting collage of sound.

Wat **gebeurt er** verborgen in de ether? De klankontwerper en historicus Lukasz Szalankiewicz aka Zenial neemt ons mee op een trip in een parallelle sonore realiteit. Met de klank van elektriciteit, radio feedback en elektromagnetische velden situeert zijn performance zich tussen wetenschappelijk experiment en alchemie.

Qu'est-ce qui se passe caché dans l'éther? Le concepteur sonore et historien Lukasz Szalankiewicz aka Zenial nous emmène sur un voyage dans une réalité sonore parallèle. Travaillant avec des sons de l'électricité, radio feedback et des champs électromagnétiques, sa performance se trouve entre l'expérience scientifique et l'alchimie.

## WORKSHOPS

### LUKAS KÜHNE & ROBYN SCHULKOWSKY SPACE AND FREQUENCY, RHYTHM LAB

**This workshop** is about lively, pure acoustic space investigation with physical sound sources. Unique sub bass marimba keys equipped with monumental sized resonators will be utilized as instruments. The area of the site-specific sound sculpture setting includes different locations at and around the Brussels North Railway Station. The overall aim of this lab is to explore the symbiotic relationship between sound and space in order to create an auditory-spatial-musical-construction that 'reads and reflects' the shape and content of the chosen site.

**Deze workshop** draait om levendig, puur akoestisch ruimteonderzoek met fysieke klankbronnen. Unieke subbass marimbatootsen uitgerust met monumentale resonatoren worden als instrumenten gebruikt. Het gebied van de site specifieke klanksculptuursetting bestaat uit verschillende locaties in en rond het treinstation Brussel-Noord. Dit laboratorium wil de symbiotische verhouding tussen klank en ruimte verkennen om een auditieve-ruimtelijke-muzikale-constructie te creëren die de vorm en de inhoud van de gekozen site 'leest en weerspiegelt'.

**Ce workshop** se concentre sur une investigation spatiale animée et purement acoustique. Des marimbas uniques aux tons très bas et avec des résonateurs monumentaux serviront d'instruments. La zone pour les sculptures sonores adaptées aux lieux spécifiques comprend différents endroits dans et autour de la Gare du Nord de Bruxelles. L'objectif général de ce laboratoire est d'explorer le rapport symbiotique entre le son et l'espace afin de créer une construction auditive – espace – musique qui 'lit et reflète' la forme et le contenu de l'endroit choisi.

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### FELICITY FORD & VALERIA MERLINI SHORTS: LISTENING TO TUNED CITY FROM WITHIN AND WITHOUT

**Felicity Ford and Valeria Merlini** will be exploring the sonorities of the city. Based on their first workshop series in March, they produced a radio show with the theme 'Listening to Brussels from within and without'. Their second workshop series in June will be focusing on the sounds of the festival and how they intersect with previously documented sounds of the city itself. During the festival aural 'refreshers' of the previous day are played at the start of each subsequent day.

**Felicity Ford en Valeria Merlini** verkennen de sonoriteit van de stad. Gebaseerd op hun eerste reeks workshops in maart brachten ze een radioprogramma uit met het thema 'Listening to Brussels from within and without'. Hun tweede reeks workshops in juni focust op de klanken van het festival en hoe deze kruisen met eerder gedocumenteerde klanken van de stad. Tijdens het festival worden aan het begin van elke dag auditieve 'opfrissers' gespeeld van de vorige dag.

**Felicity Ford et Valeria Merlini** exploreront les sonorités de la ville. À partir de leur première série de workshops en mars elles ont réalisé un programme radio avec pour thème 'Listening to Brussels from within and without'. Leur deuxième série de workshops en juin se concentrera sur les sons du festival et sur la façon dont ils croisent les sons antérieurement documentés de la ville. Durant le festival des 'pense-bête' auditifs de la veille seront joués au début de chaque journée.

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### UDO NOLL RADIO APOREE FMWALKS/BX

**Thanks to a broad community** of artists, phonographers and individuals, the radio aporee ecosystem includes an extensive body of sound. The platform also invokes experiments at the boundaries of different media and public space. Udo Noll will accompany the course of the festival with his experimental radio device bx (BROADCAST BOX) and other tools. They are open for participation and encourage engagement as well as collaboration with other Tuned City Brussels projects and artists.

During festival hours, transmissions can be received on [radio.aporee.org](http://radio.aporee.org).

**Dankzij een brede** gemeenschap van kunstenaars, fonografen en individuen, bevat het ecosysteem van radio aporee een uitgebreide klankdatabank. Het platform voert ook experimenten uit die op de grenzen van verschillende media en de publieke ruimte staan. Udo Noll zal het verloop van het festival volgen met zijn experimentele radiotoestel bx (BROADCAST BOX) en andere tools. Er wordt opgeroepen tot participatie en engagement en ook tot samenwerking met andere Tuned City Brussels projecten en kunstenaars.

**Grâce à une large communauté** d'artistes, de gramophonistes et d'individuels, l'écosystème de radio aporee comprend une multitude de sons. La plate-forme invoque aussi des expérimentations sur les frontières de différents médias et espaces publics. Udo Noll accompagnera le cours du festival avec son appareil radiophonique expérimental bx (BROADCAST BOX) et avec d'autres instruments. La participation est libre et elle encourage l'engagement ainsi que la collaboration avec d'autres artistes et projets de Tuned City Brussels.

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### STALKER/ON WORKSHOP

**Found in 1995**, Stalker/ON promotes interventions based on the spatial practices of exploration, listening, relation and on creative interactions with the environment, its inhabitants and their 'archives of memories'. These processes aim to generate social and environmental relations that are self-organized and evolve over time. The sensitive and dynamic mapping of territories and communities generated through these processes are always easy to access. The Brussels workshop will building a public walk in cooperation with specific target groups.

**Stalker/ON** werd opgericht in 1995 en promoot interventies gebaseerd op de ruimtelijke praktijken van onderzoek, luisteren en creatieve interacties met de omgeving, diens inwoners en hun 'collectief geheugen'. Hun processen genereren sociale en omgevingsverhoudingen doorheen de tijd. Het gevoelig en dynamisch in kaart brengen van gebieden en gemeenschappen die door deze processen ontstaan is altijd makkelijk toegankelijk. De Brusselse workshop van het collectief Stalker/ON organiseert een publieke wandeling in samenwerking met specifieke doelgroepen.

**Fondé en 1995**, Stalker/ON stimule les interventions basées sur les pratiques spatiales de l'exploration, de l'écoute, des rapports créatifs avec l'environnement, ses habitants et leurs 'archives de la mémoire'. Ces processus visent à générer des relations sociales et environnementales qui sont auto-organisées et qui évoluent au fil du temps. La mise en place sensitive et dynamique des territoires et des communautés est toujours d'un accès aisé. Le workshop bruxellois organisera un trajet publique en collaboration avec des groupes cibles spécifiques.

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## COLLABORATIONS SAMENWERKINGEN

ART SCHOOLS | KUNSTHOGESCHOLEN |  
ÉCOLES D'ART

**Working with Brussels** art schools has been particularly important in the context of Tuned City Brussels. Sint Lucas Architectuur ('Resonances of a blind spot'), Erasmus Hogeschool RITS | Radio (audio atelier), Sint Lukas Transmedia ('Inner/Outer') and La Cambre (ENSAV) option Espace Urbain ('Inouïr Space Exploration') worked in parallel threads on semester projects in the first half of 2013. Four public workshops in relation to the festival topics were led by external tutors. In that connection, students and those interested actively joined the discussions about the festival framework during three public lectures which took place in WIELS, STUK and La Cambre.

Q-O2 also hosted two international workshops with students from the Royal Academy of Art (KABK), The Hague (NL) and The Braunschweig University of Art (HBK) (DE).

**De samenwerking met** Brusselse kunsthogescholen was bijzonder belangrijk in de context van Tuned City Brussels. Sint Lucas Architectuur ('Resonances of a blind spot'), Erasmus Hogeschool RITS | Radio (audio atelier), Sint Lukas Transmedia ('Inner/Outer') en La Cambre (ENSAV) option Espace Urbain ('Inouïr Space Exploration') werkten parallel aan semesterprojecten in de eerste helft van 2013. Vier publieke workshops met betrekking tot de festivalonderwerpen werden geleid door externe docenten. Studenten en geïnteresseerden konden actief deelnemen aan de discussies over de festivalthema's tijdens drie publieke lezingen die doorgingen in WIELS, STUK en La Cambre.

**La collaboration avec** les écoles d'art bruxelloises fut particulièrement importante dans

le contexte de Tuned City Brussels. Sint Lucas Architectuur ('Resonances of a blind spot'), Erasmus Hogeschool RITS | Radio (atelier son), Sint Lukas Transmedia ('Inner/Outer') et La Cambre (ENSAV) option Espace Urbain ('Inouïr Space Exploration') ont travaillé dans un sens parallèle via des projets semestriels durant la première moitié de 2013. Quatre workshops publics en rapport avec les thèmes du festival ont été conduits par des profs externes. Dans ce cadre les étudiants et les personnes intéressées ont activement rejoint les discussions reliées au canevas du festival à l'occasion de trois conférences publiques tenues à WIELS, STUK et La Cambre.

Een plek waar inwoners zich met elkaar verbonden voelen en betrokken zijn. Citizenne organiseert onder meer cursussen, debatten, ateliers en uitstappen waarbij de Brusselaars en hun dagelijks leven het vertrekpunt zijn. Hun activiteiten zijn er voor hen en door hen. Citizenne creëert voorwaarden en kansen om Brusselaars hun eigen project en ding te laten doen. Tijdens Tuned City Brussels nodigt Citizenne je uit om in groep het festival te komen ontdekken. De kunstenaars en organisatoren lichten onderweg het opzet toe.

**Citizenne œuvre** pour une ville de Bruxelles ouverte et en apprentissage en collaboration avec d'autres organisations, groupes et communautés. Un endroit où les habitants se sentent reliés et concernés. Citizenne organise entre autre des cours, des débats, des ateliers et des excursions lors desquels les Bruxellois et leur vie quotidienne constituent le point de départ. À l'occasion de Tuned City Brussels, Citizenne vous invite à venir découvrir le festival en groupe. Chemin faisant, les organisateurs et les artistes vous expliqueront leur objectif.

Student presentations

7 **Galerie Rivoli**

June 27, 14:00 – 19:00

June 29, 12:00 – 20:00

CITIZENNE

**Citizenne is building** an open and learning Brussels in collaboration with other organisations, groups and communities. A place where residents feel connected and involved. Citizenne organises, among others, courses, debates, workshops and trips, very much with the locals and their daily lives in mind. Their activities are there for them and by them. Citizenne creates conditions and opportunities for locals to carry out their own projects and do their own thing. During Tuned City Brussels, Citizenne invites you to come and explore the festival in group, with a word of explanation from the artists and organisers along the way.

**Citizenne bouwt** aan een open en lerend Brussel in samenwerking met andere organisaties, groepen en gemeenschappen.

Group Visit

June 29, 13:30 – 17:00

TICKETS €5 REDUCTION €2,5

INFO AND RESERVATIONS 02/203 08 00

info@citizenne.be · www.citizenne.be

BESSST

**BESSST (Brussels, silence** and tradition) is a community of practice of people who want to make the quiet side of Brussels accessible to as many residents and visitors as possible. They want to bring back wonder, pause and simplicity in the daily grind. bessst strives to raise the quality of life of

## TUNED CITY BRUSSELS ARCHIVE | ARCHIEF

city dwellers and all those who visit Brussels by showing them the way towards quiet places and practices. And by offering projects that purposefully create space to enjoy peace and quiet in the city.

**BESSST (Brussel, erfgoed en stilte)** is een praktijkgemeenschap van mensen die de stille zijde van stad voor zoveel mogelijk bewoners en bezoekers van Brussel toegankelijk wil maken. Ze wil verwondering, vertraging en eenvoud opnieuw tevoorschijn halen in de hectiek van alledag. bessst streeft ernaar de leefkwaliteit van de stadsbewoners en al wie Brussel bezoekt te verbeteren door hen de weg te wijzen naar stilteplekken en -praktijken. Hun projecten zorgen voor bewustwording van stilte- en rustbeleving in de stad.

**BESSST (Bruxelles, silence et patrimoine culturel)** est une communauté de personnes qui désirent attirer l'attention des habitants et des visiteurs sur les aspects plus silencieux, moins bruyants et oplus méditatifs de la ville et qui souhaitent partager ces expériences de sérénité urbaine avec d'autres habitants bruxellois, avec les utilisateurs de l'environnement urbain de la capitale, avec les visiteurs.

Bessst.be will include the Oto-date project from Akio Suzuki as one of the BESSST projects. SEE PAGE 27

### BNA-BBOT

**BNA-BBOT encourages** a large number of people to record their conversations about life in Brussels. The objective is to keep these sound recordings in a useful sound library with a view to distributing these in the broadest sense possible. BNA-BBOT has

made technical recording equipment available for this purpose, receives and collects testimonies that are subsequently archived and organised in a trilingual database. This is available online from [www.bna-bbot.be](http://www.bna-bbot.be) and currently contains more than 1,800 testimonies that date from 1999 to date.

**BNA-BBOT moedigt** een groot aantal mensen aan om hun gesprekken over het leven in Brussel te registreren. Het doel is om deze geluidsopnames te bewaren in een bruikbaar geluidsarchief en om dat zo breed mogelijk te verspreiden. BNA-BBOT stelt voor dit initiatief technisch opnamemateriaal ter beschikking, ontvangt en verzamelt getuigenissen die vervolgens gearhiveerd en georganiseerd worden in een drietalige databank. Deze is online beschikbaar op de website [www.bna-bbot.be](http://www.bna-bbot.be) en omvat momenteel meer dan 1800 getuigenissen. Ze dateren uit de periode van 1999 tot op heden.

**BNA-BBOT encourage** un grand nombre de gens à enregistrer leurs conversations sur la vie à Bruxelles. Le but est de conserver ces enregistrements dans des archives sonores pratiques à consulter et de les redistribuer à une échelle aussi large que possible. Pour cette initiative, BNA-BBOT met du matériel d'enregistrement technique à disposition. L'organisation reçoit et recueille des témoignages pour ensuite les archiver et les organiser dans une base de données trilingue. Celle-ci est disponible en ligne sur le site [www.bna-bbot.be](http://www.bna-bbot.be) et elle comprend à l'heure actuelle plus de 1800 témoignages. Ils datent de 1999 à aujourd'hui.

Zoë Irvine has made a start on the BNA-BBOT archives. SEE PAGE 38

**Art school Rrrs | Radio** and Constant vzw have committed to setting up an archiving experiment. The various festival events and activities are documented online and accessed according to the philosophy of living archive (open source). Except for documentation purposes, the archives can also be used as part of a workshop during the creation process, as well as a radio and even presentation platform. During Tuned City Brussels, the public can access audio-visual contributions, but also interviews with speakers and artists.

**Kunsthogeschool Rrrs | Radio** en Constant vzw engageren zich om in het kader van Tuned City Brussels een archiveringsexperiment te realiseren. De verschillende evenementen en activiteiten worden online gedocumenteerd en ontsloten volgens de filosofie van het living archive (open source). Behalve ter documentatie, fungeert het archief ook als werkatelier tijdens het creatieproces, evenals radio- en zelfs presentatieplatform. Tijdens Tuned City Brussels kan het publiek er naast audiovisuele bijdragen interviews vinden met relevante sprekers en artiesten.

**L'école supérieure** des arts Rrrs | Radio et Constant asbl s'engage, dans le cadre de Tuned City Brussels, à réaliser une expérimentation d'archivage. Les différents événements et activités du festival seront documentés en ligne et accessibles sur base de la philosophie de la 'living archive' (open source). Outre le but documentaire, les archives font également office d'atelier de travail durant le processus de création, ainsi que de plate-forme radiophonique, voire même de présentation. Pendant Tuned City Brussels, le public pourra retrouver, en plus de contributions audiovisuelles, des interviews avec des orateurs et artistes pertinents.

Composer and sound artist **JOANNA BAILIE** | GB was born in London. Her recent work includes chamber music, installation and music theatre and is characterized by the use of field recordings together with acoustic instruments. Her music has been performed by groups such as Ensemble Musikfabrik, L'instant Donné, EXAUDI, Ensemble Mosaik, Apartment House and the Ives Ensemble. She has been programmed at events such as the Venice Biennale, Huddersfield, SPOR Festival, Festival Reims Scènes d'Europe, Darmstadt and Ultima in Oslo. Together with Matthew Shlomowitz she runs Ensemble Plus-Minus. In 2010 she was the guest curator at the SPOR Festival in Aarhus.

**PIERRE BERTHET** | BE designs and builds sound objects and installations (steel, plastic, water, magnetic fields,...). He studied percussion with André Van Belle and Georges-Elie Octors, improvisation with Garrett List, composition with Frederic Rzewski and music theory with Henri Pousseur. Since 1988, he presents his works in exhibitions and solo performances in Holland, Germany, France and Belgium. The installations 'Extended drops' and 'Extended loudspeakers' belong – together with their multiple variations – to his best known works. Main shows of the recent years include Soundseing III (Westphal), Visual sounds (Cologne) or Audiograft Festival (Oxford). Since 2010 he regularly performs 'Galileo', a piece for five sounding pendulums by Tom Johnson.

**GERNOT BÖHME** | DE studied mathematics, physics and philosophy. His research and publications relate to time theory, classical philosophy, philosophical anthropology and science research. From 1965 he worked as scientific assistant at the University Hamburg and Heidelberg. In the period 1970–1977 he was scientific assistant at the Max-Planck-Institute in Starnberg specializing in the research of living conditions of the scientific-technical world. Between 1977–2002 he was professor of philosophy at the Technical University in Darmstadt. He acted as spokesman of the post-graduate college 'Technology and Society' (1997–2001), received the Denkbar-award for oblique think-

ing (2003) and became headmaster of the Institute for Practice of Philosophy in Darmstadt.

**FRANCESCO CARERI** | IT graduated in architecture. He is lecturer at the Architecture Department of the Roma Tre University. In 1995 he founded the urban art laboratory Stalker/Osservatorio Nomade, an interdisciplinary structure conducting research on the city through experiences of transurbance in open spaces and interaction with inhabitants. In 2009 he established Laboratorio Arti Civiche, an interdisciplinary research group looking for creative interactions between citizens and the built environment they live in. He currently focuses on informal urban settlements, exploring new possibilities of transformation through studies and proposals on the living conditions of Roma people in Italy and Europe.

The work of **KABIR CARTER** | US moves between performance and installation. He holds an MFA from the Milton Avery Graduate School of the Arts at Bard College where he was a Joseph Hartog Fellow. His work has been exhibited and featured at e.g. Galerija Škuc, Ljubljana (2011), Pist Interdisciplinary Project Space, Istanbul (2011), Inter Arts Center, Malmö (2010), Diapason Gallery, New York (2005, 2010) as well as other museums and art spaces throughout the United States and Europe. He has participated in festivals and biennials including CTM Festival (2011), Full Pull (2010), Performa (2007, 2009), SoundWalk (2006), Subtropics (2004, 2005) and Unsound New York (2010, 2011) and has received various commissions and awards.

**CHRISTOPH COX** | GB is professor of Philosophy at Hampshire College and a faculty member at the Center for Curatorial Studies (CCS), Bard College. He is the author of Nietzsche: Naturalism and Interpretation and co-editor of Audio Culture: Readings in Modern Music. He is editor-at-large for Cabinet magazine and his writing has e.g. appeared in October, Artforum, Journal of the History of Philosophy, The Wire, Journal of Visual Culture, Organised Sound, International Studies in Philosophy, The Review of Metaphysics and elsewhere. He has curated various exhibitions and currently prepares a

conceptual and historical book about sound art, experimental music and metaphysics.

**GUY DE BIÈVRE** | BE is a composer, musician, sound designer and sound art curator. His music has been commissioned and performed by musicians and various local as well as international organizations. As a composer and performer (guitar, lap steel and electronics) he focusses on open form composition. This was also the topic of his PhD (Brunel University, London). He performed internationally, both solo and with other musicians/composers. In addition, he is teaching and freelancing as a writer, sound engineer, sound designer and consultant. He was the curator of the audio art series Earwitness at CcnoA in Brussels | BE and of the Culture Mile in Enschede | NL. In 2002 he was mentored in sound walking by Hildegard Westerkamp.

**SYBILLE DELIGNE** | BE is currently studying in Espace Urbain at La Cambre in Brussels. Her works show an interest in both the limits of our perceptions and those of the space. For this purpose she applies and combines a wide range of mediums such as video, installation and sculpture. Passing the thresholds of the sensible with installations appealing from the visible to the palpable and the audible, her approach strongly questions and investigates the notion of perception.

**DOC-TEAM 62** is a transdisciplinary group co-operating on a common research project across discipline boundaries. Anamarija Batista | AT | BIH was born in Zenica and studied Art History at the University of Vienna and the Academy of Fine Arts as well as Economics at Vienna University of Economics and Business. Her research is about sound artists as urban planners. Szilvia Kovács | HU was born in Győr and is economist as well as sociologist. Her previous research focused on development of large urban areas and urban sprawl. At the moment she concentrates on the topic of the artist as urban planner. Carina Lesky | AT was born in Bludenz and studied English and American Studies at the University of Innsbruck and the Université Charles-de-Gaulle in Lille. She currently lives in



Vienna where she has been working in a project on 'Amateur Film Archeology'. Her research interests are ephemeral film, visual history, cultural and urban studies.

**PATRICK FARMER** | GB is an artist currently living in Oxford. Often highlighting discarded means, he attempts to make a supposed nothing of performance audible with the help of prepared drums, acoustic turntable, electronics or natural objects. He has performed at the National Galleriet in Stockholm, The Red Room in Baltimore and the I.c.a. in London and has been working together with – amongst others – Ryu Hankil, Will Guthrie, Robert Curgenvin and Dominic Lash. Patrick Farmer has published recordings with labels as Cathnor, Another Timbre, and Psykick Dancehall and currently co-runs the Compost and Height label.

**JOOST FONTEYNE** | BE initially organized contemporary music concerts. Gradually, his interest shifted towards sound art and sound installations. In 2002 he curated 'Audio Frames' dealing with the relation between sound and image. Afterwards, he started organizing exhibitions in public space dedicated to sound, at first entitled 'Happy New Ears' and later transformed into 'Klinkende Stad' as part of the Flanders Festival Kortrijk. He regularly invites artists to use the sound of the city of Kortrijk as the basis for their work. In addition, he is also a lecturer at Transmedia (Brussels), an advanced master program in arts, media and design.

**FELICITY FORD** | GB works across a wide variety of platforms to engage the public in new ways of hearing. Celebrating everyday life through a playful and imaginative focus on sounds and listening, she has particular interests in linking sounds with material culture, documentary sound-recording processes and listening as a way of exploring social contexts. Since completing her PhD in 2011 she finished several commissions including Sonic Wallpapers for the Museum of Domestic Design and Architecture, a film soundtrack for the Welcome Library and the BFI for a 1930s antenatal care film entitled Bathing & Dressing, Parts 1 & 2, and a knitted

sound system with accompanying composition. She co-runs Sound Diaries and works together with Valeria Merlini.

**ROBERTA GIGANTE** | IT studied Visual and Performing Arts in Venice and obtained a Master in Urban Space at La Cambre Espace Urbain in Brussels. She lives and works in Belgium since 2009 and mainly works in public space with focus on sound and attention for integrating existing situations. In her research she explores the relation between public space, image and sound. She is interested in places with characteristics of ambiguous social identification. Her work strongly focuses on evoking the resonant frequency of the different spaces and objects. Her initial drive to create art is connected to how universal feelings may be transmitted from one individual to the public and how the body of a performer can become one with an audience through art.

The work of **FLAVIEN GILLIÉ** | BE is dedicated to field recording. He often connects aspects of a particular place to the sound of the voice and snippets of memories. He elaborates his registrations and recordings until they become sonic landscapes that are suitable for presentations in concert or installation formats.

**ALEXIA GORYN** | BE is photographer. Her work often originates from places with specific histories or amongst local populations in Europe and Africa. With the images she collects and captures, she develops a discourse around a given location or territory. In 2012 she presented her exhibition 'Haren Visité' in Haren and in 2013 she will be presenting it in Brussels.

**DAVID HELBICH** | DE | BE studied composition and philosophy in Amsterdam and in Freiburg. Since 2002, he lives and works in Brussels. He created various experimental works on stage, on page, online and in public space. His trajectory moves between representative and interactive works, pieces and interventions, between conceptual work and actions. A recurrent interest is the understanding of an audience as active individuals and the search for an opening up of experiences in an artistically restricted space.

**MARTIN HOWSE** | GB is programmer, writer, performer and explorer. He founded the ap project in 1998 to implement a truly artistic operating system (OS) in its most expanded sense. This initiative included the ap02 distributed code-creation software developed in collaboration with V2 labs from Rotterdam. It also comprised the environmental computational work ap0201 that had been installed within the Mojave desert. In 2006 Martin Howse co-founded xxxxx, organizing one large-scale conference, a concert series in London (xxxxx) and the publication of the acclaimed xxxxx [reader]. From 2007 to 2009 he has hosted a regular workshop, micro-residency and salon series in Berlin, most recently under the banner of micro-research.

**ZOË IRVINE** | GB is an artist primarily working with sound. Her involvement with Bill Furlong's Audio Arts Magazine sparked a lifelong interest in the idea of conversation and voice as artefacts. Her projects range from carefully crafted individual pieces for radio and installation to conceptual platforms. Her large scale works include DIAL-A-DIVA, a global 24 hour live phone-cast concert which was part of Stavanger08 and the Magnetic Migration Music series of performances, radio programmes, artist books and participative events created using sound found cassette tape fragments. She is lecturer in sound art at DJCAD, University of Dundee, Scotland.

**CHRISTINA KUBISCH** | DE belongs to the first generation of sound artists. She studied music, painting and electronics. Trained as a composer, she has artistically developed techniques as magnetic induction to realize her installations. With her famous Electrical Walks she exposes the electromagnetic fields of the sound of cities. Since 1986 she has added light as an artistic element to her work with sound. Her work displays an artistic development which is often described as the 'synthesis of arts'. This is the discovery of acoustic space and the dimension of time in the visual arts on the one hand and a redefinition of relationships between material and form on the other. She received several grants and awards for her work.

**LUKAS KÜHNE** | DE is a sculptor. His creations have interdisciplinary contents and were shown in Europe, Iceland, Japan as well as North and South America. Current works are strongly dedicated to spatial and acoustical impacts. There to mention is CROMATICO – a visual sensation of the chromatic scale – in Tallinn | EE as well as TVISÖNGUR – a visualization of the five-tone harmony – in Seydisfjörður | IS. Those impressive sculptures offer an acoustic experience that can be explored by the visitor. Since 2005 he is in charge of the interdisciplinary and experimental format 'Form and Sound' which he founded. It operates within the Faculty of Arts in Montevideo | UV, the place where he currently lives.

**BRANDON LABELLE** | US | DE is an artist, writer and theorist. His artistic work explores questions of social life and cultural narratives, using sound, performance, text and sited constructions. This results in situational and contextual projects that create forms of intervention in public spaces, acts of translation and archiving, as well as micro-actions aimed at the sphere of the (un)common. He is also an active lecturer and researcher. His artistic work has – for example - been presented at the Whitney Museum, Sonic Acts, Tuned City or the Netherlands Media Art Institute. He is the author of Diary of an Imaginary Egyptian, Acoustic Territories: Sound Culture and Everyday Life and Background Noise: Perspectives on Sound Art. He lives in Berlin and works at the Bergen Academy of Art and Design.

**YURI LANDMAN** | NL is an experimental instrument builder and musician. He has made innovative custom guitars and related instruments for leading groups including Liars, Sonic Youth, Half Japanese, Enon, Melt-Banana, Micachu & The Shapes and The Go! Team. He also specializes in instrument-making workshops including the Home Swinger project, a Gesamtkunstwerk consisting of a DIY-workshop where people build their own electric instrument combined with an ensemble performance with the participants.

**LISA LAPIERRE** | FR is photographer and visual researcher. She is currently based in Brussels and following classes at La Cambre School of Visual Art. After her graduation in Literature and Cinema, she moved to Bulgaria for volunteer work in art therapy. Her work often reflects a focus on teenagers and generational issues. She is also working on the visualization of dance performance and relationship between the body, the movement and space.

**OKKYUNG LEE** | KR | US has been developing her own style in contemporary cello performance and improvisation. Using her classical training as a springboard, she currently incorporates jazz, sounds, Korean traditional music and noise with extended techniques. Since moving to New York in 2000, she has performed and recorded with numerous artists such as Derek Bailey, Jaap Blonk, Nels Cline, Anthony Coleman, Shelley Hirsch, Christian Marclay, Jim O'Rourke or Marina Rosenfeld. She has released several albums including Noisy love songs (for George Dyer) and Nihm on Tzadik or The bleeding edge with Evan Parker and Peter Evans on Psi as well as a duo LP Anicca with Phil Minton.

**DAVID MARANHA** | PT and **PATRÍCIA MACHÁS** | PT are both architects and musicians working and living in Lisbon. Along with their work in architecture, they are both part of the current formation of 'Osso Exótico'. Maranha started to develop his work as a musician in the mid-1980s. In 1989 he created the experimental group 'Osso Exótico' along with André Maranha, Bernardo Devlin and António Forte. With a regular and extensive live and recorded activity in Portugal and abroad, the ensemble utilizes a range of mainly acoustic, often modified, instruments. With glass harmonica, piano strings, percussion or violin the ensemble creates drone and at times mystical as well as psychedelic ambiances. In addition, the duo works as architects creating public buildings such as museums, schools, senior residences and cemeteries.

**MATTIN** | ES is an artist from Basque Country associated with laptop improvisation and noise. His exploration of sound is rooted in contrast,

testing the oppositions between noise and silence, between extreme high and low volumes and between the digital and physical sounds of the computer. He uses the laptop as an instrument and has recently developed an interest in the use of free software for improvisation. He also makes short, silent films that are politically engaged. In addition, he is a theorist and has written extensively about improvisation, free software and anti-copyright. He runs the experimental record label W.m.o./r and the net label Desetxea. He has released over 40 CDs on labels around the world.

**KOBE MATTHYS** | BE obtained a master in fine arts at Städelschule für Bildende Künste in Germany. In 1992 he founded Agency, an agency for quasi creations. He conducts a long term research on the practices of re-appropriation and the public domain. He lives and works in Brussels.

**VALERIA MERLINI** | IT is a Berlin based sound artist, turntablist, DJ and curator. After completing her Architecture study in Florence, she obtained a Master's degree in Sound Studies at UdK, Berlin. Her work explores everyday sounds within an urban context through an interdisciplinary and critical approach. She is co-founder of Studio Urban Resonance, she is member of the Italian label Burp Enterprise and co-runs Staalplaat Radio. As a DJ she focuses on experimental electronic music, constantly extending the conventions of turntablism, musique concrète, free improvisation and composed music. She was the director of Museruole Festival (2012) and has participated in numerous international events and exhibitions.

**TIMOTHY MORTON** | US studied English literature at Oxford and then did postdoctoral work at Princeton. He is the author of over eighty essays on philosophy, ecology, literature, food and music. He gives lectures around the world on literature, ecology, philosophy, and culture. Morton is currently writing Dark Ecology and Buddhaphobia. He is the author of 'Realist Magic: Objects, Ontology, Causality', 'Hyperob-jects: Philosophy and Ecology after the End of

the World', 'The Ecological Thought' and 'Ecology without Nature'. He has published seven other books, all of which are about issues and authors in the Romantic period (Frankenstein, Percy Shelley, Romantic-period food and eating, radicalism). Currently he is Rita Shea Guffey Chair in English at Rice University.

**RIE NAKAJIMA** | JP | GB is a Japanese artist based in London. Her work originates from sculptural questions which take form in time and space as experienced by the individual audience. She uses sounds, audio materials, kinetics, instruments, toys, found/domestic objects, architectural elements and the environment. All this is most often combined in direct response to the unique context of individual situations and places. She studied art history and aesthetics at the Tokyo National University of Fine Arts and Music, sculpture at Chelsea College of Art and Design and Slade School of Fine art.

**MARGAUX NESSI** | BE graduated in scenography at the National School of Visual Arts of La Cambre. She currently works for theater, film and museums and created for example the set design for La Maison dans la Forêt of the theatre company Welcome to Earth. She also designed masks for the film Never Die Young of Pol Cruchten and conceptualized the scenography of the exhibition of 'Haren Visite'.

**UDO NOLL** | DE is media artist and applied scientist for media technology. He lives in Berlin and Cologne. After graduating in film, photography and media technology at the University of Cologne, he has worked as an artist and media professional in numerous international projects and exhibitions such as documenta 10 (Kassel), FriArt Center of Contemporary Art (Fribourg), Palais des Beaux Arts (Brussels), World Wide Video Festival (Amsterdam), ZKM (Karlsruhe), PS1 (New York) or Einstein Forum (Potsdam). He has been the founding and executive director of Dom (digital online media), an agency for media applications between culture and commerce. In 2007 he founded radio aporee, an open and collaborative platform for the research on sound, art and space in mixed realities.

**AKI ONDA** | US is an electronic musician, composer and visual artist. He was born in Japan and currently resides in New York. He is particularly known for his Cassette Memories project. These works are compiled from a 'sound diary' of field recordings collected by himself over a span of two decades. His preferred musical instrument is the cassette Walkman with which he captures field recordings as well as performs manipulations. In recent years, he often works in interdisciplinary fields and collaborates with filmmakers, choreographers and visual artists. For example, he has collaborated with Michael Snow, Ken Jacobs, Alan Licht, Akio Suzuki, Lionel Marchetti, Linda Sharrock and others.

**LEE PATTERSON** | GB is as sound artist primarily concerned with the sound of things. His work creates a meaningful dialogue between looking and listening. He attempts to understand elements of his surroundings and culture through the act of listening with both the aided and the naked ear. The related use of sound recording as a method to educate perception has led to a variety of projects scattered across various disciplines. Some examples include collaborations with Luke Fowler, David Toop, Rhodri Davies, Lucio Capece and Vanessa Rossetto amongst others. His solo and collaborative works have appeared on UK tv, Bbc Radios 3 and 4, Resonance FM and on radio stations worldwide.

**MARINA ROSENFELD** | US is known equally as a composer of large-scale performances and an experimental turntablist working with hand-crafted dub plates. She has been a leading voice in the increasing hybridization between the domains of visual art and music. She has created chamber and choral works, a series of acclaimed 'orchestras' for floor-bound electric guitars, various quasi-sculptural scenarios as well as works notated in video and a series of installation/performance works. Her work has been widely presented throughout Europe, North America and Australia. She received her BA in Music from Harvard and an MFA from the California Institute of the Arts, where she studied with composer Morton Subotnik and conceptual artist Michael Asher.

The work of **DAWN SCARFE** | GB includes site specific installation, performance and field recording. It uses resonating glass instruments to explore interferences between the senses and help 'tune into' ephemeral aspects of our surroundings. Her 'Listening Glasses' stratify the sound of urban streets into musical tones. The sound installations 'Lenses' and 'Tuning to Spheres' use wine glasses as resonators to re-sound audio from small speakers. Recent exhibitions include ZKM (Karlsruhe), TONSPUR (Vienna), La Casa Encendida, Madrid and Café Oto, London. Dawn Scarfe is currently artist in residence with Forestry Commission England and Sound and Music. She has a PhD in Sonic Arts from Goldsmiths University, London.

**WILL SCHRIMSHAW** | GB is an artist and researcher from Wakefield based in Liverpool. Often working with sound amidst a larger vibrational continuum, his work is broadly concerned with the subliminal influence of backgrounds, ambiances and atmospheres with the often imperceptible determinants of space and place. In 2011 he completed a PhD in Philosophy and Architecture at Newcastle University. This work focuses upon ideas of acoustic space and auditory influence within architectural and artistic practice. He teaches courses on sonic interaction and sound design and has completed a number of residencies, solo and group exhibitions, performances and workshops across the globe.

Percussionist **ROBYN SCHULKOWSKY** | US is a world-renowned experimental music performer and composer engaged in continuous exploration of new sound dimensions and development of new and unusual instruments. She has dedicated herself to revealing the wonders of percussion to people all over the world. She premiered and recorded some of the most important percussion works of the 20th and 21st centuries, working with pioneering composers such as Karlheinz Stockhausen, Kevin Volans, John Cage, Morton Feldman and Iannis Xenakis. She has been presenting their works throughout the former Soviet Union, Africa, South America, Asia and at major European music festivals.

**HILLEL SCHWARTZ** | US is a poet, translator, case manager and independent scholar who has published widely on topics in cultural history. His most recent opus is Makingakio Noise from Babylon to the Big Bang and Beyond. During the 1990s he worked as Senior Fellow at the Millennium Institute on strengthening ties among groups using the turn of the millennium as a prompt for concerted action toward a more sustainable world. He contributed to the design of the most widely heralded theme pavilion 'Planet of Visions' at Expo 2000 in Hannover. With a PhD in European History and History of Religions from Yale, he has lectured at the Southern California Institute of Architecture and is currently a Visiting Scholar at UC San Diego.

**STALKER/ON** | IT is a collective subject, found in 1995. It engages research and actions within the landscape with particular attention to the areas around the city's margins and forgotten urban space as well as abandoned areas or regions under transformation. Stalker/ON promotes interventions based on the spatial practices of exploration, listening, relation and on creative interactions with the environment, its inhabitants and their 'archives of memories'. These processes aim to generate social and environmental relations that are self-organized and evolve over time. They promote knowledge sharing, collaborative projects and raise the awareness of communities towards their territory and their cultural environment.

**AKIO SUZUKI** | JP is known as a pioneer of sound art. His journey as an artist began in 1963 with a performance at Nagoya station where he threw a bucket full of junk down a staircase. The inspiration behind this performance - the idea that if one were to hurl an object down a stairway, a pleasant rhythm might be the result - enhanced the desire to 'listen' as its subject. The passion for listening has remained a constant in his work that has been presented by European and Asian festivals and museums. Although profoundly rooted in certain cultural codes of his native Japan, Suzuki feels equally drawn to Western culture. In addition, he feels strongly connected with nature and states that 'nature is my teacher'.

**JEAN-PAUL THIBAUD** | FR is sociologist and urban planner. His field of research covers the theory of urban ambiances, ordinary perception in urban environment, social anthropology of sound and sensory ethnography of public places. He has directed the Cresson research laboratory and is currently the co-director of the International Ambiances Network. Jean-Paul Thibaud has published numerous papers on urban ambiances and has co-edited various books on this field of research.

The research areas of **SHELLEY TROWER** | GB lie in the 19th and 20th centuries literature and culture. Specific interests include the relationship between literature and science, place and nation, sound studies, oral history and most recently reading too. Her first monograph Senses of Vibration is an investigation into how vibration took on key importance in many areas of the 19th century literature and culture, signaling a change in how people thought about the world and their own bodies and minds. She has recently extended this work into the 20th century with a collection, Vibratory Modernism, edited with Anthony Enns. Her interests in oral history, place and nation have taken shape in various publications.

**WESSEL WESTERVELD** | NL uses the pseudonym 'der Wexel' when he releases his installations. His sculptures and installations are inspired by his passion for mechanics. The straightforwardness of his machines represents a reaction to the boring, abstract and invisible mode of operation of microelectronics. In order to focus on the beauty of the technical elements he discards the function. In his work the function does not determine the shape of an object as is the case in applied mechanics. Using this method, he created work that consists solely and purely of mechanics without any discernible function. Subsequently he added the dimension of mechanical sound to his installations.

**FRANZISKA WINDISCH** | DE lives and works in Cologne and Brussels. She studied fine arts at the Academy of Media Arts Cologne, Bezalel Academy of Arts and Design Jerusalem and

Städelschule Frankfurt/Main. In 2010 she graduated in Audiovisual Media at the Academy of Media Arts Cologne. Her work concentrates on the recording of movement in time and space in the sense of formalization and transfer. Various aspects of those translation practices are investigated in audio-visual installations, concerts and site specific performances.

**DAVID ZAGARI** | FR was trained in contemporary dance at the Conservatoire National Supérieur de Musique et de Danse de Lyon. He collaborated with various international companies such as Philippe Saire (CH), Jorge Garcia (BR), Willy Dorner (AU) or Jemima Hoadley (UK). As from 2008 he started to work with live performances and collaborated with Annie Vigier and Franck Apertet (FR) as well as Alessandra Coppola. In addition, he obtained a postmaster in performative arts in a pass with a research on smells. His work currently questions aspects of territory, identity and the frames of (re)presentation within the context of the 'urban space'.

**ZENIAL** is the artist name of **LUKASZ SZALANKIEWICZ** | PL. He is sound designer, historian and curator and has been identified with Sanok, Cracow and lately Poznań. His work ranges from sonic research to audiovisual performances and interactive installations. In addition, he is co-founder of the AudioTong label, a platform for experimental music and sound art operating from Krakow since 2005. He is a member of the Polish Society for Electroacoustic Music and has taken part in international festivals. In his work, he concentrates on sound explorations, audio-visual performances and interactive installations. Apart from typical music activity, Zenial has been engaging himself into promoting Polish artists in the country and abroad.

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