

radioCona:0.2425

program curated by Elena Biserna

Statement, short version:

Considering field recording and soundscape composition as critical practices, this program presents a series of works that undermine the transparency of recordings to highlight the artist's presence, agency and/or posture in relationship with specific sociocultural territories, layers of local and global histories, urban dynamics or geopolitical issues. The selection aims at emphasizing the both subjective and active nature of recording and editing sound, as well as their metaphorical and literal potential to give voice to different territorial, cultural, collective and individual narratives and counter-narratives.

Gilles Aubry, *The Amplification of Souls* (2014), 30:09

An audio essay on the amplified new charismatic religious practices in Kinshasa, Democratic Republic of Congo. The piece combines various sound sources including excerpts of a soul deliverance service, the preparation and performance of an evangelization campaign, prophet Libambu's video archive of previous campaigns as well as Nigerian Nollywood and Western horror movie soundtracks recorded in "slum movie theaters" in the city. The essay focuses on the use of powerful sound amplification systems – an essential element contributing to the constitution of new "(post-)modern religious identities" – and aims to re-articulate acoustically the cultural and aesthetic complexity of the religious discourse in this context. www.earpolitics.net/

Emeka Ogboh, *Lagos Soundscape* selection (2016), 22:04

A selection from *Lagos Soundscape*, an archive of field recordings collected by Emeka Ogboh in his city, Lagos, since 2008. The recordings explore ways of understanding the city as a cosmopolitan space with its unique character and consider the history and aural infrastructure of the Nigerian metropolis. www.emekaogboh.com/
www.lagossoundscape.com/

Simohammed Fettaka, *La révolution de dimanche (The Sunday Revolution)* (2011), 5:48

A sound creation that mixes a recording of the call to prayer with a call for change, in the wake of the Arab Spring. <http://www.fettaka.com>

Georg Klein, *Le Due Forze di Taranto* (2014), 8:40

Audio materials from a site-specific installation dealing with the conflicts in Taranto, South-Italy, a city trapped between two forces: the steel and petrochemical industry and the NATO's military port. Both pollute the air, the ground and the sea and restrict people's lives through walls and forbidden areas, but are also the main employers in the city. The piece – a collage made out of field recordings and of an interview with a steel worker and political activist – highlights these conflicts while keeping alive the voice of resistance and of change. <http://www.georgklein.de/>

Anna Raimondo, *In Between* (2013), 14:47

A radio version of a multi-channel urban installation made at Sporobole Art Center in Sherbrooke (CA). The piece is based on recordings of Sporobole's doors and windows (fissures, hinges, surfaces) made using an array of different microphones and techniques to capture a combination of both recognizable and abstract sounds. *In Between* questions and re-imagines the relationship between private and public space, looking for intermediate acoustic spaces. <https://annaraimondo.wordpress.com/>

Christopher DeLaurenti, *Fit the Description (Ferguson, 9-13 August 2014)* (2015), 31:13

A sonic meditation on multiple live video and social media streams from the protests erupted in Ferguson on August 9, 2014, after the killing of Michael Brown, a young African-American man, by Ferguson Police Department officer Darren Wilson. By combining different and sometimes contradictory perspectives with multiple and terraced audio fidelities, this work not only helps listeners to navigate often unstable and turbulent polyphonic viewpoints, but also continually affirms its own artificial and poetic construction. <http://del Laurenti.net/>

Raed Yassin, *CW tapes* (2005), 24:10

A *musique concrète* piece based on the Lebanese Civil War Sound Archives. Sounds are taken from radios, private collections and field recordings. <http://www.raedyassin.com/>

Justin Bennett, *The Well* (2007), 53

At the surface of the city with its noises of traffic, music and amplified voices, we put our ear to the ground and descend into the depths of a hidden city. A city of holes, pipes, wells and tunnels, but also layers of history, hidden power structures, clandestine economies, fault lines in the bedrock, the dreams and hopes of its inhabitants. *The Well* is a personal journey through layers of narrative, memory, sounds and music constructed from sounds recorded in Istanbul – an attempt to uncover the secret well that lies deep under the city. <http://www.bmbcon.demon.nl/justin/>

Jacob Kirkegaard, *Ears of the Other* (2012), 14:51

A series of twelve compositions of one minute each, made from field recordings collected in Ethiopia, where the artist asked twelve people to describe their favourite sound and recorded it with them. The work aims to listen with the ears of the others, to hear what other people hear and pay attention to. <http://fonik.dk/>

katrinem, *hörstück* (2013), 24:59

A radio piece that portrays the walkability of the cities Basel, Mulhouse and Karlsruhe, with a perspective switching between moving through the space oneself and being paused in attention. The sequence is determined by how the artist visited the cities. In Basel the moving step is her own audible stride, which reveals the interplay of sound event and surrounding architecture; in Mulhouse the pulse of the katrinem's steps are abstracted to sine tones, while in Karlsruhe they shift into an audible "body pulse", which marks the subtle jolting of the body at every step. <http://www.katrinem.de/>

wr, *border sounds* (2005), 71:83

Part militant inquiry, part audio *dérive*, *border sounds* was realized during a five week journey along the eastern border of the European Union in the summer of 2001, travelling from the Adriatic to the Baltic Sea. While tracing the borderline demarcating the territory of “Fortress Europe”, wr collected hours of field recordings and made contact with different institutions and individuals who work along, through and for the border. Composed from field recordings and interviews, *border sounds* forces the larger question of how might soundscapes inform and interrogate political process.