

radioCona | temporary project radio for contemporary arts | projektna občasna radijska postaja za sodobno umetnost | www.cona.si/radio

Radio Arts Space, international sound art and radio art exhibition / FM 88.8 MHz, Ljubljana, stream on www.radiocona.si, ŠKUC Gallery: 7 – 16 December 2011

Radio Arts Space, mednarodna razstava radio art in sound art del / FM 88.8 MHz in spletno oddajanje na www.radiocona.si, Galerija ŠKUC: 7. – 16. december 2011

Lokacije / Venues: FM 88.8 MHz, <http://www.radiocona.si/>, ŠKUC Gallery Ljubljana

Poslušalnice / Listening room:
ŠKUC Gallery, Pixelpoint, Ljubljana Marketplace, MP3 rental

radio partnerji / radio partners:
radioCona, Novi Radio Beograd, Ram Live Roma, NAWG New York, CoLaboRadio Berlin

kolofon / colophon

produkcija / production: Cona zavod za procesiranje sodobne umetnosti/ CONA Institute for contemporary arts procesing

umetniški vodji projekta / artistic directors: Irena Pivka, Barne Zorman, vodja projekta / project manager: Jasmina Založnik, prevodi in lekture / translations and proofreading: Andraž Golc, Aljaž Maher, produkcija zvoka / audio mastering: Brane Zorman, Marko Trstenjak, video dokumentacija / video documentation: Maša Nonkovič, Boštjan Majcen, glasnica / voice Jelena Ličanin

partnerji / partners: KIOSK Contemporary art platform (SR), NRBG Novi Radio Beograd (SRB), Zerinthya RAM LIVE (IT)

razstavo so podprli / supported by: European Cultural Foundation (ECF), Ministrstvo za Kulturo RS, Goethe Institut, Avstrijski kulturni forum, JSKD (Javni sklad RS za kulturne dejavnosti), Galerija ŠKUC Ljubljana, RTV SLO oddajniki in zveze.



REPUBLIC OF SLOVENIA
MINISTRY OF CULTURE



Sreda, 7. 12. 2011 / Wednesday, 7 December 2011

12:00 / 12:00 a. m. Ali obstaja "mrtvi (v)eter"? / Is there such a thing as "dead air"?, Milica Pekič (Carlos Noronha Feio, Luke Munn, Magali Daniaux and Cédric Pigot, Mark Vernon, Renata Padovan)

15:30 / 3:30 p. m. Prizadevanje o zvoku / Endeavours of sound, Tevž Logar (HAK. Lo-Fi Record collective (Denis McCarty, Anton Mobin & Ayato), Jason Bolte, Michael Bates, David Fyans, François Martig, Luke Munn, Matthias Meyer and Ingo Gerken)

18:30 / 6:30 p. m. Radio Mirror / Radio Mirror, Maria Papadomanolaki, (Aki Onda, Ed Bear and Lea Bertucci (TwistyCat), Kabir Carter, Maria Chavez, The Propagations, Zach Layton)

20:00 / 8:00 p. m. Robert Sakrowski / An Acoustic Journey Through YouTube

live, Škuc Gallery

21:00 / 9:00 p. m. Ilari Valbonesi / Ultra Disco

live, Škuc Gallery

Četrtek, 8. 12. / Thursday, 9 December

12:00 / 12:00 a. m. Manja Ristić, (Alja Piry, Hainer Wörmann, H. A. K. Lo-Fi Record collective (Denis McCarty, Anton Mobin & Ayato), Irad Lee, Jason Bolte, Lee Fraser, Mario Verandi, Mark Vernon, Mikael Fernström and Sean Taylor (a. k. a. Softday), Phillip Tesner (a.k.a. Renset), Sol Rezza)

16:20 / 4:20 p. m. Značka / Tag, Brane Zorman, (Aaron Nemeč, Agnieszka Waligorska and Pekka Siren, Alexander Baker, Automating, Daniel Blinkhorn, Emiliano Zelada, Felipe Rizzo Prux a. k. a. F. R. Prux, Henry Gwiazda, Inko Martin Mancisidor, Maja Delak and Luka Prinčič, Mary Kate Bukowski, Michael Bates, Steve Bradley, Vasja Progar, Marko Batista and Nataša Mušević)

Petek, 9. 12. / Friday, 9 December

12:00 / 12:00 p. m. Radio Mirror / Radio Mirror, Maria Papadomanolaki

13:30 / 1:30 p. m. ULTRA DISCO / ULTRA DISCO, Ilari Valbonesi (Matthias Meyer and Ingo Gerken, Marcelo Sahea, Lee Fraser, David Fyans, Joana Estevao, Mathieu Werchowski, Scott Danek, Jeff Gburek, James Andean, Sturqen, Tom Bogear)

18:00 / 6:00 p. m. vodstvo po razstavi / kuratorji / Curators' speech (exhibition tour) and discussion *live, Škuc Gallery*

20:00 / 8:00 p. m. Maria Papadomanolaki Širjenje obrabe v harmoniji / Detrital Propagations in Harmony *live, Škuc Gallery*

Sobota, 10. 12. / Saturday, 10 December

11:00 / 11:00 a. m. radioCona intervencija / radioCona intervention,

live, Tržnica Ljubljana

12:00 / 12:00 a. m. Ali obstaja "mrtvi (v)eter"? / Is there such a thing as "dead air"?, Milica Pekič

15:30 / 3:30 p. m. Prizadevanje o zvoku / Endeavours of sound, Tevž Logar

Nedelja, 11. 12. / Sunday, 11 December

12:00 / 12:00 p. m. Manja Ristić

16:20 / 4:20 p. m. Značka / Tag, Brane Zorman

Ponedeljek, 12. 12. 2011 / Monday, 12 December

12:00 / 12:00 p. m. Radio Mirror / Radio Mirror, Maria Papadomanolaki

13:30 / 1:30 p. m. ULTRA DISCO / ULTRA DISCO, Ilari Valbonesi

17:40 / 5:40 p. m. An Acoustic Journey Through YouTube, Robert Sakrowski

Torek, 13. 12. / Tuesday, 13 December

12:00 / 12:00 p. m. Ali obstaja "mrtvi (v)eter"? / Is there such a thing as "dead air"?, Milica Pekič

15:30 / 3:30 p. m. Prizadevanje o zvoku / Endeavours of sound, Tevž Logar

18:00 / 6:00 p. m. predavanje / lecture, Elisabeth Zimmermann / curated by ...

live, Škuc Gallery

20:00 / 8:00 p. m. live skype performance by Brane Zorman with selected artists

live, Škuc Gallery

Sreda, 14. 12. / Tuesday, 14 December

12:00 / 12:00 p. m. Manja Ristić

16:20 / 4:20 p. m. Značka / Tag, Brane Zorman

Četrtek, 15. 12. / Tuesday, 15. December

12:00 / 12:00 p.m. Radio Mirror / Radio Mirror, Maria Papadomanolaki

13:30 / 1:30 p. m. ULTRA DISCO / ULTRA DISCO, Ilari Valbonesi

17:40 / 5:40 p. m. An Acoustic Journey Through YouTube, Robert Sakrowski

Petek, 16. 12. / Tuesday, 16. December

12:00 / 12:00 p.m. Ali obstaja "mrtvi (v)eter"? / Is there such a thing as "dead air"?, Milica Pekič

15:30 / 3:30 p. m. Prizadevanje o zvoku / Endeavours of sound, Tevž Logar



PROGRAM / PROGRAMME

7. - 16. 12. 2011, 12:00 – 19:00
radioCona FM 88.8 MHz in www.radiocona.si
program Radio Arts Space / Radio Arts Space programming

Sreda, 7. 12. 2011, 20:00, Galerija ŠKUC / Wednesday, 7 December 2011, 8:00 p. m., Škuc Gallery
Otvoritev in dogodka v živo: / Opening and live events:
Robert Sakrowski / An Acoustic Journey Through YouTube
Ilari Valbonesi / Ultra Disco

Petek, 9. 12. 2011, Galerija ŠKUC / Friday, 9 December 2011, Škuc Gallery
18:00 / 6:00 p. m. vodstvo po razstavi / kuratorji / Curators' speech (exhibition tour) and discussion
19:30 / 7:30 p. m. prigrizek / snacks
20:00 / 8:00 p. m. Marija Papadomanolaki / Detrital Propagations in Harmony
Petra Kapš / piska v živo / performative writer

Sobota, 10. 12. 2011, 11:00, Tržnica Ljubljana / Saturday, 10 December 2011, 11:00 a. m.
radioCona intervencija / radioCona intervention

Nedelja, 11. 12. 2011, 11:00, Galerija ŠKUC / Sunday, 11 December 2011, 11:00 a. m., ŠKUC Gallery
delavnica / workshop Robert Sakrowski / Building a YouTube-based Acoustic Net Piece
vodstvo po razstavi za otroke / exhibition tour for children Irena Pivka

Torek, 13. 12. 2011, Galerija ŠKUC / Tuesday, 13 December 2011
18:00 / 6:00 p. m. Predavanje / lecture Elisabeth Zimmermann / curated by ...
19:30 / 7:30 p. m. live skype performance by Brane Zorman with selected artists

2. – 9. 12. 2011, Pixxelpoint, Nova Gorica / 2 – 9 December 2011
Radio Arts Space: Poslušalnica / Radio Arts Space: Listening room

21. – 23. 11. 2011, javni prostori v središču Ljubljane /
public spaces in the city center, 21 – 23 November 2011
delavnica / workshop Torsten Michaelson (Ligna) / Radio and Public Space Performing/Nonperforming

Robert Sakrowski / Akustično popotovanje po YouTube An Acoustic Journey Through YouTube

Kot značka je spletno mesto CuratingYouTube.net prisposodba za raziskovanje fenomena Spleta 2.0 (Web 2.0), in sicer na primeru spletnega portala za deljenje videoposnetkov YouTube. Različni pristopi in gledišča do omenjenega fenomena, omogočajo spletnemu mestu CuratingYouTube.net, da se na njem nahaja veliko raznolikih projektov. Na podlagi predpostavke, da sta se medmrežje in realni svet združila do te mere, da več ni mogoče potegniti ločnice med virtualnim svetom in realnim življenjem, bi lahko trdili, da je delo v medmrežju hkrati tudi obdelava medmrežja in posledično tudi realnega življenja. Kuratorstvo pomeni izbiro, da razstavimo in ohranimo.

As a label CuratingYouTube.net stands for the exploration of the Web 2.0 phenomena on the example of the online video-sharing portal, YouTube. Approaching the phenomena from different angles and views, CuratingYoutube.net comprises of a variety of projects. Based on the assumption that the fusion of the net and real life has progressed to an extent where there is no difference between the virtual and real life, one could say, that work in the net is also work on the net and therefore real life. Curating means choosing to be exhibited and preserved.

Wednesday, 7 December 2011, 8:30 p. m.

Ilari Valbonesi / ULTRA DISCO

Ko poslušalci postanejo ko-selektorji / When Listeners Become Co-Selectors

> Joana Esteve, *Contact* > Ingo Gerken, *The Gravity of invention* > Luke Munn, *Dead Air* > Inko Martin Mancisidor, *Despaired Duet* > Caroline de Lannoy *Deep skin* > James Andean, *Mahtava* > Jason Bolte, *And Death ... for fixed media* > Jeff Gburek, *Astral weeds* > Joey Moran, *Re-radio* > Joh Panther, *Scherzophobia* > Marcelo Sahea, *Máquina como se fosse* > Marcus Neves, *Sobre todos os sons* > MRT (Mihajlo Obrenov) *Dusk* > Panayiotis A. KOKORAS, *Anechoic Pulse* > Lee Fraser, *Narrows* > Mary Kate Bukowski, *Sleep Four* > Timothy Roy, *Ghosts of Cluny* > Paul Amlehn, *Blood of Union* > Renset - aka Phillip Tesner *A safe Place for Butterflies* > Scott Danek, *Phone *3 4 > Sol Rezza, *The year of the Rabbit* > Svetlana Maraš, *Poetica micro-mix* > Mathieu Werchowski, *BO T 4 3* > Tom Bogaert, *Black Noise* > Aaron Nemeč, *P***ronoun Trilogy* > Rastko Lazic, *Ton*

Wednesday, 7 December 2011, 9:00 p. m.

Maria Papadomanolaki Širjenje obrabe v harmoniji / Detrital Propagations in Harmony

Proučuje muzikalčnost v kratkovalovnih radijskih prenosih, kombiniranih s plastmi zvočnih odkruškov iz mojega osebnega zvočnega arhiva/knjžnice.

Explores the musicality behind short-wave radio transmissions combined with layers of sonic detritus taken from my personal sound library.

Friday, 9 December 2011, 8:00 p. m.

Brane Zorman

live skype performance by Brane Zorman with selected artists

Tuesday, 13 December 2011, 7:30 p. m.

Petra Kapš piska v živo / performative writer

47 (8)>(7) tekstualnih fragmentov za Radio Art Space

osebni računalnik, pisalni stroj, nalivno pero (posvečeno Friedrichu A. Kittlerju ter njegovim esejem Gramofon Film Pisalni stroj)

Akt pisanja v živo kot in-situ procesiranje poslušanja namenjenih umetniških del ter nastopov v živo.

47 (8)>(7) of textual fragments for Radio Art Space

a personal computer, a typewriter, a fountain pen (a homage to Friedrich A. Kittler and the essays from his book: Gramophone Film Typewriter)

The act of live writing as an in-situ processing of art works originally intended for listening and live performance.

predavanja / lecture

Elisabeth Zimmermann / curated by ...

Serijski v etru (radijskem in spletnem) predvajanih razstavnih del mednarodne radijske umetnosti.

http://kunstradio.at/PROJECTS/CURATED_BY/index.html

A series of aired/online exhibitions of international radio art. http://kunstradio.at/PROJECTS/CURATED_BY/index.html

Kratek pregled desetletne zgodovine Kunstradia, urejen po serijah. Kunstradio je pričel oddajati v maju leta 2001 in sedaj šteje skupno že 18 epizod. Ö1 Kunstradio – Radiokunst deklarira nekatere izmed terenskih prenosov v etru in na spletu za razstavne prostore mednarodne radijske umetnosti. Radijskim umetnikom z različnimi umetniškimi in teoretičnimi ozadji je bilo naročeno, da razvijejo koncept in dizajn za vsako izmed razstav. V svojih projektih poskuša kurator, v sodelovanju z izbranim umetnikom, izpostaviti različne vidike sodobne radijske umetnosti, za katere meni, da so pomembni in zanimivi.

A short overview of the ten-year history of Kunstradio sorted by individual series. It started broadcasting in May 2001 and has already broadcasted 18 parts. Ö1 Kunstradio - Radiokunst declares some of its weekly aired/online broadcasts as spaces for exhibitions of international radio-art. Radio artists with differing artistic and theoretical backgrounds are commissioned to develop the concept and design of each of these exhibitions. In their projects, each of the curators, together with the artists chosen by Elisabeth Zimmerman, attempts to highlight aspects of contemporary Radio art, which they deem important and interesting.

Tuesday, 13 December 2011, 6:00 p. m.

delavnice / workshops

Robert Sakrowski / Oblikovanje akustične mreže na podlagi portala YouTube Building a YouTube-based Acoustic Net Piece

Tehnika kuratorstva je sestavljena iz postopkov izbiranja in ohranjanja. Izbiranje, dokumentiranje in shranjevanje, razumljeno kot arhiviranje, danes velja za dominantno tehniko upravljanja s kulturo. Delo CYT bo obravnavalo iz tega izpeljana ontološka in futurološka vprašanja in predstavilo svoja izoblikovana stališča. Mešanje, ponovno združevanje in preoblikovanje že obstoječih umetniških izjav se je prelevilo v samostojno umetniško izrazno obliko. Curating YouTube želi v delavnici preučiti ponujene možnosti takšnega ustvarjalnega procesa, preko uporabe YouTube aplikacij, kot sta npr. <http://www.twoyoutubevideosandanotherfuckingcrossfader.com> ali pa www.inbflat.net <http://www.inbflat.net>, ki bosta na delavnici tudi predstavljeni in uporabljeni. Rezultati dela bodo nato ponovno vključeni v tokokrog in kot video posnetki naloženi na YouTube. CYT bo prav tako predstavil in uporabil lastno metodo "YouTube mreže". (Building YoutubeGrids With GRID)

The technique of curating consists of selection and preservation. Selecting, documenting and storing, which are in these days considered as archiving have now become one of the dominant cultural techniques. CYT will address ontological and futurological questions and present its response. The mix, the re-assembling and the re-modelling of already existing artistic expressions has itself become a form of artistic expression. Curating YouTube will, throughout the workshop, try to explore the possibilities and promises of such a new formation process, by presenting and using YT applications such as <http://www.twoyoutubevideosandanotherfuckingcrossfader.com> or <http://www.inbflat.net>. The results will be returned into the circle and uploaded as a YT video. In this workshop, CYT will be applied with a specially developed method of "youtube grids". (Building Youtube Grids With GRID)

Sunday, 11 December 2011, 11:00 a. m.

Torsten Michaelson LIGNA / Performiranje/neperformiranje v radijskem in javnem prostoru Performing/nonperforming in Radio and Public Space

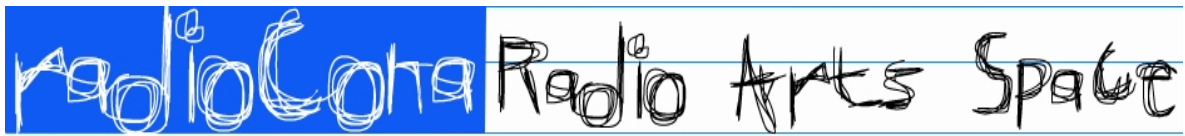
V okviru projekta Radio Arts Space se bodo udeleženci seznanili z radijskim medijem in njegovo vlogo prečenja javnega in zasebnega prostora. V delavnici bodo udeleženci raziskovali možne rabe radia, kot medija, ki izkorišča svoje potenciale za subvertiranje vsakdanjega življenja. Omenjena teza je temelji na predpostavki, da je radijski medij vselej že način interveniranja. Udeleženci bodo tako ob spoznavanju medija, skozi igro in performiranje preizkušali različne taktike interveniranja in spoznavali mestno jedro skozi novo in drugačno prizmo.

Radio je srhljiv medij. Pronica v prostore s podvojenimi glasovi in zvoki, ki preizprašujejo pojem originala. Na enak način mu je vseeno za razliko med javnim in zasebnim prostorom: javne sfere radijske dejavnosti ni mogoče zamejevati, saj spodkopava vsakršen poskus, da bi se določen prostor imelo pod nadzorom. Po navadi je ta lastnost radia zatrta in se podreja vsebini, ki je oddajana. Edinstvena lastnost tega medija pa je, da se uporablja z namenom, da bi poslušalcem pokazal pravilno pot skozi dan in omogočil lagoden potek vsakega dneva posebej. V okviru delavnice se pojavi predlog eksperimentiranja z uporabo radia na način, da se izkoristi njegovo sposobnost razbijanja normalnosti vsakodnevnega življenja.

As part of Radio Arts Space, participants will get to know and establish contact with radio media and its role in occupying the line between public and private space. The workshop participants will test several different ways of using radio as a medium, which utilizes its potential to subvert everyday life. This thesis is based on the assumption that radio has always presented a means for intervention. The participants will therefore get the chance to acquaint themselves with this type of media and try out, through play and performance, different ways of intervention as well as explore the city center from an alternative perspective.

Radio is an uncanny medium. It infiltrates spaces with duplicated voices and sounds, which defy the idea of the original. In the same way, it does not care about the difference between public and private space: the public sphere of the radio cannot be kept outside, subverting every attempt to keep a space under control. Usually, this quality of radio is suppressed by the content of its broadcasts. In a way like no other medium, radio is being used to help its listeners find their way through the day and support the easy flow of everyday life. This workshop proposes experimentation with a use of radio that exploits its capacity to subvert the normality of everyday life.

21 – 23 November 2011



radioCona | temporary project radio for contemporary arts | projektna občasna radijska postaja za sodobno umetnost | www.cona.si/radio

kuratorji in umetniki / curators and artists

Milica Pekić

Carlos Noronha Feio, Luke Munn, Magali Daniaux and Cédric Pigot, Mark Vernon, Renata Padovan

Tevž Logar

HAK. Lo-Fi Record collective (Denis McCarty, Anton Mobin & Ayato), Jason Bolte, Michael Bates, David Fyans, François Marting, Luke Munn, Matthias Meyer and Ingo Gerken

Manja Ristić

Alja Piry, Hainer Wörmann, H. A. K. Lo-Fi Record collective (Denis McCarty, Anton Mobin & Ayato), Irad Lee, Jason Bolte, Lee Fraser, Mario Verandi, Mark Vernon, Mikael Fernström and Sean Taylor (a. k. a. Softday), Phillip Tesner (Renset a. k. a.), Sol Rezza

Brane Zorman

Aaron Nemeč, Agnieszka Waligorska and Pekka Siren, Alexander Baker, Automating, Daniel Blinkhorn, Emiliano Zelada, Felipe Rizzo Prux a. k. a. F. R. Prux, Henry Gwiazda, Inko Martin Mancisidor, Maja Delak in Luka Prinčič, Mary Kate Bukowski, Michael Bates, Steve Bradley, Asja Progar, Marko Batista in Nataša Mušević

Maria Papadomanolaki

Aki Onda, Ed Bear and Lea Bertucci (TwistyCat), Kabir Carter, Maria Chavez, The Propagations, Zach Layton

Robert Sakrowski

Curatingyoutube.net

Ilari Valbonesi

Matthias Meyer and Ingo Gerken, Marcelo Sahea, Lee Fraser, David Fyans, Joana Esteva, Mathieu Werchowski, Scott Danek, Jeff Gburek, James Andean, Sturqen, Tom Bogearđ

Radio Arts Space

FM / splet / galerija

Dobrodošli v projektu Radio Arts Space. Kje natančno se nahajate znotraj projekta? V galeriji? Na FM frekvenci? Na spletu? Na ulici? Doma?

Radio Arts Space je zasnovan v različnih predstavitvenih dimenzijah, s čimer odpira številna vprašanja o področjih radio artu in sound artu, o raznolikih načinih, kako se ju obravnava in o predstavitvenih formatih njenih umetniških del. Radio Arts Space vzpostavlja radijske frekvence kot galerijski prostor, kjer se razstavljajo zvočna dela, ki pripadajo področju soundart-a ali radio art-a. Radio Arts Space v različnih modalitetah raziskuje pojem razstavljanja in možne načine njegovega branja. Projekt dopolnjuje (mednarodna) platforma za diskusijo o pomenu, kontekstualizacijo, umetniške raziskave in izmenjavo del radio umetnosti. Projekt prav tako ni oblikovan kot hermetičen prostor z vnaprej podanimi odgovori, temveč kot prostor, ki v strukturni večplastnosti odpira in razvija nova vprašanja.

Ali je zvočno umetnost možno razstavljati in, v primeru da ja, na kakšen način? Katere komponente so bistvene za poslušalca/obiskovalca sound art umetnosti - kvaliteta zvoka, sporočilnost, ali kaj povsem drugega? Zakaj so sound art projekti predvsem žive, dogodkovne narave? Zakaj predstaviti radio art in sound art umetniška dela skozi kuriran format razstave?

Omenjena vprašanja niso edina in se ne navezujejo le na področje umetniške discipline, ki se v zadnjih desetletjih naglo razvija. Pomembno se zdi, da premislimo nekatere osrednje pojme.

Naštejmo le nekaj tistih, ki so že vzniknili v projektih Cone in jim dodajmo še nove: razstavljanje, možni načini razstavljanja, javni/zasebni prostor, percepcija, razstavn/predstavitveni format, velikost razstave, in tako dalje. Lahko govorimo tudi o navidezni sorodnosti razstav ali pa razpiramo prav njihovo kvalitativno razliko v pristopu. Gre za kuratorski princip, ki ni viden, a je vendarle razviden. Za gesto, ki razkriva šele takrat, ko ji resnično prisluhnemo.

Prepustimo se ji. Prepustimo se tudi načinu raziskovanja projekta v vsej njegovi variabilnosti. Prisluhnimo raznolikim kuratorskim pristopom.

Radio Arts Space omogoča raznotere možnosti njegove spremljave; (1) poslušanje razstavnih del preko radijskih valov, (2) poslušanje v Poslušalnici v galeriji Škuc z vnaprej določenim programom, (3) individualno poslušanje del na razstavi v galeriji Škuc na osnovi izbora kuratorjev, (4) individualno poslušanje izbora v izbranem okolju (možnost izposoje MP3 predvajalnikov in radijskih sprejemnikov v galeriji ŠKUC), (5) poslušanje na Ljubljanski Tržnici ali pa (6) poslušanje preko mednarodnih radijskih partnerjev.

Projekt Radio Arts Space v svojem razstavnem formatu združuje sedem samostojnih kuratorskih pogledov in pristopov (Manja Ristić, Maria Papadomanolaki, Milica Pekić, Ilari Valbonesi, Brane Zorman, Tevž Logar, Robert Sakrowski). Povabljenim kuratorjem smo ponudili skupno izhodišče: narediti izbor izmed del, prispelih na javni razpis, ki ga je radioCona objavila maja 2011 ali/in narediti lasten izbor. To je tudi razlog za ponovitev nekaterih umetniških imen.

Okoli 15 ur skupnega materiala, ki ga sestavlja 46 del iz 22 držav, nismo zbrali skupaj zato, da bi se v njem preprosto izgubili, temveč da bi z njim odpirali vprašanja, pridobivali raznolike izkušnje in odkrivali možne načine branja ter dojemanja sound art in radio art umetnosti.

Korak za korakom, plast za plastjo gradite, razkrivajte in preizprašujte; vljudno vas torej vabimo na razstavo, vodene ogledne in pogovore s kuratorji, na bogat nabor spremljevalnih dogodkov (delavnico z Torstenom Michaelsonom in Robertom Sakrowskim), pisko v živo (Petra Kapš), predavanje Elisabeth Zimmermann, kuratorske poglede in predstavitve ter dogodke v živo Roberta Sakrowskega, Ilari Valbonesi in Marie Papadomanolaki. Program bo tudi oddajen v radijski eter na FM 88.8 MHz in prenašan preko spleta.

Spremljanje razstave ni preprosto, saj že samo poslušanje s strani obiskovalca oziroma poslušalca zahteva precejšen vložek časa in zbranosti, ki pa predstavljata ravno tisti čas in zbranost, ki ga v sodobni družbi vse bolj izpodriva hipni vizualni užitek in prilaščanje sebstva s strani kapitalizma.

Jasmina Založnik, Irena Pivka

FM / online / gallery

Welcome to the Radio Arts Space project. Where exactly are you located, located at the moment? In the gallery? Listening to FM radio frequency online, on the street, or at home?

Radio Arts Space has been organized in exhibition spaces of various sizes, which brings up a number of issues, related to the field of Sound and Radio art along with their diverse approaches and presentation formats. Radio Arts Space constructs a gallery inside radio space, where Sound art and Radio art works are exhibited. It explores all the possible ways of exhibiting and reading Radio art. The project is also complemented by an (international) platform for the discussion of meanings, contextualization, artistic research and the exchange of Sound art works. It is not designed as a hermetic space with all the answers given in advance, but as a structurally complex space, which generates new questions.

Is it possible to exhibit sound art works and, if so, in what way? Which components are important for the listener of Sound art (e. g. sound quality, informative value, etc.)? Why are most sound projects live and performative? Why present Radio art and Sound art through a curated exhibition format?

These issues are not the only ones and they do not only concern the discipline of Radio art Sound art, which has, in recent decades, been evolving rapidly. It seems important to reconsider several central concepts.

Let us list a few of those, which have already emerged in some of the projects of Cona and let us add a few new ones as well; exhibiting; public/private space; perception; exhibition/presentation formats; the size of the exhibition, and so on.

We can also discuss the seeming relatedness of exhibitions or we can, inversely, discuss the qualitative difference in their approaches. It signifies a curatorial principle, which is not visible, but is nevertheless evident ... a gesture, which reveals itself, only when we really listen.

Let us give in to it. Let us also explore of the project in all its variability. Let us lend an ear to the diverse approaches of curators.

Radio Arts Space provides many different ways to experience it; (1) listening to artworks on the radio waves, (2) listening to artworks in the Listening room in the ŠKUC gallery, following a preplanned schedule (3) individual listening to artworks exhibited in the ŠKUC gallery, (4) individual listening at a location of one's choosing (it is possible to rent MP3 players and radios in the ŠKUC gallery), (5) listening at the Ljubljana Marketplace, (6) listening to the broadcasts of our international radio partners.

The project Radio Arts Space combines seven independent curatorial perspectives and approaches in its exhibition format (Manja Ristić, Maria Papadomanolaki, Milica Pekić, Ilari Valbonesi, Brane Zorman, Tevž Logar and Robert Sakrowski). The invited curators were given a common starting point: they could choose to put together a selection of works, based on an open call, released by radioCona in May 2011 and/or to choose the authors on their own. This is why some of artists in the exhibition appear several times.

The total of about 15 hours of material, consisting of 46 artworks from 22 countries was included in the exhibition, not so that we would let ourselves get carried away by its sheer volume, but in order to generate new questions, gaining a diversity of experience and discover more possible ways of reading and perceiving Sound art.

Step by step, layer by layer, you are encouraged to construct, discover and question; we invite you to visit the exhibition and interviews with curators, the rich set of accompanying events (workshops with Torsten Michaelson and Robert Sakrowski), the live writer (Petra Kapš), the lecture by Elisabeth Zimmermann, the curators' presentations, the live events by Robert Sakrowski, Ilari Valbonesi and Marie Papadomanolaki and also to listen to the broadcast on FM 88.8MHz as well as on-line.

To wholly experience the exhibition is not an easy task, since listening requires a considerable investment of time and concentration; the same time and concentration, which, in contemporary society, are increasingly being replaced by instantaneous visual pleasures and the capitalistic appropriation of the self.

Jasmina Založnik, Irena Pivka

Prizadevanja o zvoku

Ko govorimo o določeni umetniški formi s stališča zgodovinske perspektive, se skozi različna obdobja srečujemo z različnimi perspektivami in paradigmi. Posledično se s tem posamične umetniške prakse ne izgubljajo, nasprotno, tako na formalnem kot vsebinskem nivoju se nenehno razvijajo in premikajo meje umetnostnega kanona. V tem kontekstu je zagotovo mogoče govoriti tudi o zvočni umetnosti, ki, predvsem kot večplasten medij, vstopa tako v materialni kot nematerialni prostor sodobne vizualne umetnosti. Če pogledamo skozi prizmo zgodovine, je zvok v polje likovne umetnosti pričel vstopati preko avantgardnih gibanj v umetnosti z začetka 20. stoletja, predvsem preko futurizma in dadaizma. Likovna umetnost je takrat prvič resneje prebila kanone klasične umetnosti in zavzela pozicijo anti-umetnosti. Odprla se je za povsem nove medijske strukture in integralni del le-teh je bil tudi zvok in zvočna umetnost. Vendar pa je področje zvočne umetnosti kljub vsemu v nekaterih obdobjih 20. stoletja bolj, v nekaterih manj, zavzemalo nekakšno efemerno pozicijo v odnosu do klasične klasifikacije likovne umetnosti. Vselej je bilo na obrobju in tam preži še sedaj.

Prav to dejstvo pa je bilo nekakšno izhodišče za izbor del v okviru projekta Radio Arts Space, ki se poskuša osredotočiti na razmerje med vizualnim in zvočnim. Že dobrih nekaj desetletij se človek na vsakem koraku sooča s poplavo vizualnih informacij, ki na tak ali drugačen način usmerjajo naše življenje. Človek se ne more znebiti občutka, da se v vsem tem vizualnem drvenju praktično ni mogoče več ustaviti, kaj šele se odmakniti. Bolj ali manj je posledica tega stanja zagotovo ta, da naši čuti postanejo povsem topi. Telo in naš um nista več dojemljiva za tiste najbolj blage dražljaje okolja, v katerem se gibljemo. Kaj kmalu lahko s tem popolnoma izgubimo lastno senzibilnost v odnosu do okolja, predvsem do stvari, ki niso materialne. In zvok je seveda eden izmed teh. Izbor posamičnih umetniških del želi razgrniti možnosti polja efemernega v likovni umetnosti. Vsak izmed zvočnih zapisov nosi svoj komplementarni »nezvočni« del, ki se v svoji kompleksnosti formira v odnosu do vsakega posameznika/poslušalca. Slušatelj, s kritičnim in dejavnim angažmajem postane »poslušatelj«, kar je nekakšna parafraza brechtovskega prizadevanja transformacije gledalca v opazovalca. Zvočni zapis in njegov »nezvočni« del se kot celota zapleteta v igro efemernega, kar povsem prebije klasično medijsko klasifikacijo in pričtenja izražati tudi druge pozicije, ki se običajno pojavljajo znotraj polja likovne umetnosti – socialna skulptura, prostor, instalacija, vizualna poezija in tehnologija, le-te pa na izredno nevsiljiv način povezujejo osebne poetike izbranih avtorjev. Zvok, ki se v kontekstu likovne umetnosti venomer znajde nekje na obrobju, v izbranih zvočnih zapisih postane nosilec umetniškega dela. Efemerno se tako prestavi v središče, soodvisno razmerje zvočno – »nezvočno« pa riše celoto umetniškega dela.

Tako v kontekstu izbora ne gre za kategorično ločitev zvočnega in »nezvočnega«, gre za vzpostavitev njunega medsebojnega razmerja, ki kaže na njuno absolutno enakost in s tem presega vprašanje, kaj je in kaj ni likovna umetnost. Izbrana umetniška dela želijo gledalca zaplesti v dvojno igro: po eni strani nam dajejo občutek gotovosti, saj gradijo na izkušnji, ki izhaja iz naših bazičnih dejavnosti in na percepciji, ki ni samo vizualna, po drugi strani pa preko kritičnega in aktivnega angažmaja gledalca, lahko odpirajo nova vprašanja o percepciji.

Tevož Logar

When we talk about a particular art format in terms of a historical perspective, throughout different periods we come across different perspectives and paradigms. Consequently, individual artistic practices are not lost. On the contrary, they continuously develop and expand the limits of the artistic canon on both, the formal and substantive level. In this context, it is certainly possible to talk about sound art, which, especially seen as multi-layered media, is entering both, the tangible and intangible space of contemporary visual art. Looking through the prism of history, sound began to enter the field of fine arts through the avant-garde movements in the early 20th century, primarily through the movement of Futurism and Dadaism. This was, when fine arts for the first time broke the canons of classical art and took the position of anti-art. It opened up to several completely new media structures and an integral part of them was the sound itself and sound art. The field of sound art, however, at certain times in the 20th century, sometimes more, sometimes less, took an ephemeral position in relation to a classical classification of fine arts. It was always a marginal movement; the status of remains unchanged even today.

The aforementioned fact was sort of a basic starting point for the selection of works for the Radio Arts Space project, which tries to focus on the relations between the visual and the audible. For more than a few decades now, we are continually confronted with a flood of visual information every step they make, which exerts a profound influence on our lives. We cannot help feeling that it is nearly impossible to take a moment of rest in all this visual rush, not to mention, to take a break and move away. Surely, this results in a complete apathy of our senses. Our mind and body became completely insensitive for all the gentle stimuli of our surroundings. Soon this may result in a total loss of sensibility in relation to the environment, especially the things that are not material. And sound is definitely one of them. The selection of individual art works seeks to unfold the possibilities of the ephemeral in the fields of fine arts. Each of the sound recordings operates with its own complementary "non audible" part which evolves its complexity in the relation to each individual/listener. The one, who listens becomes, through critical and active engagement, the »listener«, which can be seen as a kind of paraphrase for Brecht's transformation of the spectator into the observer. The sound recording and its "non audible" counterpart are entwined in a game of the ephemeral, which completely breaks with the traditional classification of the media and begins to reflect all the other positions that are normally found within the field of fine arts - social sculpture, space, installation, visual poetry and technology. And this is what inks together, in a very unobtrusive way, the personal poetics of the selected authors. Sound, which can always be found on the periphery of the fine arts context, becomes in the selected audio recordings the basis of the artwork. The ephemeral is moved to the centre and the interdependent relations between audible - "non audible", form the whole of an art work.

Thus, when selecting the art works, the main focus was not on a categorical disjunction between the audible and the »non-audible«. The focus was much more on establishing their interdependent relation, which points to their absolute equality, and so reaches beyond the ever-persistent question of what is and what is not considered as fine art. The selected art works want to engage the viewer in a double game: on one hand, they provide us with a sense of security as they are built on experience, derived from our basic activities and perceptions (visual and non visual), and on the other hand, through the active and critical engagement of the viewer, new questions about perception can arise.

Artist	David Fyans (Scotland)	1.01.	
Title	The Persistence of Decay		
Length	02:20:15		
Producer / David Fyans		Year / 2011	Format / File/MP3
Web link	www.erstlaub.co.uk/dfyans		
Description of the piece:	<p>This piece is an audio investigation into this physical format and the physical manifestation of information on analogue magnetic tape. David Fyans recorded around 40 minutes of recently built textural sound work, created using modular synthesis onto a standard C90 cassette, I then dubbed this master recording onto a further two cassettes which were to be treated. One was immersed in hot soapy water for approximately 45 minutes, the other, I put into cold water and then placed in the freezer for several hours. The tapes were then dismantled, dried in the sun, put back together and then recaptured. Although the treatment had produced a notable effect on the audio, I felt that the source material was still too prominent. In order to magnify the results of process, I slowed the playback of the layered recordings down to around a quarter of the speed allowing every pop and click, each modulating texture, the space and time to unfold under its own weight.</p>		
Bio	<p>David Fyans deals with in sound, performance, installation, text and still and moving images to convey the conceptual ideas behind his work. His main influences lean towards subconscious interventions, mysticism, psychology, psychogeography, extra-dimensional and liminal spaces and ruminations on time and our understanding of it.</p>		

Artist	Jason Bolte (USA)	1.02.	
Title	And Death...		
Length	00:04:00		
Producer / Jason Bolte		Year / 2007	Format / fixed media
Web link	www.jasonbolte.com		
Description of the piece:	<p><i>And Death...</i> is a short work inspired by the poem, "And Death Shall Have No Dominion" by Dylan Thomas. Work is an elaboration of the poem, taking the ideas presented and inferred and infusing them into the sonic realm. Many of the sounds that are used in the composition are specifically mentioned in the poem and create a direct connection between the two works. These sounds are also used to capture artistic interpretation of the poem through concrete usage as well as constructing textures and gestures that are related to the emotional contour of the poem. <i>And Death...</i> was selected as one of three Prize Winners at the 9th Electro-acoustic Composition Competition Música Viva 2008 (Portugal). Presented work reflects in depth rethinking of the intermediate relations between poetry and sonic arts.</p>		
Bio	<p>Jason Bolte is an Assistant Professor of Music at Montana State University where he teaches courses in composition and music technology. Jason is a member of the organizational board of the Electronic Music Midwest Festival, and a founding board member and current President of the Kansas City Electronic Music and Arts Alliance.</p>		

Artist	Matthias Meyer and Ingo Gerken (Germany)	1.03.	
Title	The Invention Of Gravity (Matthias Meyer)		
Length	00:02:10		
Producer / phantom-verlag.de		Year / 2008	Format / 7-inch vinyl record edition
Web link	http://www.phantom-verlag.de/Gravity/about.html , http://www.pianissimo.it/		
Description of the piece:	<p><i>The Invention of Gravity/The Gravity of Invention</i> is a recording on a 7-inch vinyl record that constructs two silent self-portraits of Matthias Meyer and Ingo Gerken, doing less than nothing. In fact, Meyer and Gerken stop breathing for as long as possible. Though the acoustic track remains nearly silent, the refusal of a basic life function creates an increasing suspense. For the audience the time between inhaling and exhaling produces a scarcely audible, but intense space of perception. The absence of sound is indeed the presence of the artists struggling for air. The piece reflects on the volume and the limits of body, media and art production itself. It is a minimalist statement of resistance.</p>		
Bio	<p>Matthias Meyer studied experimental painting, focusing on new media, in Vienna and Kiel. In 2001, he received his degree in Fine Arts at the Muthesius Hochschule, Kiel. Since 2004, he lives in Hamburg and holds a teaching position in the class of media art at Muthesius Hochschule. Ingo Gerken studied at Muthesius-Academy of Fine Arts and Design, Kiel/Germany and at the Glasgow School of Art. His work has been shown throughout Europe, Canada and Australia. Gerken is represented by Pianissimo in Milan and the Gitte Weise Gallery in Sydney.</p>		

Artist	Luke Munn (Germany)	1.04.	
Title	Dead Air		
Length	00:03:15		

Producer / Luke Munn		Year / Radio Arts Space 2011	Format / MP3
Web link	http://www.lukemunn.com/		
Description of the piece:	<i>Dead Air</i> is a 3-minute radio work comprised of liminal moments – that is, silences and near silences, breathe intakes, stutters, transmission cuts and other 'non-sounds' from the national radio station of New Zealand. These fleeting gaps and failures are strung out and strung together - simultaneously subverting traditional radio as densely programmed monologue, and allowing the 'listener' to become broadcaster, as his local sounds and voices overpower the quiet transmission.		
Bio	Luke Munn is an interdisciplinary artist based in Berlin, with work focusing on sound, new-media and social engagement, using the body and code, objects and performances to evoke relationships and responses.		

Artist	François Martig (Belgium)	1.05.	
Title	The Whaling		
Length	00:12:07		
Producer / François Martig		Year / 2010	Format / MP3
Web link	http://www.robinsonhotel.org/menu.html		
Description of the piece:	<i>The Whaling</i> is a sound piece constituted by field recordings recorded on the Saint Laurent River (Québec) very close the whales. Other acoustical instruments are added, like piano and pipes. The intensity of music mimics the rythm of slow whales observation.		
Bio	François Martig's work focus on the Landscape; as a mirror of our society, economy, politics. Emotions during walks are the starting point of his music.		

Artist	HAK Lo-Fi Record collective / Denis McCarty, Anton Mobin & Ayato (France)	1.06.	
Title	Lost Frequencies		
Length	00:24:15		
Producer / Denis McCarty & Anton Mobin		Year / 2011	Format / AIFF format (original)
Web link	http://byebyefm.blogspot.com/ ; http://hakrecords.blogspot.com/		
Description of the piece:	<i>Lost Frequencies</i> is a sound art composition that started with a project called Bye Bye FM. Bye Bye FM responded to a political announcement that threatened to cancel the small and free radio stations in France. The collective H.A.K. began recording AM and FM commercial French radio stations. All radio sources were collected through a common sound bank and traded by email. All of the short sequences were placed sequentially, one after the other, to assemble the 24-minute composition. The work transcends the actual moment when one media that changed the communicational paradigm of the 20th century becomes abandoned. The historical moment is trapped in the original frequencies the work is made of. Dramatic interpretation incorporating irony, hidden criticism and conceptual phrasing are opening before us the galaxy of the perhaps soon-to-be dead FM ...		
Bio	Denis McCarty is the co-founder of the label H.A.K. Lo-Fi Record. He is a French multimedia artist based in Lyon, France, a and experimenter from the very beginning. Anton Mobin is an active member of the collective H.A.K. and curator of Impronet. He is a French sound artist, radio producer, and improviser based in Paris, France. Ayato is also an active member of the collective, musician and sound artist based in Orléans, France.		

Artist	Michael Bates (England)	1.07.	
Title	Places without People or Music		
Length	00:03:30		
Producer / Michael Bates		Year / 2010	Format / Two channel audio
Web link	http://www.tonemanufacture.com		
Description of the piece:	<i>Places without people or music</i> takes the form of a radio play stripped of dialogue and music. Without the usual framework of this form, we are forced to guess at the narrative using only the sound cues provided by the ambience and foley tracks. These sounds, which are usually used to root works of fiction in reality, have been filtered through the perspective of the unknown protagonist, rendering them unreliable markers. They simultaneously take us close to everyday sounds that have become almost inaudible through their constant proximity and set us adrift in a soundscape where the same sounds are shorn of their usual comforting familiarity.		
Bio	Michael Bates is a sound artist and composer based in London, who uses everyday, domestic sound as the raw material for audio works that explore the hidden side of the sea of noise that we live in.		

Radio Mirror

Radio Mirror vabi šest zvokovnih umetnikov iz New Yorka, ki izhajajo iz različnih ustvarjalnih ozadij, da bi preko ustvarjenega dela namenjenega razstavi, predstavili svoje vizije in ideje na temo »Radio Art Space«. Kako lahko radio ponovno zazveni preko rezov in klikov vinilnih plošč? *SOUND FX* Marie Chavez v osnovi izpostavlja to vprašanje z namenom oživljanja zvočnih učinkov zlatega obdobja radia. Radio predstavlja del naših osebnih/privatnih spominov in posega v naš zaznavni prostor, medtem ko smo prisotni v javni sferi. *First Thoughts Best Thoughts* Aki Onde se premika skozi prostore, ambiente in priložnostne interakcije z namenom, da bi s kasetnim snemalnikom ujelo dualno eterično prezenco radia. *Fill* Kabirja Carterja izziva poslušalca s postavljanjem vprašanja, kako je mogoče, da se zvok med svojim širjenjem po prostoru ohrani, ko potuje po zraku do prejemnika. *Secret Message System* Eda Bearja in Lee Bertucci (alias TwistyCat) uporabi radijski prenos kot orodje za snemanje in ustvarjanje glasovnega kolaža skupine mladih udeležencev delavnice eksperimentalnega radijskega oddajanja. Enak princip neortodoksnega oddajanja je uporabljen v *Pulsar Consciousness* Zacha Laytona, kjer se prestrežene astronomske signale z zrcalnega radijskega teleskopa Haruni v Armeniji ponovno emitira v vesolje s pomočjo po meri izdelanega MAX/MSP patcha za manipulacijo možganskih valov. Še ena karakteristika radijskega zvoka bi lahko bila hkratna oddaljenost in bližina, povezanost s svojim poslušalcem/prejemnikom. Na te premise se naslanja umetniški duo The Propagations v delu *The Bangalore Blowtorch*, ko nam pošilja posnetke kratkovalovnih prenosov iz Bangalora v Indiji. Če povzamem, umetniki, ki sodelujejo pri Radio Mirror želijo vzpostaviti nezaključeno definicijo tega, kaj je umetnost na radiu oziroma kaj vse lahko taka umetnost predstavlja. Strašljivo, znano, smešno, misteriozno, eterično in izzivalno; Radio Mirror ponuja le majhno, a prepričljivo dopolnitev širokega spektra razstave »Radio Arts Space«.

Maria Papadomanolaki

Radio Mirror

2.00.

Radio Mirror invites six New York-based sound artists of different creative backgrounds to share their visions and ideas on the theme of "Radio Arts Space" by contributing a work to the exhibition. How can radio resound through the cuts and clicks of vinyl records? Maria Chavez's *SOUND FX* essentially brings that question to the foreground in an effort to recreate the sound effects of the golden age of radio. Radio embraces our private memory and sensory space whilst being present in the public realm. Aki Onda's *First Thought Best Thought* shifts through spaces, ambiences and chance interactions in an effort to capture with a cassette recorder radio's dual ethereal presence. Kabir Carter's *Fill* challenges the listener by questioning how sound can survive between the air chain and the receiver while its signal propagates through space. Ed Bear and Lea Bertucci's (aka TwistyCat) *Secret Message System* uses radio transmission as a tool to record and collage the voices of a group of young participants in a workshop on experimental radio transmission. Following the same line of unorthodox broadcasting, Zach Layton's *Pulsar Consciousness* captures radio astronomy transmissions from Haruni Mirror Radio Telescope in Armenia and rebroadcasts them to space via a custom made MAX/MSP patch for brainwave signal manipulation. Another characteristic of the sound on radio can be its distant yet familiar, connection to its listener/receiver. Along these lines, the artist duo The Propagations's *The Bangalore Blowtorch* sends us recordings of shortwave transmissions from Bangalore, India. To conclude, using their personal tools and approaches the participant artists in *Radio Mirror* aim to establish an open ended definition of what art on radio is or can be. Haunting, familiar, hilarious, mysterious, ethereal and challenging, *Radio Mirror* offers just a small, yet compelling, addition to the multifaceted spectrum of the "Radio Arts Space" exhibition.

Maria Papadomanolaki

Artist	Aki Onda (Japan/ USA)	2.01. - 2.02.	
Title	First Thought Best Thought		
Length	00:14:46 00:14:43		
Producer / Aki Onda		Format / Digital encodings of original cassette recordings	
Year premiered	“Dead Fingers Talk: The Tape Experiments of William S. Burroughs”, IMT Gallery, London, UK, May 28 – July 18, 2010		
Web link	www.akionda.net		
Description of the piece:	<p>“This is my first-ever cassette recording, made in Morocco in December 1988. I was living in Brixton, South London at that time and bought a Sony Walkman at a market before leaving for Morocco. As soon as I arrived in Marrakech, I was fascinated by the city's exotic soundscape and wanted to record it since I had the brand new toy. My ears were also attracted by Moroccan traditional and modern pop music, which you could hear through radios, and street musicians playing. I remember music was everywhere in Moroccan people's lives.</p> <p>Then, I travelled to Tangier by bus. I wanted to go there because I was attracted by the history of bohemian life of the city - Paul & Jane Bowles, William S. Burroughs, Brion Gysin, Allen Ginsberg and Francis Bacon. I was twenty-one Years old. Just dreaming and longing for that sort of life myself.</p> <p>I recorded total three tapes during my visit to Morocco. However, I lost one of those and another one broke a long time ago. This is the only cassette recording that survived until now.” (Aki Onda)</p>		
Bio	Aki Onda is a Japanese electronic musician, composer, and visual artist who currently resides in New York. He is known for his <i>Cassette Memories</i> project – works compiled from a “sound diary” of field-recordings collected by Onda over a span of two decades.		

Artist	Kabir Carter (USA)	2.03.	
Title	Fill		
Length	00:10:00		
Producer / Kabir Carter		Year / Radio Arts Space 2011	Format / WAV
Web link	http://www.kabircarter.com/		
Description of the piece:	A small handheld radio receiver's tuning dial is swept and held at its designed limit. Nearly outband frequency signals, when observed, yield frequency clusters that are relayed as a continuous sound inserted in between air chain and receiver.		
Bio	Kabir Carter's work moves between performance and installation and focuses on the physical and emotional effects of architecture and acoustics in private and public spaces.		

Artist	Maria Chavez (Peru, USA)	2.04.	
Title	SOUND FX		
Length	00:09:00		
Producer / Maria Chavez		Year / Radio Arts Space 2011	Format / MP3
Web link	http://www.mariachavez.org/		
Description of the piece:	<i>SOUND FX</i> is a re-enactment of the sound effects records created during the Golden age of radio. All sounds created for this piece are manipulated live with vinyl that Chavez uses regularly during live performances. The numbering system used in the piece is meant to mimic the format of the sound effects records created between 1940 -1970.		
Bio	Born in Peru, avant-turtablest Maria Chavez currently resides in Brooklyn, New York. Chavez's work is focused on short solo electro-acoustic sound pieces using a collection of new and broken needles that she calls “pencils of sound” and a selection of records, which provide the palette. Many of her live sound installations have focused on the paradox of time and the present moment, with many influences stemming from improvisation in contemporary art.		

Artist	The Propagations (USA)	2.05.	
Title	The Bangalore Blowtorch		
Length	00:05:25		
Producer / The Propagations		Year / Radio Arts Space 2011	Format / WAV
Web link	http://www.shortwaveology.com/		

Description of the piece:	<i>The Bangalore Blowtorch</i> fuses three of the signature sounds heard on the shortwave spectrum, distant music mutated by ionospheric propagation, data pulses and naturally occurring noise, shaped live using the filtering, and pass band controls of the Drake R8b communications receiver by The Propagations, David Goren and Ned Sublette. The recordings were taken from a live performance at <i>The Tuning Lab</i> in Flatbush, Brooklyn in February 2007, and mixed by David Goren in August 2011.
Bio	The Propagations is a New York-based duo formed by Ned Sublette and David Goren. Ned Sublette has been a radio guy all his life. He produced many broadcasts for the public radio program and is a co-founder of its Hip Deep project. David Goren is a radio producer and audio archivist, who has been messing around with shortwave sound for 40 Years. He has created several pieces about shortwave for public radio. David is also the creator of the <i>Shortwaveology</i> podcast and website which explore the aesthetics, culture and history of shortwave radio broadcasting and monitoring.

Artist	Ed Bear and Lea Bertucci (TwistyCat) (USA)	2.06.
Title	Secret Message System	
Length	00:07:00	
Producer / Ed Bear and Lea Bertucci (TwistyCat)	Year / Radio Arts Space 2011	Format / WAV
Web link	http://twistycat.org/	
Description of the piece:	<i>Secret Message System</i> is a collage of recordings made over the course of a week while we taught a workshop at the BEAM summer camp in New Hampshire. This workshop centred on hacking an obsolete iPod accessory, the iTrip, (please see www.exitrip.org for more information on the project). Each camper reverse engineered the device and attached a small microphone, allowing them to broadcast their voices onto the radio. This culminated in a " <i>Secret Message System</i> " that consisted of two transmitting nodes, which contained a microphone, audio loopers, and the aforementioned hacked transmitter. Small solar powered radios were installed throughout the camp that received the looped secret messages. The recordings in this collage were taken directly from the radios.	
Bio	Ed Bear and Lea Bertucci have performed as a bass clarinet and baritone saxophone duo for approximately four years under the moniker TwistyCat. Lea Bertucci is an interdisciplinary artist based in Brooklyn, New York, who works with photography, video and site-specific sound performance. The emphasis of her work lies in exciting the liminal areas of human perception. Ed Bear is a musician and engineer working with found electronics, video, transmission and collective improvisation. As an educator and artist, he aims to technologically empower everyone as scientists and magicians and investigate the questionable calibration of human perception.	

Artist	Zach Layton (USA)	2.07.
Title	Pulsar Consciousness	
Length	00:22:00	
Producer / Zach Layton	Year / Radio Arts Space 2011	Format / Part 1 and Part 2, WAV
Web link	http://www.zachlaytonindustries.com/	
Description of the piece:	“While traveling through a remote section of Armenia earlier this Year, I came upon a large satellite dish in the fields. Intrigued, I spoke with a local clergyman and asked him about the strange object. I was informed that this was in fact a functioning radio telescope and asked if I would like to speak to the astronomer in charge. Of course I jumped at the chance and arranged a meeting. The following morning I was greeted by a disarmingly friendly scientist in his mid-seventies who offered not only to show me the device in operation but also agreed to my request to send audio generated by human brainwave signals into outer space with it. I assembled a montage of sounds originally received by the telescope, (which can be heard during the first recording) and then subsequently resampled and manipulated these astral transmissions with my brainwave signals (heard in the second recording) using a headband EEG and MAX/MSP software. While meditating under the large dish at night under a blanket of stars, I tried to send the sound of space back into itself, assuming that if there was intelligent life in outer space communicating with us, it might recognize its own voice.” (Zach Layton)	
Bio	Zach Layton is a guitarist, composer, curator, improviser, teacher and new media artist based in Brooklyn with an interest in biofeedback, generative algorithms, free improvisation and the unconscious.	

Ali obstaja “mrtvi (v)eter”?

Projekt Radio Arts Space ne odpira samo debate o razvoju radijskih frekvenc kot razstavnih prostorov v prihodnosti, temveč posega tudi v razmerje med sodobno umetniško produkcijo in javno sfero. Izjemen odziv umetnikov na objavljeni poziv nakazuje, da ima radijski prostor še nesluten in neprepoznan potencial znotraj področja trenutne kulturne izmenjave. Na drugi strani pa pestrost najrazličnejših tehnik, veščin, pristopov, zamisli in metod, uporabljenih in raziskanih s strani umetnikov tekom ustvarjanja zvočnih del, nakazuje obsežen razvoj znotraj mednarodne scene zvočne umetnosti.

Na podlagi povabila, da kot kuratorica predvajanja iz vseh del, ki so bila posredovana na podlagi razpisa oblikujem seznam, sem se odločila, da se osredotočim na tiste zvočne izdelke, ki vključujejo strategije po navadi prisotne pri oblikovanju del vizualne umetnosti, kot na primer: *dokumentacija, raziskava, sodelovanje, angažiranost in posredovanje javnosti*.

Torej, kaj je na delih, ki sem jih izbrala, tako pomembno? Gre za umetnikovo odločitev, da bo uporabil zvok kot svoje edino orodje. Za njegovo odločitev, da bo ustvaril delo, ki ga je možno razstaviti, prikazati, predvajati znotraj radijskega prostora in tako že z golo prisotnostjo tam, v etru, kjer bo tudi lahko izrazilo svoj celotni potencial. Samo v situaciji, v kateri je delo predvajano in hkrati tudi slišano, situaciji, v kateri zvok prevzame fizični in psihični prostor publike in je s tem delu omogočeno, da se ga v celoti razume.

Mark Vernon je kot strasten arheolog »izkopal« primere radijskih prenosov, uporabljenih znotraj filmske industrije in z njimi izoblikoval edinstven zvočni arhiv ter tako vzpostavil historičen oris znotraj izvirnega radijskega formata.

Cantosovo delo, ustvarjeno iz dialogov med umetnico Renato Padovan in naključno izbranimi ljudmi, ki so emigrirali v Brazilijo, konkretizira individualne glasove in s tem ustvarja okolje, izpolnjeno z osebnimi zgodbami in krhkimi spomini.

Številna umetniška dela po celotnem svetu si za osrednjo temo jemljejo težave v zvezi s stanjem arktičnega kroga, vendar zaradi slikovite narave in pokrajine ostajajo znotraj okvirov gole predstavitve. Z izogibanjem pripovednosti podob nas zvočni dokumentarec Magalija Daniauxa in Cédrica Pigota usmeri v raziskovanje arktičnega območja okoli Barentsovega morja, kar avtorjema uspe s kombiniranjem pester dinamike najrazličnejših misli, dilem in problemov in zvočnih posnetkov iz bližnje okolice.

Rezultat sodelovanja med umetnikoma Carlosom Noronha Feio in Ergom Phizmizom je zvočno delo *3,2,1,0 A A and away 1,2...* Delo raziskuje potencial prenosa idej iz enega formata v drugega, iz ročno izdelanih preprog v zvok. Delo *Dead Air* Lukea Munna dekonstruira osnovni značaj radijskega prostora; v njem je izolirana tišina in ujeto gibanje zraka. S predvajanjem zmot, vrzeli in napak se poslušalec prične zavedati moči, ki jo ima ta medij.

Ta kratek pregled različnih strategij, ki se jih ustvarjalci del poslužujejo v predloženem izboru, ponovno nakazuje pomembnost ponovnega razmisleka o radiu kot razstavnem prostoru. Vsako posamezno izbrano delo je moč razstaviti (in nekatera izmed njih so to že bila) v galerijah in muzejih. Ampak, ali bi spremenili radijsko postajo v vašem avtu, če bi se vam obetalo srečanje z enim izmed omenjenih umetniških del? Bi poslušali prenos preko interneta, medtem ko prebirate elektronsko pošto ali pa počivate doma? Ali lahko takšna dela postanejo tudi stalen del javne sfere, ki na ta način posega v zasebni prostor poslušalcev? Izbrana dela, sestavljena iz zvokov in ki, vsaj v določenih pogledih, zahtevajo vključenost poslušalca, zelo očitno temeljijo na kulturi poslušanja. Ta potreba po poslušanju je to, kar odlikuje izbrana dela in nas sili v ponovni razmislek o trenutno prisotnih strategijah razstavljanja. Kako poseči v javni prostor in povabiti ljudi k poslušanju? Je poslušanje v današnjem svetu radikalna dejavnost? In ali obstaja mrtvi v(eter)? Upam, da bo Radio Arts Space odprl debato o teh temah in morebiti za rastočo sceno mednarodne zvočne umetnosti tudi odkril nekaj možnih rešitev.

Milica Pekić

Radio Arts Space project not only opens a debate into possible future developments of radio frequency as a gallery space but also into the relationship between contemporary art production and the public domain. The impressive number of artists responding to the open call indicates the large, yet unrecognized, potential of radio space in the current frame of cultural exchange. On the other hand the variety of the techniques, skills, approaches, ideas and methods used and explored by artists creating these audio pieces points to wide-ranging development in the international sound-art scene.

Having been invited to curate a playlist from submitted works I decided to focus on those audio pieces that are using strategies which are traditionally identified as visual art practices, for example: *documentarism, research, participation, engagement* and *public interventions*.

So what was so significant about these chosen works? It is the decision of artists to use sound as their only tool. It is their decision to create pieces that can be exhibited, displayed, played within the radio space, and it being only there, on the air, where they reach their full potential. It is only in the situation where the work is played and heard, where the sound overtakes the physical and mental space of the audience where the piece can be fully comprehend.

Mark Vernon, like a dedicated archeologist, has excavated examples of radio broadcasts used within the movie industry and has recomposed them into a unique sound archive, creating an historical narrative within it's original radio format.

Cantos' piece, created through the dialogues between artist Renata Padovan and randomly chosen people who emigrated to Brazil, objectifies the individual voices, creating an environment filled with personal histories and fragile memories.

A number of issues linked to the current state of the Arctic Circle have been addressed by a variety of artworks around the globe, but usually, seduced by the images and landscapes, those works have remained within the frame of representation. Avoiding the mediation of images, the sonic documentary created by Magali Daniaux and Cédric Pigot directs us, the listeners, to experience the Barents area of the Arctic through the dynamic of different thoughts, dilemmas and issues being expressed alongside collected sounds of surrounding environment.

The collaboration between artists Carlos Noronha Feio and Ergo Phizmiz have resulted in the sound piece *3, 2, 1, 0 A A and away 1, 2...* It explores the potential of the translation of ideas from one format to another, from handmade rugs to sound.

Luke Munn's piece *Dead Air* deconstructs the very character of the radio space; isolating its silence and capturing the air movement. Through the play of errors, gaps and mistakes, the listener becomes aware of the power of the media.

This brief review of different strategies employed by artists within this selection of artworks points again to a rethinking of the radio as gallery space. Each of these works could be exhibited (and some of them already have been) in galleries and museums. But would you change the radio frequency in your car for example, if you were to encounter one of those works? Would you listen to the broadcast on the Internet while checking e-mails or resting at home? Can these pieces become part of public domain, which intervene in the private spaces of the listeners? Composed by sound, and all attempting on some level of engagement, these selected works rely on the culture of listening. This demand for listening is what distinguishes these works and stimulate us to rethink current exhibiting strategies. How to intervene in the public space and make people listen? Is listening a radical activity in today's world ... and is there such a thing as dead air? Hopefully, *Radio Arts Space* will start the debate on some of these topics and maybe offer some possible solutions for the growing international sound-art scene.

Artist	Mark Vernon (Scotland)	3.01.	
Title	Evelyn's Request		
Length	01:47:02		
Producer / Mark Vernon (Meagre Resource productions)		Year / 2005	Format / MP3
Web link	www.meagreresource.com		
Description of the piece:	This radio work takes the form of an audio collage, combining excerpts, samples and audio quotes from a range of over 20 different popular films featuring radio broadcasts. The films include: <i>Play Misty for Me</i> , <i>Radio Days</i> , <i>Talk Radio</i> , <i>The Fog</i> , <i>Warriors</i> , <i>American Graffiti</i> and <i>Pump Up The Volume</i> amongst others. Radio is both the medium and the subject of this program, a unique feature that is used to play with listener expectations, flitting between fictional radio stations with bursts of static, white noise and wild long wave frequencies as though scanning between stations. As this collage progresses numerous simultaneously developing narratives begin to catch the listener's ear.		
Bio	Mark Vernon is a sound artist, musician and radio producer. He was a founding member of the art radio collective Radio Tuesday, and has produced programmes and features for stations. His radio productions range from documentaries and radio plays to more experimental audio collage and soundscape pieces. His practice encompasses performance, publications, soundtracks, web-based works, and releases on vinyl and CD.		

Artist	Renata Padovan (Brazil)	3.02.	
Title	Cantos		
Length	00:07:00		
Producer / Renata Padovan		Year / 2004	Format / MP3
Web link	www.renatapadovan.com		
Description of the piece:	After interviewing people who immigrated to Brazil, randomly chosen through the network of acquaintances, the artist asked each of them to sing a song that their mother used to sing for them as a child, be it a lullaby, cradlesong, or any other song in their native tongue. <i>Cantos</i> is the release of these songs. The languages used in this project include: Hungarian, Austrian German, German, Chinese, Japanese, Italian, Korean, Argentinian, Spanish, Galician, Lebanese, Turkish, French, English, Hebrew and Ladino. While distinct in themselves, the languages mix into each other, resulting in a unique collage of different personal histories.		
Bio	Renata Padovan is a video artist. Her work was exhibited on numerous solo and group exhibitions in Brazil and abroad.		

Artist	Magali Daniaux and Cédric Pigot (France)	3.03.	
Title	Arctic Tactics		
Length	00:46:00		
Producer / Magali Daniaux and Cédric Pigot		Year / 2011	Format / MP3
Web link	http://www.daniauxpigot.com/		
Description of the piece:	<i>Arctic Tactics</i> is a sonic documentary, exploring political, economic, geostrategic and urban issues of the contemporary Arctic. The artistic research took place in Kirkenes, a city located on Barents Sea at the Russian border. Barents area is a political invention that encompasses four nations (North of Norway, Sweden and Finland, and north-northwest of Russia) and is linked to a number of hot topics such as oil control, economical influences, and climate change. Visiting the Barents Spektakel festival, organized every winter in Kirkenes, the artists recorded several conferences and interviewed architects, journalists, diplomats, and artists. Collected thoughts, edited with recorded sounds of the Arctic environment and nature, were used as the core material of this unique sound experience of contemporary Arctic.		
Bio	Magali Daniaux and Cédric Pigot have been working together since 2001. They try to develop resolutely polymorphic works oriented towards experimentation. Their practice is concerned with visual arts, video, and research on sound and writing.		

Artist	Luke Munn (Germany)	3.04.	
Title	Dead Air		
Length	00:03:15		
Producer / Luke Munn		Year / Radio Arts Space 2011	Format / MP3
Web link	http://www.lukemunn.com/		

Description of the piece:	<i>Dead Air</i> is a 3-minute radio work comprised of liminal moments – that is, silences and near silences, breathe intakes, stutters, transmission cuts and other 'non-sounds' from the national radio station of New Zealand. These fleeting gaps and failures are strung out and strung together - simultaneously subverting traditional radio as densely programmed monologue, and allowing the 'listener' to become broadcaster, as his local sounds and voices overpower the quiet transmission.
Bio	Luke Munn is an interdisciplinary artist, based in Berlin with work focusing on sound, new-media and social engagement, using the body and code, objects and performances to evoke relationships and responses.

Artist	Carlos Noronha Feio (Portugal, based in Britan), in collaboration with the composer Ergo Phizmiz	3.05.	
Title	3, 2, 1, 0 A A and away 1, 2 ...		
Length	00:19:44		
Producer /	Carlos Noronha Feio, Ergo Phizmiz	Year / Radio Arts Space 2011	Format / MP3
Web link	http://www.carlosnoronhafeio.co.uk/		
Description of the piece:	The piece is part of a series of works with which the artist explores the notions of geography, migrations, identity, conflicts, collision of different cultures. The very title of the work evokes the idea of travelling and departure with reference to space exploration and the human urge to discover, but also conquer new territories. Afghan war rugs, that incorporate the apparatus of war into their design, are the inspiration for this work. The tradition of war rugs has its origins in the decade of , and has continued through the subsequent conflicts. Within this series of works the Soviet occupation of Afghanistan from 1979 subsequent conflicts. Within the series of works the artist exhibited rugs with designs drawing on the symbolism used in the Afghan tradition, but made by traditional carpet makers from the Casa dos Tapetes in Arraiolos, Portugal. The similar strategy of creating and playing with critical meeting points between different cultural codes was used in the <i>3, 2, 1, 0 A A and away 1, 2 ...</i> sound piece.		
Bio	Carlos Noronha Feio has a diverse practice that includes actions, performance, video, drawing, painting, photography and installations, which research cultural, local and global identity.		

izjava kuratorice

Dandanes obstaja velika potreba po naprednem umetniškem raziskovanju glasovnih medijev, saj se jim zaradi tehnološke globalizacije obeta negotova prihodnost. CONA – Zavod za procesiranje sodobne umetnosti je v to sfero aktivizma vstopil s svojim projektom “Radio Arts Space”, ki preučuje vključitev zvočne umetnosti v že preveč skomercializiran prostor radijskega ustvarjanja. Kot se bo pokazalo na podlagi javnega poziva, se je zvočna umetnost razvila v trdne in angažirane koncepte, ki imajo velik vpliv na kulturni razvoj, in to na globalni ravni. Dela, ki sem jih posebej izbrala kot primere dobre prakse, so skladna z naprednimi antropološkimi, okoljevarstvenimi, literarnimi in sodobnimi glasbenimi konteksti ter raziskavami ter nam tako prinašajo umetniške koncepte velikega pomena.

Možno je zaznati, da osnovo za umetniške projekte mojega kuratorskega izbora večinoma predstavljajo inovativne interdisciplinarne raziskave. Kulturno zaznamovani vzorci vključujejo načela urbane in starodavne antropologije, znanstvene izsledke in integrirajo znanost, umetnost, literarno interpretacijo ter tudi konceptualne in eksperimentalne prakse.

Izbor vključuje vseživljenjsko raziskavo Laurette Séjourné (delo Sol Rezze: *The year of the Rabbit*), ki sprašuje pomembno ikono arheologije in antropologije v Južni Ameriki 20. stoletja, nato pa preide v delo, ki na osupljiv način proučuje lokalne identitete preko posnetkov s terena na območjih odprtih tržnic s celega sveta (delo Maria Verandija: *Street Markets Remixed*), nato v neverjetno dobro interpretacijo literarnega dela Dylana Thomasa ob spremljavi elektronske glasbe (delo Jasona Bolte: *And Death...*), nato tudi v poglobljeno raziskavo sprememb ekosistema in klimatskih razmer v Severni Irski (delo Softdaya: *Marbh Chrios (Dead Zone) Remediation #1*), nato v zavzeto medijsko arheologijo v delih Marka Vernona in H. A. K. Lo-Fi Record collective, nato v konceptualno implementacijo urbane nostalgije v delu Renseta, ali pa v uporabo novih in eksperimentalnih uprizoritvenih praks kot je npr. psihoakustika (Irada Lee) ali pa v igranje knjige z violinskim lokom (Heiner Wörmann) in nazadnje še v novo generacijo zvočnih konceptualistov (Lee Fraser in Alja Piry). Omenjena dela v vas ne bodo pustila niti kančka dvoma o svoji konceptualni jasnosti, saj kar na najbolj prefinjen način transcendirajo težnje sodobnosti.

21. stoletje se je pričelo pred dobrim desetletjem in sedaj se, na podlagi napredka človeštva, inovacij, angažiranosti in kritičnega razmišljanja, odpirajo nove možnosti za premik dinamike celotnega planeta v smeri sprejemanja kulturnega globalizma. Predočen izbor predstavlja novo smer, sodobno družbeno alternativo, ki nam omogoča razvijanje nove paradigme vloge umetnosti in kulture za potrebe oblikovanja novih univerzalnih vrednot.

Z razvojem novih tehnologij sta umetnost in kultura postali najbolj napredni družbeni disciplini za promoviranje multikulturalnosti in preko vsebin, ki presegajo meje nacionalne identitete, vzpodbujata novo zavedanje in nas tako približujeta svobodni kulturi, dostopni vsakomur. V tem novem duhu izpostavljam 11 avtorjev/skupin, ki razodevajo visoko stopnjo intelektualnega razmišljanja, preko katerega nas soočajo z novimi praksami in inovativnimi pristopi na področju zvočne umetnosti. Dela teh umetnikov s celega sveta so prave iskre upanja in tudi sama upam, da bo njihova vrednost prenešana na nove generacije umetnikov in kulturnih upravljalcev, ki se zanimajo za razvoj naše družbe preko umetnosti in kulture.

Manja Ristić

There is a great need nowadays to make progressive artistic inquiries in the sound based media that are ultimately facing abandonment due to technological globalization. CONA – Institute for Contemporary Arts Processing entered the zone of activism with its project 'Radio Arts Space' which rethinks the inclusion of sound art in the overly commercialized radio space. As this open call will exhibit, sound based art has evolved into strong artistic and engaged concepts that are of great importance for global cultural development. Works that I have particularly chosen to represent the examples of good practices belong to advanced anthropological, environmental, literary and contemporary music contexts and research that are bringing forward artistic concepts of immense value.

In the works of my curatorial choice you will find innovative interdisciplinary research as a basis for high artistic implementations. Culturally engaged patterns include urban and ancient anthropology, scientific data and art-science integration, literary interpretations, as well as conceptual and experimental practices.

Included in the selection are the life-long research of Laurette Séjourné (the work of Sol Rezza: *The year of the Rabbit*) which examines an important figure of the 20th century archeology and anthropology in South America, amazing urban interrogatives revealing local identities through field recordings of open markets from all around the world (the work of Mario Verandi: *Street Markets Remixed*), an incredible literary interpretation of Dylan Thomas accompanied by electronic music (the work of Jason Bolte: *And Death...*); an in depth scientific inquiry into the ecosystem and climate change in Northern Ireland (the work of Softday: *Marbh Chríos (Dead Zone) Remediation #1*); an engaged media archeology in the works of Mark Vernon and H. A. K. Lo-Fi Record collective, conceptual implementations of urban nostalgia in the work of Renset, the application of experimental new performing practices such as psychoacoustics (Irad Lee) or playing on the book with violin bow (Hainer Wörmann), and, finally, a new generation of sound conceptualists (Lee Fraser and Alja Piry). These works won't leave you doubting their conceptual clearness as they transcend contemporary tendencies in a most delicate manner.

21st century started a decade ago and human progressivism, innovation and engaged, critical thought are opening up new possibilities for shifting the planetary dynamics towards acceptance of cultural globalism. This selection presents a new direction, an alternative for our societies, enabling us to invent a new paradigm of the role of art and culture in the development of new universal values.

With the development of new technologies, art and culture are the most progressive social disciplines in propounding multiculturalism, bringing about new awareness with content that transcends national identity and brings us a step closer towards free culture available to everyone. In this new environment I am putting forward 11 authors/groups that exhibit a high level of intellectual thought, confronting us with new practices and innovative approaches in sound arts. The works of these artists gathered from all around the world are a real injection of hope, and I am hoping to pass its value on to new generations of artists and cultural operators, interested in structural development of our societies through the means of arts & culture.

Manja Ristić

Artist	Sol Rezza (Argentina)	4.01. - 4.02. - 4.03.	
Title	The Year of the Rabbit		
Length	I. Año 1 Caña – Ce acatl [00:08:34] II. Año 1 Pedernal – Ce tecpatl [00:07:18] III. Año 1 Casa – Ce calli [00:05:46]		
Producer / Sol Rezza		Year / 2010	Format / Audio MP3
Web link	http://radio-arte.com/2010/06/04/el-ano-del-conejo/		
Description of the piece:	<p>This is a work of radio art/sound art that explores the concept of time for the Nahuatl culture. It is dedicated to Laurette Séjourné as well as to Esperanza Rascón. All three pieces are based on the book <i>The thought of Nahuatl culture translated in the calendars</i> by Laurette Séjourné.</p> <p><i>The Year of the Rabbit</i> is an extraordinary work of sound art, revealing a deep appreciation for the work of one of the most relevant archeologists, ethnologists and anthropologists of the 20th century who dedicated her life to the study of Teotihuacan and Aztecs civilizations. The overall atmosphere of the Sol's sound work shows clear conceptual transcendence focused on the merging of a computer processed sound picture with captivating story telling. <i>The Year of the Rabbit</i> represents a progressive interdisciplinary and artistic embodiment of the truth related to the universal cultural heritage. Storytelling by Esperanza Rascón; the sound objects used are wires, branches of trees, stones, virtual piano ...</p>		
Bio	Sol Rezza studied communication, sound engineering and radio production. Rezza developed her work relying on soundscapes - sound objects independently recorded and processed by computer editing.		

Artist	Mario Verandi (Argentina)	4.04.	
Title	Street Markets Remixed		
Length	00:41.30		
Producer / Mario Verandi		Year / 2008	Format / CD audio
Web link	http://www.marioverandi.de		
Description of the piece:	<p><i>Street Markets Remixed</i> brings to life a whole pallet of cultural patterns in the form of sound art. It is a unique work of art, observing in depth social exchange in the one and only place where national identity is intact - markets. The work title refers to the music style and technique that inspired both the concept and the main approach used for treatment of the sound materials. As a cultural practice, a remix is a second mix of something that already exists and, in this case, it is founded in anthropology. The composition process focused mainly on the deconstruction and re-arrangement of the many vocal utterances produced by different stallholders. This kaleidoscopic conglomeration of voices gave birth to a fictional street market that is beyond the reality found in the original recordings.</p> <p>The piece includes recordings made in street markets in Berlin, Sao Paulo, Catania (Sicily), Peking and Tel-Aviv. The dramaturgy of the piece is built upon interplay between vocal textures, rhythmic structures and musical passages.</p>		
Bio	Mario Verandi is a composer, sound and media artist. He primarily works with new technologies as an aid to exploring and expanding the boundaries of sound, space, perception and meaning. A distinct characteristic of his work has been the exploration of the poetic and evocative potential of concrete and environmental sounds and their incorporation in sound compositions, audiovisual installations, live performances and radio art pieces.		

Artist	Jason Bolte (USA)	4.05.	
Title	And Death...		
Length	00:04:00		
Producer / Jason Bolte		Year / 2007	Format / fixed media
Web link	www.jasonbolte.com		
Description of the piece:	<p><i>And Death...</i> is a short work inspired by the poem, "And Death Shall Have No Dominion" by Dylan Thomas. The work is an elaboration of the poem, taking the ideas presented and inferred and infusing them into the sonic realm. Many of the sounds that are used in the composition are specifically mentioned in the poem and create a direct connection between the two works. These sounds are also used to capture an artistic interpretation of the poem through concrete usage as well as constructing textures and gestures that are related to the emotional contour of the poem. <i>And Death...</i> was selected as one of three Prize Winners at the 9th Electro-acoustic Composition Competition Música Viva 2008 (Portugal). The presented work reflects in depth on the intermediate relations between poetry and sonic arts.</p>		
Bio	Jason Bolte is an Assistant Professor of Music at Montana State University where he teaches courses in composition and music technology. Jason is a member of the organizational board of the Electronic Music Midwest Festival, and a founding board member and current president of the Kansas City Electronic Music and Arts Alliance.		

Artist	Mark Vernon (Scotland)	4.06.	
Title	Evelyn's Request		
Length	01:47:02.		
Producer / Mark Vernon (Meagre Resource productions)		Year / 2009	Format / MP3, stereo
Web link	http://www.meagreresource.com/		
Description of the piece:	<p>This radio work takes the form of an audio collage combining excerpts, samples and audio quotes from a range of over 20 different popular films featuring radio broadcasts, audio clips and samples from the films. It presents a concept of subtle experimentation with the form by merging processed short-wave, long-wave and FM transmission frequencies with a vast archive of anthropological value taken from the movies – which simply must make pop culture lovers and historians cheer. Narratives and micro narratives overlapping are constantly pointing out that once, before the progressive sonic present; the radio was the number one media. Motifs are taken from an urban cultural heritage hidden in creative industry, ranging from teen angst dramas and horror films to nostalgic reflections and trivial comedies. It is a unique opportunity for us to examine more closely the ways in which one technological medium was perceived through another.</p>		
Bio	<p>Mark Vernon is a sound artist, musician and radio producer based in Glasgow, Scotland. He was a founding member of the art radio collective, 'Radio Tuesday' and has produced programmes and features for stations including WFMU, RADIA, Resonance FM, CKUT, Radio 101, VPRO and the BBC.</p>		

Artist	HAK Lo-Fi Record collective / Denis McCarty, Anton Mobin & Ayato (France)	4.07.	
Title	Lost Frequencies		
Length	00:24:15		
Producer / Denis McCarty & Anton Mobin		Year / 2011	Format/ AIFF format (original)
Web link	http://byebyefm.blogspot.com/ ; http://hakrecords.blogspot.com/		
Description of the piece:	<p><i>Lost Frequencies</i> is a sound art composition that started with a project called Bye Bye FM. Bye Bye FM responded to a political announcement that threatened to cancel the small and free radio stations in France. The collective H.A.K. began recording AM and FM commercial French radio stations. All radio sources were collected through a common sound bank and traded by email. All of the short sequences were placed sequentially, one after the other, to assemble the 24-minute composition. The work transcends the actual moment when one media that changed the communicational paradigm of the 20th century becomes abandoned. The historical moment is trapped in the original frequencies the work is made of. Dramatic interpretation incorporating irony, hidden criticism and conceptual phrasing are opening before us the galaxy of the perhaps soon-to-be dead FM ...</p>		
Bio	<p>Denis McCarty is the co-founder of the label H.A.K. Lo-Fi Record. He is a French multimedia artist based in Lyon, France, a turntablist and experimenter from the very beginning. Anton Mobin is an active member of the collective H.A.K. and curator of Impronet. He is a French sound artist, radio producer, and improviser based in Paris, France. Ayato is also an active member of the collective, musician and sound artist based in Orléans, France.</p>		

Artist	Mikael Fernström and Sean Taylor (a.k.a. Softday) (Ireland)	4.08.	
Title	Marbh Chrios (Dead Zone) Remediation #1		
Length	00:23:07		
Producer / Softday		Year / 2010	Format / MP3, stereo
Web link	www.softday.ie		
Description of the piece:	<p>The work reflects upon climate change in the context of a local community in the northwest of Ireland. <i>The Marbh Chrios (Dead Zone)</i> project addresses the impact of two 'contested' marine dead zones as a key stressor on marine ecosystems in Donegal. It is based on scientific data on environmental change which is represented with algorithmically generated music, sonifications and visualizations encompassed in a live performance, involving three local ensembles.</p> <p>This work is an example of environmental activism in the form of progressive art sound research, based on scientific data, field research and political discourses with parties involved in climate change observations. It presents unique, engaged sound art expressing the highest possible level of artistic perception.</p>		
Bio	<p>Since 1999, Softday, the art-science collaboration of artist Sean Taylor and computer scientist Mikael Fernström, have engaged issues relating to natural cycles in time, climate change and its global effects.</p>		

Artist	Phillip Tesner (a. k. a. Renset) (USA)	4.09.	
Title	A Safe Place for Butterflies		
Length	00:11:06		
Producer / Renset/	Phillip Tesner	Year / 2010	Format / MP3
Web link	http://renset.net/		
Description of the piece:	<i>A Safe Place for Butterflies</i> is a post-rock influenced noise piece exploring how calm and beauty can exist inside harsh noise-scapes. It contains an atmosphere of duality, contrasting urban apathy with urban hysteria, and calmness with restlessness and radiates power of emotional lyricism hidden or captured behind deconstructed 'sound veils'. A well performed and well placed avantgarde piece of work.		
Bio	Renset aka Phillip Tesner is an electronic artist. He is a professional musician and sound artist who uses exploratory and experimental techniques to weave together aural textures.		

Artist	Lee Fraser (Britan)	4.10.	
Title	Narrows		
Length	00:05:11		
Producer	Lee Fraser	Year / 2009	Format / 44.1 kHz/16-bit AIFF
Web link	http://www.lee Fraser.co.uk/		
Description of the piece:	<i>Narrows</i> refers to the streams of nebular activity, whose composite fibres describe serpentine routes and trace irregular trajectories through and around the transparent primordial substance, decorating and animating its otherwise featureless façade. The chief component of this work consists in a steadily shifting spectral form, which absorbs and recasts a range of less prominent but none less significant articles. At once neutral and tenacious, this fluid form plays host to a series of molecular interventions, such as the volatile iterations, which interrupt its deep molten flow, or the glacial drape that hangs off, or spills from under its accumulative mass. This work is a wonderful integration of astronomical environment and electronic music composition. <i>Narrows</i> is erasing the invisible line between science and art, and evokes notions of cosmic movements deeply embedded in human psyche.		
Bio	Lee Fraser is an electro-acoustic composer with a strong interest in the acousmatic practice. His research, funded by the AHRC, is concerned with the aesthetics of acousmatic music.		

Artist	Irada Lee (Israel)	4.11.	
Title	Arsenal Brain		
Length	00:06:10		
Producer	Irada Lee	Year / 2010	Format / MP3, 320kbps
Web link	www.iradlee.com		
Description of the piece:	<i>Arsenal Brain</i> is a conceptual sound composition dealing with social mechanisms of control which (successfully) attempt to constrain, define, shape and regulate one's natural and individual skill of sensing. In a reality where increasing efforts are being made to restrain our ability to sense, and where every thought and belief is superimposed upon us and induced from external elements, we may have lost our ability to even desire freedom. Part structured and part chaotic, part accessible and part alien, the composition is designed for 8-channel performance, and employs a combination of spatial psychoacoustic techniques, aiming at engaging the listener in a disorienting sonic experience, which stands to represent the artificial, deceptive social mechanisms of control that fundamentally encourage and nurture one's apathy, numbness and modes of unthinking.		
Bio	Irada Lee is a sound and interaction designer. Lee's work explores (new) ways in which sound can be used to convey information, meaning, aesthetic and emotional qualities in interactive contexts.		

Artist	Hainer Wörmann (Germany)	4.12. - 4.13.	
Title	a.) <i>Struktiv Eins</i> b.) <i>Bookbow 2</i>		
Length	a.) 00:07:57 b.) 00:06:42		
Producer / Hainer Wörmann		Year / a.) 2008 b.) 2009	Format / AIF(AIFC audio data)
Web link	vernhttp://ekleksographia.ahadadabooks.com/davenport; www.myspace.com/klankbremen; www.klank.cc		
Description of the piece:	<p>a.) The composition <i>Struktiv Eins</i> is made out of various sources such as different treatments of cardboard, preparation-needle scratching on CD, treatment of plants, sounds of small machines and more. The piece was recorded with microphones and piezo discs. This work presents a unique sensibility in approach to improvisational music, acoustics research and conceptual sound art. <i>Struktiv Eins</i> was commissioned by REM – Reihe für elektronische Musik, pgnm/Bremen.</p> <p>b.) The piece <i>Bookbow 2</i> was played with a violin bow on a book (front cover, bunch of pages, single page, back-cover) using different bowing techniques. The work was commissioned by Philip Davenport for ekleksographia wave two (March 2010). The extraordinary treatment of an object together with the well acknowledged capabilities of violin bowing produce a wonderful conceptual sound piece, which vividly reveals the sonic micro environment hidden in an ordinary book.</p>		
Bio	Hainer Wörmann is an improvising guitar player who works with extended play techniques focusing on mechanic preparations and processes.		

Artist	Alja Piry (Slovenia)	4.14.	
Title	Encouragement		
Length	00:05:59		
Producer	Alja Piry in collaboration with the Slovene section of BJCEM for SYMBIOSIS?, 15th Biennial of Young Artists of Europe and the Mediterranean, Thessaloniki 2011		
Year / 2010	Format / MP3, stereo		
Web link	/		
Description of the piece:	<p>The author asked 20 colleagues and friends of to speak words of encouragement in a voice recorder, then edited collected recordings, added a few sentences of her own and mixed them all together, so that they function as a whole. Formally a chain of vocal statements on the topic of encouraging was made. Voices function as a sign for real human presence and expose a segment that often remains unspoken or is difficult to communicate. <i>Encouragement</i> is about shifting the value of one's social environment. It goes together with conquering obstacles and continuing one's way, braving the way through the exhibition or, even more metaphorically - through life's journey. The work was prepared as part of a process of questioning the role of social relations and mental strength in regard to personal plans and path finding.</p>		
Bio	Alja Piry is concerned with the idea of artworks as generators of intersubjective impulse. In her practice she uses various mediums, including painting, drawing, voice-based installation and book.		

curatingyoutube.net - Akustično popotovanje po You Tubu

YouTube (YT) je arhiv. Arhiv, ki upravlja, ne samo s filmi in slikami, temveč tudi z glasbo. Zaradi tega se uporablja v enaki meri kot video platforma tudi kot glasbena platforma. Kot glasbeni arhiv YT obsega skomponirano glasbo, zvoke, tone, glasove in šume.

Glasbo, ki se nahaja na YT je možno razdeliti na dva dela, in sicer, na glasbo, ki je nastala in bila posneta v realnem svetu – izven svetovnega medmrežja (npr. gramofonske plošče, video dokumentacija določene predstave, filmska oz. televizijska produkcija, itd.) in je bila naknadno naložena na YT ter na glasbo, ki izvira iz medmrežnega konteksta. Spekter arhiviranih dokumentov je zelo širok in sega od antropoloških in etnoloških, bolj znanstvenih posnetkov, preko klasične glasbe, vse do popularne in avantgardne glasbe. Dokumentiranje in objava lastnega igranja ali petja, h katerima štejem tudi npr. produkcijo recitalov ali pa t.i. HOW TO-jev, se vključuje v objavljanje vseh mogočih umetniških, uprizoritvenih oblik delovanja. Tukaj bi želel posebej izpostaviti fenomene, kot je uporaba “mrežnih instrumentov” kot sta npr. “Inbflat” ali pa “doodle guitar” ali pa tudi vse tiste številne “mashupe” in remikse videoposnetkov, ki se nahajajo na YT.

Internet deluje kot zrcalo in simbolično reflektira naš svet. Ampak YT nam nazorno pokaže, da simbolni svetovi medmrežja, poleg osnovne funkcije prikaza, naše zavedanje dodatno dopolnjujejo, kot v feedback zanki, tako da pride do prekrivanja in prepisovanja. Kot arhiv posnetkov (tudi zvočnih) našega življenjskega prostora, tako naravnega, kot tudi kulturnega, zajema YT nepregledno količino posnetkov poljubne vrste, ki še zmeraj raste, po principu Wikipedije - zaradi prostovoljnega udejstvovanja udeležencev. Simbolna prekrivanja in posredovanja zaznanega ne potekajo več samo znotraj našega človeškega razuma, temveč se eksternalizirajo in materializirajo tudi v snemalnih napravah. Fenomen snemanja ni nov fenomen, razlika je samo v tem, da snemanje danes poteka v realnem času tako, da se v primeru naše soudeležbe, naš svet izoblikuje ravno s oz. preko te soudeležbe.

Urejanje vseh teh video dokumentov je gotovo nemogoče početje, saj njihova kvantiteta presega vse do sedaj obstoječe. Ker človek več ni zmožen rokovanja s tolikšno količino podatkov, je to pravilo odstopil algoritmom. Nepregledna količina paralelnih svetov je tako avtomatsko in dinamično podvržena postopkom algoritemskega razvrščanja, ki poteka na način, ki se zmeraj bolj odmika od našega direktnega dostopa (refleksije, pregleda, razumevanja). Moje mnenje je, da lahko urejanje, ki bi zagotavljalo identiteto, poteka samo individualno in po izsekih, kar bi tako morebiti ponovno uskladilo posameznika z masovno družbo. Pestrost individualnih pozicij, ki so do sedaj nastale, kljub enormnim socialnim pritiskom, ki ljudi silijo v istost, in ki še zmeraj nastajajo ter pričajo o presenetljivi volji do eksperimentiranja, me vedno znova fascinira in mi vliva moči in upanja ter me motivira, da direktno sodelujem pri tej obliki kolektivnega kulturnega dela.

Curatingyoutube je za rokovanje s fenomenom YT, zase izbralo metodo, ki omogoča primerjalno, analitično, ampak hkrati tudi estetsko in asociativno obravnavo pestrosti pojavov: Izbira in razvrstitev video posnetkov v mrežo.

Za projekt RadioCona “Radio Arts Space” sem se odločil, predstaviti enormno glasbeno in zvokovno pestrost mrežnega arhiva “YouTube” ne da bi prikazal kakšen specifični umetniški kanon. V ta namen sem izbral nekaj, po mojem mnenju eksemplaričnih primerov in pripadajoče videe sestavljal v video mrežo. Te mreže mi služijo kot instrument/seznam predvajanja/glasovna banka, iz katere intuitivno izbiram videe oz. glasbo. Glasbo/zvokovne posnetke je možno predvajati paralelno, jih zmiksati, razvrstiti ali ponovno predvajati. Različne variante ustvarjajo zmeraj nove perspektive, interpretacije in glasovna popotovanja.

Robert Sakrowski

curatingyoutube.net - An Acoustic Journey Through YouTube

5.00., 5.01.

Youtube (YT) is an archive. An archive not only for movies and pictures, but also for music. That is why it is widely used, not only as a video platform, but also as a music platform. As a music archive, YT contains composed music, but also sounds, tones, voices and noises.

The existing music on YT can be divided into music, recorded in the non-network world (such as a record, video documentation of a performance, or a film/television production), and music that comes from the network context. The range of the archived documents spans from anthropological and ethnological scientific recordings, to classical music to popular and avant-garde music. The documenting and posting of people's own plays or songs, where I also include filmed recitations or how to's, all fall under the domain of artistic forms of action. I would particularly like to highlight the phenomena of the use of "power tools" such as "Inbflat" or "doodle guitar" and the many mashups and remixes found in the videos on YT. The Internet presents a symbolic reflection of our world. But, as YT clearly shows, the symbolic worlds of the network not only take over our sense of orientation; they also overlap and overwrite our perception, as in a feedback loop. As an archive of recordings (including sounds) of our habitat, the natural as well as the cultural, YT comprises a unmanageable amount of various notes and is, similarly as Wikipedia, constantly expanding with the voluntary cooperation of the participants. The symbolic overlapping and exchange of what is perceived, no longer take place only within our human reason, but are instead externalized and materialized in the form of recording devices. The phenomenon of records is not a new one, but today it is happening in real time, so, if we take part, our world is being formed just by our participation.

To place the video documents gathered in this manner in an order is almost impossible, because their quantity exceeds anything seen so far. Since people can't handle these archives anymore, the ordering is assigned to algorithms. An enormous amount of parallel worlds are automatically and dynamically designed in an algorithmic arrangement in a way that inhibits our direct access (reflection, overview, understanding). In my opinion, order, which provides identity, should only be created individually; on excerpts and in this way maybe it can reconcile the individual with the mass society. The abundance of individual positions, despite the enormous social pressure for uniformity, that has emerged so far and continues to emerge, is evidence of a remarkable desire for experimentation, which fascinates me again and again, giving me strength and hope as well as motivating me to participate directly in this form of collective cultural work.

Curatingyoutube chose for itself, in dealing with the phenomena of YT, a method that allows comparative analysis, but also enables to deal with the multitude of phenomena in terms of aesthetic and associations: Selecting and arranging videos in the grid.

For the "Radio Arts Space" by radioCona, instead of depicting a specific art canon, I've decided to introduce the enormous musical and tonal variety of the network archive "Youtube". In addition to this, I have selected some subjects, which I consider exemplary and compiled the corresponding videos to a video grid. These grids serve me as an instrument/playlist/sound bank, from which I then select videos or music intuitively. The music/sound pieces can be played in parallel, mixed, lined up and repeated. Different variations can offer new perspectives, interpretations and sound journeys.

Robert Sakrowski

ULTRA DISCO

Vsak zvok, pa čeprav ni oprijemljiva stvar v notranjosti, niti idealna podoba v zunanjem svetu, se najavi in izrazi, medtem ko se razcepi na "poslušanje" in "slišano". Namenoma sem izbrala zvočna dela, ki še posebej raziskujejo pojavnost teh vmesnih stadijev zvoka in posegajo v zasnovano kontinuum lastnega obstoja. Med tem ko zbiramo posamezni zvok, se dobesedno premaknemo na drugo mesto. Prav ta specifična namernost zvočne mase razkriva njeno živahno avtonomijo: pri eksperimentu poslušanja, se vsak zvok prelevi v točko preobrata na ločnici med tem, kar je naše in kar nam je tuje in kjer se odvije prava razlastitev, ki prekine naš miselni tok. Dejstvo je, da je zvok nekaj nenavadnega: je medij, ki se povsem predaja dovzetnosti, je telesni eksperiment na točki med individualnostjo in drugačnostjo. Zaradi tega je ULTRA DISCO naslov dokončnega izbora za projekt Radio Arts Space, pripravljenega za v eter, ki sledi začrtani poti v t. i. "akuzmatično etiko". Prične se s suspenzom tihih avtoportretov Matthiasa Meyerja in Inga Gerkena, ki pretvarjata telesa v žive spomenike upornosti, ki končno le podležejo pritiskom sveta. Telesna upornost se ponovno pojavi v *Máquina como se fosse*, masivnem zvočnem komadu avtorja Marcela Saheaje, navdihnjenega s strani pesnitve Edgarda Brage, kateremu se zoperstavijo zvoki peresa in papirja, zračnih balonov in elektronskih beatov s pogostimi vrinjenimi pavzami. *Concretion 2.0*, v katerem se dejanje poslušanja prelije v čutni ples, je predstavljeno preko filmske glasbe Mathieua Werchowskega. *Narrows* Leeja Fraserja obravnava zvočno vdanost okolice in njen spomin na srečanja z zvokom, kjer spreminjajoča spektralna forma absorbira in se na novo formira v edinstvene oblike. Umetniško delo je skovano v vmesni dimenziji in podprto z glasbo Joana Esteva, ustvarjeno s pomočjo kontaktnega mikrofona. Zvočne skulpture Scotta Daneka so skrbno izdelane iz zvočnega materiala naključno izbranih in zmanipuliranih sproženih mobilnih telefonov, da na ta način digitalno sfero prenesejo v življenjsko okolje in preko tega povečajo zavest o obstoju širokega spektra materiala, potekov in aktivnosti, ki jih venomer poslušamo. Delo *Astral Weeds* Jeffa Gbureka spaja aktivnosti snemanja s terena in radijskega oddajanja. Razkriva gostoto in natrpanost radiofoničnega ozračja in pomembne detajle časovno-prostorskega kontinuum. Delo Jamesa Andeana z naslovom *Mahtava* sestavlja samo ena nenehno ponavljajoča se in postopno naplastena fraza, medtem ko preostanek zvočnega spektra počasi blede v ozadje in za seboj pušča le pulzirajoči zvok brenčanja. Nato se situacija obrne in nazadnje konča pri izvorni frazi. *Arsenal Brain* Irada Leeja se poigrava s socialističnimi mehanizmi nadzora, ki služijo preoblikovanju in uravnavanju človekovih naravnih individualnih sposobnosti zaznave. Na drugi strani pa Sturqen raziskuje zajetno količino zvočnih ritmov in pri tem prepleta področji tehna in trancea z vidikom konstantnega hrupa. Delo *Black Noise* Toma Bogaerteja raziskuje načine, kako se lahko medsebojna povezava radijskih frekvenc in popart estetike konča v sovraštvu. ULTRA DISCO dogajanje konča z delom Davida Fyansa z naslovom *The Persistence of Decay* – tekstualnim zvočnim izdelkom, posnetim na dveh kasetah, obdelanih s toplo in mrzlo vodo, nato razstavljenih, posušenih na soncu, ponovno sestavljenih in ob predvajanju upočasnjenih na četrtino izvorne hitrosti predvajanja. Na ta način se razodeva sleherni pok in klik, sleherna sprememba strukture in posledično celoten čas in prostor, ki jima je s tem omogočeno, da se odvijata pod lastno težo.

Poslušajte in uživajte

Ilari Valbonesi

Being neither something real inside, nor something ideal outside the world, each sound announces and expresses itself while splitting into "the hearing" and "the heard". I selected those sound works that especially investigate the emergence of this in-between stasis, where appears a threshold of sound affection - in the literal sense - of the time-space continuum of the Self. When we gather a sound we are literally transported into another place. Furthermore, this specific attention to the sound matter reveals its lively autonomy: In the listening experience, each sound becomes the turning point between what is ours and the alien, where a certain dispossession takes place and interrupts our usual train of thought. Sound is in fact extraordinary: It is a medium pregnant with responsiveness, bodily experience between selfhood and otherness. ULTRA DISCO is the title of the final selection for "Radio Arts Space", broadcast ready, tracing a journey into what I call "acoustic ethics". It starts with the "gravity" of suspense of the silent self-portraits of Matthias Meyer and Ingo Gerken, which transform the body into a living statement of resistance that finally surrenders to the world. Bodily resistance which returns in *Máquina como se fosse*, a concrete sound piece by Marcelo Sahea, inspired by the poem by Edgard Braga, "stitched" into the silence, and counterpointed by the sound of pen on paper, air balloons and electronic beats. *Concretion 2.0* is introduced by the cinematic soundtrack of Mathieu Werchowski, where the act of listening becomes a sensual dance. Sound affections of its environment, and the memory of its encounters are explored by Lee Fraser's *Narrows*, where a shifting spectral form absorbs and recasts itself into unique configurations; the work is a forging in the intermedia dimension, supported by the music of Joana Esteva made with sounds from a contact microphone. Scott Danek's soundscapes are crafted by sampling and manipulating randomly dialed cellular phones, so that they bring the digital space into a live environment, and rise the awareness of a wide material of flows and activities which we are constantly hearing. Jeff Gburek's *Astral Weeds* is a merging between the action of field recording and the environment of radio transmissions. It reveals the density of the radiophonic atmosphere and the matter of the time-space continuum. James Andean's *Mahtava* is built from a single phrase repeated and increasingly layered, while the rest of the spectrum begins to fade away, leaving only pulsing drones. Then, it goes in reverse, eventually returning to the original phrase. Irad Lee's *Arsenal Brain* plays with social mechanisms of control which attempt to shape and regulate one's natural and individual skill of sensing while Sturgen explores a vast amount of sonic rhythm, combining the techno-trance universe with a constant noise attitude. Tom Bogaerte's *Black Noise* resounds with the 1994 mass slaughter in Rwanda; it examines how radio frequency and pop aesthetics can become a channel for crystallized hatred. ULTRA DISCO concludes with David Fyans's *The Persistence of Decay*: a recorded textural sound work on two cassettes which were treated with hot and cold water, then dismantled, dried in the sun, put back together and then slowed down to around a quarter of the regular speed allowing every pop and click, each modulating texture, the space and time to unfold under their own weight.

Listen & Enjoy

Ilari Valbonesi

Artist	Matthias Meyer (1972, Hameln, Germany) and Ingo Gerken (1971, Lippetal/Westfalen, Germany)	6.01.
Title	The Gravity of Invention (Ingo Gerken)	
Length	00.02:10	
Producer / phantom-verlag.de	Year / 2008	Format / 7-inch vinyl record edition
Web link	http://www.phantom-verlag.de/Gravity/about.html http://www.pianissimo.it/	
Description of the piece:	<p><i>The Invention of Gravity / The Gravity of Invention</i> is a recording on a 7-inch vinyl record that presents two silent self-portraits of Matthias Meyer and Ingo Gerken, doing less than nothing. In fact Meyer and Gerken stop their breathing as long as possible. Though the acoustic track remains nearly empty, the refusal of a basic life function creates an increasing suspense. For the audience the time between inhaling and exhaling produces a scarcely audible but intense space of perception. The absence of sound is indeed the presence of the artists struggling for air. The piece reflects the volume and the limits of body, media and art production itself. It is a minimalist statement of resistance.</p>	
Bio	<p>Matthias Meyer is an artist and holds a teaching position in the class of media art at Muthesius Hochschule. Ingo Gerken studied at Muthesius-Academy of Fine Arts and Design, Kiel/Germany and Glasgow School of Art. He is represented by Pianissimo, Milan and Gitte Weise Gallery, Sydney.</p>	

Artist	Marcelo Sahea (1971, Rio de Janeiro, Brazil)	6.02.	
Title	Máquina como se fosse		
Length	00.02:10		
Producer	Marcelo Sahea	Year / 2008	Format / MP3
Web link	www.sahea.net		
Description of the piece:	<p>The piece is inspired by the homonymous concrete poetry written by Edgard Braga (Maceió AL 1897 - Sao Paulo SP 1985), published in the book, <i>Soma</i> (1963). It is realized with pen on paper, a coin, paper, a sound of air coming out of a balloon party (known as <i>Bexiguinha</i> from São Paulo) and electronic beats. The constant noise of the writing, "sewing things in the white paper" becomes a bridge between a dash of silence and the matter of selves.</p>		
Bio	<p>Marcelo Sahea is a poet, performer, sound and visual artist and art director. Published e-books: <i>ejs</i> (2001) and <i>carne viva</i> (2003). Published books: <i>carne viva</i> (2003), <i>Leve</i> (2006) and <i>Nada a Dizer</i> (2010 - [e] editorial). His works are included at exhibitions of visual poetry, video poetry and digital art, intermedia performances with poetry, vocal improvisations, projections ...</p>		

Artist	Lee Fraser (1981, London, Britan)	6.03.	
Title	Narrows		
Length	00.05:11		
Producer	Lee Fraser	Year/ 2009	Format / 44.1 kHz/16-bit AIFF
Web link	www.leefraser.co.uk		
Description of the piece:	<p>The work consists of a steadily shifting spectral form, which absorbs and recasts a range of less prominent but nonetheless significant articles, much like some transparent adhesive substance coursing through the debris of a recent devastation, churning up once intact, now nebulous materials and forging unique configurations from their volatile iterations which interrupt its deep molten flow, or the glacial drape that hangs off, or spills under its accumulative mass. An unconsummated body of potential, comparable to the sculptor's stone before it is distinguished. As such, it relies of the influence of its environment, and the memory of its encounters, to develop some kind of identity.</p>		
Bio	<p>Lee Fraser is a composer specialising in electroacoustic music. His PhD research is concerned with the aesthetics of acousmatic music.</p>		

Artist	Joana Estevas (1987, a Muro, Illes Balears, Spain)	6.04.	
Title	Contact		
Length	00:02:20		
Producer	Joana Estevas	Year	Format
Web link	http://www.joanaesteva.com		
Description of the piece:	<p>"<i>Contact</i> is a music that I produced with sounds from contact mics and magnetic microphones that I recorded. I produced the music by myself and this music is an exploration of contact mics sounds." (J. Estevas)</p>		

Bio	Joana Esteva is a sound designer and music composer. She is currently living in London and attending a BA program in Sound arts at University of Arts of London.		
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Artist	Mathieu Werchowski (1973, Vienne, France)	6.05.	
Title	T 4 3		
Length	00.04:00		
Producer	Mathieu Werchowski	Year / 2007	Format / MP3
Web link	http://mwerchowski.free.fr		
Description of the piece:	It is the soundtrack for an experimental dance movie made by G. Le Grontec, director from Paris and S. Batten Bland, dancer from NYC. It's an electronic music composed especially for this "naked bodies painting".		
Bio	M. Werchowski is a french soundmaker who composes music for films, radio broadcasts and live shows. He's mostly known as a violin player, improvising solo artist and as a performer in different groups all over the world for fifteen years. His discography consists of seven albums.		

Artist	Scott Danek (1988, Boston, USA)	6.06. - 6.07.	
Title	a.) _7397468193684(b.) ((166720107461662))		
Length	a.) 00.01.46 b.) 00.00.54		
Producer	Scott Danek	Year / 2011	Format / Digital Audio
Web link	http://www.scottdanek.com		
Description of the piece:	Danek's work explores the digital reality, the reality of dreams, and natural space that occurs alongside the human reality. These sound works are crafted by sampling and manipulating randomly dialed cellular phones in a live environment. These soundscapes probe digital transmissions, capturing only a very small portion of the vast activity that is taking place at any given time; they bring the reality of digital space into a physical world.		
Bio	Scott Danek's focus lies with sound and digital video. His work is driven by the ideas of transmission, lucidity, physical existence and persistence, and the increasing prevalence of digital representation in civilization. He is also interested in monoliths, texture, flesh, and primal civilization.		

Artist	Jeff Gburek (1963, leaving in Poznań/Poland)	6.08.	
Title	ASTRAL WEEDS 1		
Length	00:15:47		
Producer	Jeff Gburek		
Year	2005 (original recordings were made in Florence, Italy, in 1995)	Format / WAV	
Web link	http://www.futurevessel.com/orphansound/		
Description of the piece:	It's a radio art project that utilizes the "in-between" spaces of short, middle, longwave and AM, FM radio. Recorded live, the piece is a merging between the action of field recording and the environment of radio transmissions. Jeff Gburek's focus lies with indeterminate moments of transition and superimposition, which reveal the density of the radiophonic atmosphere, one that is filled with data that is not often recognized as real information but as noise. The weaving of the information brings about great questions concerning the nature of the time-space continuum. The recordings also present the phenomenon of heterodynes and long distance signal bounce as marvelous aesthetic experiences, which anticipate the glitch aesthetic and mash-up, analogous to psychic functioning in dream-time.		
Bio	Jeff Gburek is a guitarist, composer, improviser, and sound artist, working with prepared guitars, unprepared guitars, stones and other found objects, phonography, electronics, sampling, and digital manipulation. He studied Javanese (Jogja) and Balinese (Ubud) gamelan music and he developed as a percussionist while studying the theories of Harry Partch.		

Artist	James Andean (1972, Ottawa, Canada/Finland)	6.09.	
Title	Mahtavaa		
Length	00:32:39		
Producer	Juhani Airas/Sibeliusviikot	Year / 2008	Format / AIFF
Web link	http://jamesandean.com/		

Description of the piece:	<i>Mahtavaa</i> is built from a single phrase of Finnish text: "Mahtavaa – nyt se pulputtaa tuossa", which translates as "Wonderful – now it's pumping there". It is quoted from a radio interview with Finnish composer and violist Max Savikangas, referring to the sound coming from a loudspeaker at one of his public sound installations. <i>Mahtava</i> is a section of a larger work, named Juorujen Äärelle, a commission from the Sibelius Weeks festival and entirely composed from radio material covering a work by Savikangas (two Years earlier festival's commission). This includes quotes extracted from commentary and interviews with the composer and members of the public, as well as the electroacoustic treatment of recordings of the original broadcasts. In <i>Mahtavaa</i> , the short text is repeated and increasingly layered, while the rest of the spectrum begins to drop away. When all sense of words and speech has fallen away, leaving only pulsing drones, these processes reverse themselves, finally to return to the original phrase.		
Bio	James Andean is active as both a performer and a composer in a range of fields, including electroacoustic composition and performance, improvisation, sound installation, and sound recording. He is a founding member of improvisation and new music quartet The Rank Ensemble and of the sound collective Resonator Helsinki.		

Artist	Irada Lee (1982, Tel Aviv, Israel)	6.10.	
Title	Arsenal Brain		
Length	00:06:10		
Producer / Irada Lee	Year / 2010	Format / MP3	
Web link	www.iradlee.com		
Description of the piece:	<i>Arsenal Brain</i> is a conceptual sound composition dealing with social mechanisms of control, which (successfully) attempt to constrain, define, shape and regulate one's natural and individual skill of sensing. In a reality where increasing efforts are being made to restrain our ability to sense, and where every thought and belief is superimposed upon us and induced from external elements, we may have lost our ability to even desire freedom. Part structured and part chaotic, part accessible and part alien, the composition is designed for 8-channel performance, and employs a combination of spatial psychoacoustic techniques, aiming at engaging the listener in a disorienting sonic experience, which stands to represent the artificial, deceptive social mechanisms of control that fundamentally encourage and nurture one's apathy, numbness and modes of unthinking.		
Bio	Irada Lee is a sound and interaction designer. Lee's work explores (new) ways in which sound can be used to convey information, meaning, aesthetic and emotional qualities in interactive contexts.		

Artist	Sturqen (Portugal) / David Arantes (1988, Porto, Portugal) and César Rodrigues (1988, Porto Portugal)	6.11.	
Title	Coma		
Length	00:15:18		
Producer / César Rodrigues & David Arantes	Year / 2011	Format / WAV, stereo	
Web link	www.sturqen.com		
Description of the piece:	<i>Coma</i> was made using radio transmissions. The sounds were processed and a new composition was created in real time. Everything was unpredictable.		
Bio	Sturqen are César Rodrigues and David Arantes, a duo from Portugal. Their music explores a vast amount of sonic rhythms where a techno-trance universe is combined with a constant noise attitude. In 2011 Sturqen won in two nominations of Quartz Electronic Music Awards in Paris - as The Best Artist and Discovery category.		

Artist	Tom Bogeaert (1966, Brugge, Belgium/Jordan)	6.12.	
Title	Black Noise (Black panel)		
Length	Loop		
Producer	Donald O. Carroll	Year / 2008	Format / MP3 or live sound installation
Web link	http://www.tombogaert.org/		
Description of the piece:	<i>Black Noise</i> is the soundtrack to Genocide. Black licorice mice cover a turntable. As the needle bumps along over their backs, it generates a rhythmic pounding eerily reminiscent of tribal drums and machine guns. During the 1994 Genocide in Rwanda, the hate radio station "Radio Télévision Libre des Mille Collines" (RTL) borrowed metaphors from the world of aggregate animal formation as 'swarming' and 'infestation' to stir the killers to action with a lively mix of entertainment, pop music and hate. On a catchy tune, the star DJ blared death tallies like sports scores. The title <i>Black Noise</i> alludes to a blatantly racist emotional disconnect. It examines how a radio frequency became a channel for crystallized hatred. <i>Black Noise</i> is also the technical term for a form of silence. Ideally, the <i>Black Noise</i> piece should be played live. The set up consists of a turntable, a modified vinyl record and a guitar amplifier in 'overdrive' position.		

Bio	Before dedicating his life to art, Tom Bogaert documented genocide and human rights abuses in Africa, Europe and Asia. The artist worked as a lawyer for Amnesty International and the UN refugee agency. Bogaert does not see his artwork as an extension of his refugee work, although it does directly confront the intersection of human rights, entertainment and propaganda.
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Artist	David Fyans (1979, Dundee, Scotland)	6.13.	
Title	The Persistence of Decay		
Length	02:20:15		
Producer / David Fyans		Year / 2011	Format / MP3
Web link	www.erstlaub.co.uk/dfyans		
Description of the piece:	This piece is an audio investigation into this physical format and the physical manifestation of information on an analogue magnetic tape. David Fyans recorded around 40 minutes of recently built textural soundwork, created using modular synthesis onto a standard C90 cassette, then dubbed this master recording onto a further two cassettes which were to be treated. One was immersed in hot soapy water for approximately 45 minutes, while the other was immersed in cold water and then placed in the freezer for several hours. The tapes were then dismantled, dried in the sun, put back together and then recaptured. Although the treatment had produced a notable effect on the audio, he felt that the source material was still too prominent. In order to magnify the results of process, he slowed the playback of the layered recordings down to around a quarter of the speed allowing every pop and click, each modulating texture, the space and time to unfold under their own weight.		
Bio	David Fyans deals in sound, performance, installation, text and still and moving images to convey the conceptual ideas behind his work. His main influences lean towards subconscious interventions, mysticism, psychology, psychogeography, extra-dimensional and liminal spaces and ruminations on time and our understanding of it.		

ZNAČKA

Kaj je značka?

Značka je nehierarhična ključna beseda ali pojem, dodeljen posamezni informaciji (kot na primer internetnemu zaznamku, digitalni sliki ali pa računalniški datoteki). Ta vrsta meta podatka pomaga opisati posamezni element in tako omogoča, da ga v bodoče lažje iščemo in najdemo. Izbira značke je v glavnem v domeni ustvarjalca oz. gledalca/bralca posameznega elementa, odvisno od sistema.

Zakaj uporabljati značke?

Sam sem ustvaril in uporabljal zelo preprost nabor značk, da bi z njimi označil, si zapomnil in med njihovim izbiranjem združil/razdružil posamezne dele. Te značke so mi služile kot točke v omrežju, ki so med enim in drugim poslušanjem postajale vse manj in manj nagnetene: korak naprej, dva koraka nazaj, trije koraki naprej, dva koraka nazaj. Uporaba zelo enostavnega nabora ključnih besed je prav tako dober način, kako si zapomniti in raziskovati osnovni pomen teh besed. Zame osebno je bila to zelo poživljajoča izkušnja.

Izbir besed se razteza od konkretnega k abstraktnemu, kar nam omogoča, da na preprost način opišemo osnovno terminologijo glasbe:

<Zvok>: je mehanično valovanje, oscilacija tlaka, ki se prenaša skozi trd, tekoči ali plinasti medij in ki je sestvaljeno iz frekvenc znotraj območja slišnosti in je takšne jakosti, da ga še lahko zaznamo. Lahko pa je tudi od takšnih vibracij ustvarjena zaznava znotraj slušnih organov. Zvok je sekvenca valov tlaka, ki se širi skozi stisljiv medij, kot na primer vodo ali zrak. Med širjenjem se ti valovi lahko odbijajo, lomijo ali pa so zaradi medija ublaženi.

<Umetnost> :je rezultat ali proces namernega prerazporejanja stvari (pogosto s simbolnim pomenom) na način, da učinkujejo na eno ali več čutil, čustva in intelekt.

<Zvočna umetnost>: je zmes umetniških praks, ki vključujejo vso pojmovno širino zvoka, poslušanja in slišanja kot njihov dominantni fokus.

<Radio>: predstavlja prenos signala skozi prostor kot posledica modulacije elektromagnetnega valovanja in ob uporabi frekvenc nižjih od frekvenc vidne svetlobe.

<Radijska umetnost>: zajema uporabo radia v umetniške namene. "Izraz radijska umetnost implicira, da umetnik, ki dela na oz. z radiem, ni nujno usposobljen DJ, programer, producent, inženir ali medijska osebnost, ampak nekdo, ki uporablja zvok za ustvarjanje umetnosti in ki išče načine, da bi jo kot umetnost tudi prenesel po radiu.

<Lokacija>: lahko opišemo na dva načina:

absolutna lokacija – je lokacija, opisana s zemljepisno dolžino in širino,

relativna lokacija – je lokacija, opisana s primerjavo z nečim drugim.

<Izpahnuti>: spraviti iz prvotnega mesta; še posebno, izpahnuti kost iz povezave z drugo kostjo; nasilna sprememba običajnega stanja, razmerja ali reda.

<Prestaviti>: odstraniti iz običajnega ali pravilnega mesta; predvsem izločiti ali pa izgnati od doma oz. iz domovine; fizično premakniti iz lege.

<Premestiti>: ponovno namestiti – vzpostaviti na novem mestu; premakniti na novo lokacijo.

<Tišina>: je relativna ali pa popolna odsotnost slišnega zvoka. Kot analogija lahko beseda "tišina" ponazarja tudi vsakršno odsotnost komunikacije, tudi izven območja govora. Beseda tišina je pogostokrat uporabljena v smislu popolne komunikacije v sferi neverbalnega komuniciranja in duhovne povezave. Tišina je prav tako odsotnost zvoka, proizvedenega s strani nekoga znotraj prostora ali območja. Tišina je pomemben dejavnik pri številnih kulturnih spektaklih, npr. ritualih.

<Premor>: se lahko nanaša na odmor, oklevanje ali začasno ustavitev.

<Hrup>: na splošno beseda hrup pomeni vsak neželjen zvok. Pri analogni in digitalni elektroniki je hrup naključna nezaželjena perturbacija željenega signala; Beseda hrup velja tudi kot posplošitev za akustični hrup, ki ga je moč zaznati ob poslušanju šibkega radijskega signala s pomenljivo količino elektronskega hrupa.

<Simetrija>: netočen smisel za harmonično ali estetsko prijetno proporcionalnost in ravnovesje; natančen in natanko definiran koncept ravnovesja ali "vzorčne samopodobnosti", ki jo je možno demonstrirati in preveriti na podlagi pravil nekega formalnega sistema – geometrije, fizike in podobno.

<Asimetrija>: je odsotnost ali pa kršitev simetrije.

<Valovanje>: je motnja, ki potuje skozi prostor in čas, po navadi skupaj s prenosom energije.

Hvala, da ste mi dodali značko!

Brane Zorman

TAG

7.00.

What is a tag?

A tag is a non-hierarchical keyword or term assigned to a piece of information (such as an Internet bookmark, digital image, or computer file). This kind of metadata helps to describe an item and allows it to be found again by browsing or searching. Tags are generally chosen informally and personally by the item's creator or by its viewer, depending on the system.

Why use tags?

I constructed and used a very simple set of tags to mark, to remember, to relate, to simplify and to connect/disconnect works in the process of selection.

Those tags served me as points in a net that from listening to listening session became less and less clustered: one step forward, two steps back, three steps forward, two steps back. Using a very simple set of keywords is also a great way to remember and explore the basic meanings of those words. For me it was a very refreshing experience.

The selection spans a range from concrete to abstract – which is also how we can in a very simple manner describe the basic terminology of music:

>Sound>: is a mechanical wave, an oscillation of pressure transmitted through a solid, liquid, or gas, composed of frequencies within the range of hearing and of a level sufficiently strong to be heard, or the sensation stimulated in organs of hearing by such vibrations. Sound is a sequence of waves of pressure that propagates through compressible media such as air or water. During propagation, waves can be reflected, refracted, or attenuated by the medium.

<Art>: is the product or process of deliberately arranging items (often with symbolic significance) in a way that influences and affects one or more of the senses, emotions, and intellect.

<Sound>: art is a diverse group of art practices that adopts the wide notions of sound, listening and hearing as its predominant focus.

<Radio>: is the transmission of signals through free space via modulation of electromagnetic waves using frequencies below those of visible light.

<Radio art>: refers to the use of radio for art. "Radio art implies that the artist who works in, and with, radio is not necessarily a trained DJ, programmer, producer, engineer, or personality, but one who uses sound to make art and seeks ways to transmit it through radio as art.

<Location>: can be described in two different ways:

absolute location - a location described by its latitude and longitude on Earth,

relative location - a location described by where it is compared to something else.

<Dislocate>: to put out of place; specifically, to displace (a bone) from normal connections with another bone; to force a change in the usual status, relationship, or order.

<Displace>: to remove from the usual or proper place; specifically, to expel or force to flee from home or homeland; to move physically out of position.

<Relocate>: to locate again - establish or lay out in a new place; to move to a new location.

<Silence>: is the relative or total lack of audible sound. By analogy, the word "silence" may also refer to any absence of communication, even in media other than speech. Silence is also used as total communication, in reference to non-verbal communication and spiritual connection. Silence is also the absence of sounds uttered by anybody in a room and or an area. Silence is a very important factor in many cultural spectacles, as in rituals.

<Pause>: may refer to a rest, hesitation, or temporary stop.

<Noise>: In common use, the word noise means any unwanted sound. In both analog and digital electronics, noise is random unwanted perturbation of a wanted signal; it is called noise as a generalisation of the acoustic noise ("static") heard when listening to a weak radio transmission with significant electrical noise.

<Symmetry>: an imprecise sense of harmonious or aesthetically pleasing proportionality and balance; a precise and well-defined concept of balance or "patterned self-similarity" that can be demonstrated or proved according to the rules of a formal system – by geometry, through physics or otherwise.

<Asymmetry>: is the absence of, or a violation of symmetry.

<Wave>: is a disturbance that travels through space and time, usually accompanied by the transfer of energy.

Thanks for tagging me!

Brane Zorman

Artist	Aaron Nemeč (composition), Whitney Houston (vocals) (USA)	7.01.	
Title	Pronoun Trilogy		
Length	00:02:17		
Producer	Aaron Nemeč	Year / 2009	Format / MP3, stereo
Web link	http://www.executivebird.com/nemec.html		
Description of the piece:	<i>Pronoun Trilogy</i> is an audio edit that investigates the complex hierarchical relationship between the performer and the audience during pop music recordings.		
Bio	Aaron Nemeč received a BFA from the University of Michigan in 2001. He began his MFA in Purdue University's ETB program in the fall of 2008. The primary focus of his work is audio production, packaging, and performance. He also plays the guitar in the band Drum Kit.		

Artist	Agnieszka Waligorska (Poland) and Pekka Siren (Finland)	7.02.	
Title	Azunal		
Length	00:11:30		
Producer	ProTon Sonic Art Group	Year / 2010 - 2011 (remix)	Format / Stereo audio
Web link	/		
Description of the piece:	<i>Azunal</i> reflects our sonic memories of a small flooded village of Lanuza near the French border in the Spanish Basque country. It is dedicated to the village-flooded because of a water company's disregard for safety regulations during a dam construction in the surrounding mountains.		
Bio	Agnieszka Waligórska and Pekka Sirén are composers and sound artists. They are also the founders of the ProTon-Klang-Research- and Performance-Group in Helsinki.		

Artist	Alexander Baker (England)	7.03.	
Title	The Room Where Meaning is Made is Hard to Find		
Length	00:10:29		
Producer	Alexander Baker	Year / 2010	Format / MP3, stereo
Web link	www.solublefisherman.wordpress.com		
Description of the piece:	An improvised collage put together according to the principles of Kurt Schwitters' 'merz'. ("His poems were similarly disjointed, often full of furious, meaningless sounds" - comment on Schwitters found at random on the Web). Some discipline was necessary, so the procedural constraint adopted was serendipity; "I suspect this piece draws sustenance from a youthful formative period spent in a weatherbeaten galvanised hut listening to surreal radio comedy and short WAVE transmissions..." (A.Baker)		
Bio	Alexander Baker has been variously, simultaneously and sequentially a free jazz and improvisational percussionist, a freelance scriptwriter for radio, tv and theatre, and a teacher specialising in art, drama and music.		

Artist	Automating (Australia)	7.04.	
Title	DePreston - Dedicated to Ambulance Victoria		
Length	00:07:00		
Producer / Automating	Year / 2010	Format / MP3, stereo	
Web link	http://automating.bandcamp.com		
Description of the piece:	<p>"I came to Germany as part of my Sound Art studies in Australia (in Germany it is called 'Neue Music'). I quickly found out that my scrambled crash course in the language was woefully insufficient, and also that the course didn't have nearly as much English as I had expected. In addition to the problem of basic communication, it became apparent that I was the only student in the institution not fluent in musical notation. So far homesickness hadn't presented as much of a problem as the general disconnection from the shared social experience. During Easter, while listening to the radio, I came across a site, which was streaming emergency service radio from Melbourne. A taste of home in the most unexpected form! While I was at my home on a sunny Spring day in Hannover, it was the middle of the night on a very long weekend in Melbourne. Overdoses, stabbings, pub fights, all detailed through a series of transmissions by people with one of the hardest jobs in the world, and most importantly in the accent I've taken for granted for the last quarter of a century. By putting it in contrast with the German professional and amateur radio from analogue and digital transmissions perhaps some sense of the culture shock can be felt." (Automating)</p>		
Bio	Automating is Sasha from Melbourne, Australia. Sifting through the sonic waste and discarded technology left by the roadside of a world speeding into the future. Making field recordings, found sound, tape manipulation, noise and effects units. Currently pursuing live and studio created binaural soundscapes and archaic tape based drones.		

Artist	Daniel Blinkhorn (Australia)	7.05.	
Title	Terra Subfónica		
Length	00:55:00		
Producer / Daniel Blinkhorn	Year / 2010	Format / MP3, stereo	
Web link	http://www.bokofsand.com.au		
Description of the piece:	<p><i>Terra Subfónica</i> is a radiophonic work reflecting aspects of sub sound through a series of 19 dramaturgical, radiophonic miniatures. Sub sound in this instance is not a term indicating low frequency sound, as in bass material, but rather a radiophonic suite reflecting and meditating on aspects of that which is below us; ultimately mapping a sub sonic terrain lying just below, or on the periphery of our (typically) perceived threshold of hearing. The sounds and sonic fragments chosen to represent different aspects of sub sound have been used as a basis for generating the narrative/ dramaturgical structure in each of the miniatures. Shards of familiar, strange, overlooked and unheard sounds coalesce, as metaphor and sound arcanum guide the listener throughout each of the works in the suite. Importantly, the content and presentation of <i>Terra Subfónica</i> gravitates around an eclectic array of radiophonic artworks exploring the medium of radio. In an attempt to explore my own perception of the medium of radio, I wanted to produce a diverse body of work, from field recordings and instrumental music to electronic music and beyond. This also meant creating 2 monophonic sound works expressing my interest in sonic possibilities for monophonic sound diffusion environments, as well as employing various experimental sound reproduction techniques to compose the actual spaces several of the works inhabit.</p>		
Bio	Daniel Blinkhorn is a composer and sound artist working closely at the nexus of radiophonic art, environmental sound and electroacoustic music, one of my primary interests is in the exploration of relationships between people and the incredibly rich sonorous environments they populate.		

Artist	Emiliano Zelada (Italy)	7.06.	
Title	The Solemn Geographies of Our Limits		
Length	00:02:30		
Producer / Emiliano Zelada	Year / 2011	Format / WAV, stereo	
Web link	http://www.emilianozelada.com		
Description of the piece:	<p>The work is centered on language and its geographical implications and communication effects. The work "introduces" members of two different groups of wolves - one from North America and one from the Arabian Peninsula - into the European continent. The sounds made by wolves are very similar for all 39 species of <i>canis lupus</i> in all continents and its use, according to behavior, is identical throughout. The act of introducing other species in a geographically new location, as seen from a human point of view, it's not very different from finding oneself in an unknown place - for instance, being an immigrant. In any given territory the newly introduced wolves, would be dealt with by the local packs using the same communication parameters, thus breaking any geographical frontier.</p>		

	Original principles of human society's structures are similar to wolves' behavioral laws (inside aspect) within a broader geographical territory (outside aspect). In any case, inside and outside, as experienced by the imagination, can no longer be taken in their simple reciprocity; consequently, by omitting geometrical references when we speak of the first expressions of being, by choosing more concrete, more phenomenologically exact inceptions, we shall come to realize that the dialectics of inside and outside multiply with countless diversified nuances! Language is one of the consequences of presence and doesn't serve as a referential delimitation of the territory, but, on the contrary, reinforces the natural statute of being in any geographical space.
Bio	Emiliano Zelada is Italian artist, raised in Rio de Janeiro, Brasil, who moved around the globe discovering different media and cultures. With various experiences he has collaborated to establish an approach to art and music that would be directed towards literature.

Artist	Felipe Rizzo Prux a.k.a. F. R. Prux (Brazil)	7.07.	
Title	Lady Industria'Lazarus (second track of a collection called Cricket arse-nal)		
Length	00:02:05		
Producer	Felipe Rizzo Prux	Year / 2006	Format / MP3, stereo
Web link	http://pucrs.academia.edu/FelipeRizzoPrux		
Description of the piece:	<i>Lady Industria'Lazarus</i> is the second title of a collection called Cricket arse-nal, consisting of 17 tracks. The title refers to the musical potential of this áudio, which was inspired by the industrial music genre. It was used audio clips from the game Flight Simulator, as well audio cuts from Sylvia Plath declaiming her poem Lady Lazarus on the BBC Radio.		
Bio	Felipe Rizzo Prux aka F. R. Prux is as an independent artist, performer and filmmaker. Prux works/researches in the field of audio-visual, performance art, and has special interest in dramaturgy in its state of visuality, instability, and delusional narrative [... anti-narrative].		

Artist	Henry Gwiazda (USA)	7.08.	
Title	Claudia and Paul 2:13 a. m. audio version 2008		
Length	00:07:43		
Producer / Henry Gwiazda		Year / 2008	Format / MP3, stereo
Web link	http://www.henrygwiazda.com/		
Description of the piece:	<i>Claudia and Paul 2:13 a. m. audio version</i> is an audio version of a new media work by the same name. "I wanted to observe the effect of translating a visual/aural work into a purely sound version. More sounds were added as well as the presence of a narrator. A man is looking and listening from his window, observing the choreography at the crossroads below him... My work is about the choreography of reality. It's about the way everything moves and is interconnected to create beauty. Each small, choreographed scene can be appreciated for itself, but on subsequent viewings, takes on a separate meaning. They become metaphors for our lives, our dreams and us.		
Bio	Henry Gwiazda is a new media artist/composer whose artistic trajectory has taken him from sampling, sound effects, and immersive technologies to his current work with new media. This new work is a comprehensive artistic approach that has resulted in work that is multimedia in nature and focused on movement.		

Artist	Inko Martin Mancisidor (Spain)	7.09.	
Title	Despaired Duet by int&ext		
Length	00:04:27		
Producer / Inko Martin Mancisidor		Year / 2011	Format / MP3, stereo
Web link	www.inkomartin.com		
Description of the piece:	<i>Despaired Duet by int&ext</i> is a farewell. In the middle of nowhere, under extreme conditions – snow, wind and cold – our protagonist is abandoned by his companions after successfully bringing to an end an important investigation. His only companion is a tape recorder. <i>Despaired Duet by int&ext</i> is the impotent final goodbye of two voices. "Ext", the voice of a person in the present, and "Int", the voice that will remain inside the tape recorder into the future, for whoever listens. Ext, the voice that comes from the mouth, int, the voice of his mind.		
Bio	Inko Martín Mancisidor works mainly on radio fictions. In 2010, he won the prize of radio fiction script of Radio 3 (a public radio station in Spain), with "Ninfosis".		

Artist	Maja Delak and Luka Prinčič (Slovenia)	7.10.	
Title	Wireless Feelings by The Sweetest Band		
Length	00:52:08		
Producer / Institute EMANAT		Year / 2011	Format / FLAC and MP3, stereo
Web link	http://wndv.si/w/		
Description of the piece:	<p>Recorded live at Transmittance1, Polis Festival, Pula, Croatia on 27 June 2011. Performed by: Marko Bolkovič (bass guitar, laptop, keyboards), Maja Delak (voice, texts, laptop), Matija Ferlin (texts, voice), Messmatik (video), Luka Prinčič (guitar, laptop, keyboards, voice, video, programing). Edited by: Maja Delak.</p> <p>If matter is just energy laden with information and identity is nothing but information, I will create as many identities as I can to connect with other identities. I will be able to choose who I want to be and I will be able to project whatever I want onto the other identities. I can feel and see the distances modifying into the feeling of beside-ness and my virtual dream are becoming my physical space and the landscape of my senses - inside me.</p>		
Bio	Maja Delak & Luka Prinčič (Wanda & Nova deViator) are an artistic duo that works with a variety of media (performance, sound, video, physical computing, texts, situations) in order to research and reflect the state of contemporary living. Their collaboration started in 2009 and WNDV.SI is their main on-line platform.		

Artist	Marko Batista, Nataša Mušević (Slovenia)	7.11.	
Title	Unexpected Item in the bagging Area		
Length	00:10:52		
Producer / Marko Batista, Nataša Mušević		Year / 2007-2011	Format / MP3, stereo
Web link	http://www.project-data.info/		
Description of the piece:	<p>Project Instant Access 14.33 started in the year 2007 with hidden recording processes in several public areas across London city. As the artist Susan Schuppli claims: “public domain continues to be an extremely important and viable site for artistic production because it is a place where we are forced to deal with that which is exterior to ourselves, the everyday world and its inhabitants. It is a site of radical possibilities - of protest, imagination, subversion, critique, social interaction and knowledge ...” Through the process of dislocation we construct a sound environment of electrically modified patterns and traveling objects as original field recordings. Traveling objects float through different digitally based environments, transform, transmit, relocate themselves and end up in non-linear conceptual sound structures. They create a new area of public access and communication. Recorded sound objects in public areas are authentic sound recordings of urban and social environments, which are basic fields for communication.</p>		
Bio	<p>Marko Batista is Ljubljana based tech-mixed-media artist, sound researcher, video experimentalist and AV performer, born in Tito's Yugoslavia. http://microrobotic.wordpress.com/ Nataša Mušević is a music producer, composer, singer and a Creative Commons supporter. She runs the Read Write Music record label, that aims to support the culture of artist collaboration by supplying forward thinking ideas of non-controlling artistic rights. For more see: http://www.readwritemusic.org/.</p>		

Artist	Mary Kate Bukowski (USA)	7.12.	
Title	Sleep one		
Length	00:05:15		
Producer / Mary Kate Bukowski		Year / 2010	Format / MP3, stereo
Web link	http://marykatebukowski.com/		
Description of the piece:	<p><i>Sleep one</i> is from a series entitled Sleep. These works embody my recurring nightmares; each individual track is its own relentless, maddening dream that can be looped and repeated infinitely. The audio is contorted, misrepresented, silenced, and made to compete. Listeners encounter unsettling outbursts accompanied by barely audible mechanical whispers of noise. My sounds endlessly reference themselves, create lingering illusions of things no longer present, and deprive their audience of reaching complete resolution.</p>		
Bio	Mary Kate Bukowski is a sound artist that investigates broken ideas and logical fallacies. She digitally manipulates personal recordings and found audio samples to voice incomplete memories and abstractions from her own altered states of mind		

Artist	Michael Bates (Britan)	7.13.	
Title	Places without People or Music		
Length	00:03:30		
Producer / Michael Bates		Year / 2010	Format / Stereo Audio
Web link	http://www.tonemanufacture.com		
Description of the piece:	<i>Places without People or Music</i> takes the form of a radio play stripped of dialogue and music. Without the usual framework of this form, we are forced to guess at the narrative using only the sound cues provided by the ambience and foley tracks. These sounds, which are usually used to root works of fiction in reality, have been filtered through the perspective of the unknown protagonist, rendering them unreliable markers. They simultaneously take us close to everyday sounds that have become almost inaudible through their constant proximity and set us adrift in a soundscape where the same sounds are shorn of their usual comforting familiarity.		
Bio	Michael Bates is a sound artist and composer based in London, who uses everyday, domestic sound as the raw material for audio works that explore the hidden side of the sea of noise that we live in.		

Artist	Steve Bradley (USA)	7.14.	
Title	FAB 187		
Length	00:12:07		
Producer / Steve Bradley		Year / 2010	Format / Stereo AIFF
Web link	http://www.art-radio.net		
Description of the piece:	<i>FAB 187</i> is a work that documents a building air space that I have worked in over the past 15+ years. In 2008 I started recording the sounds of the building beginning with the internal physical sounds, then recently the electromagnetic radio WAVes that the building produces - data flow channels, lighting and other electronic and electrical producing devices in the structure. Also, during this period, I recorded short WAVE and other radio signals that are apparent broadcasts surrounding the location.		
Bio	Bradley's work, URBANtells, explores the intricate spaces between the architecture in a cityscape and the human and cultural geography found within any city that engages the residents, transients and lost inhabitants of the city. Bradley's underlying concern is to use the various forms of technology in ways that foster, collect and redistribute collected stories and sounds as close to real time as possible in order to classify experiences, to encode and communicate them symbolically through wireless transmission of linear and non-linear narratives.		

Artist	Vasja Progar (SLO)	7.15.	
Title	sub/Consciousness		
Length	00:03:47		
Producer / Vasja Progar		Year / 2010	Format / MP3, stereo
Web link	http://vasjaprogar.si/		
Description of the piece:	In the performance <i>sub/Consciousness</i> I am exploring the relations between the subconscious and conscious reactions to different environmental stimuli and I thus allude to the issue of control and intrusion into inner privacy of an individual. Throughout the performance I have attached to myself various sensors that measure my physiological state (heartbeat, body temperature, galvanic skin response etc.). The data read from the sensors symbolises my 'subconscious' reactions and controls sound textures prepared in advance. The sound textures are simultaneously controlled by my conscious actions through a computer interface. The final product is thus music that resonates with my reactions to individual stimuli: at first in the form of a struggle between the subconscious and the conscious, which gradually settle down to reach equilibrium.		
Bio	Vasja Progar (1986) was born in Ljubljana, Slovenia. He had a diverse education – in addition to obtaining a degree in Biotechnology (University of Ljubljana), he also spent three years studying Musical Composition and Theory (Academy of Music in Ljubljana). His interest in music took precedence and he became involved in the contemporary and experimental musical scene, performing and lecturing – often reaching outside of frames of exclusively auditory art. Recently he has finished a Masters course of Cognitive Systems and Interactive Media (University Pompeu Fabra, Barcelona).		

Tevž Logar je kustos in umetniški vodja Galerije Škuc v Ljubljani. Kot kurator je bil dejaven pri številnih skupinskih in solo razstavah v galerijah in umetniških ustanovah v Sloveniji in tujini. Prav tako je v redno objavljajal prispevke na temo sodobnih vizualnih umetnosti. Leta 2009 je bil pomožni žirant v slovenskem paviljonu na 53. Beneškem Bienalu. Trenutno predava Umetnostno zgodovino 20. stoletja na Inštitutu A.V.A. – Akademiji za vizualne umetnosti v Ljubljani. Občasno objavlja tekste s področja sodobne vizualne umetnosti in sodeluje z muzeji in galerijami v Sloveniji in tujini.

Tevž Logar is a curator and the artistic director of Škuc Gallery in Ljubljana, Slovenia. He has curated various group and solo exhibitions in galleries and art institutions in Slovenia and abroad, and periodically publishes texts on contemporary visual art. In 2009, Logar was assistant commissioner of the Slovenian Pavilion at 53rd Venice Biennial. Currently, he also lectures 20th Century Art History at the A.V.A. - Academy of Visual Arts Institute in Ljubljana. Occasionally, he lectures and publishes texts on contemporary visual art and collaborates with museums and galleries in Slovenia and abroad.

Maria Papadomanolaki je grška zvočna umetnica, kuratorica in avtorica, ki trenutno živi v New Yorku. Deluje na področju eksperimentalne in elektro-akustične kompozicije, med drugim pa oblikuje tudi zvočni dizajn za ples in video, posnetke s terena, telematične uprizoritve, instalacije in radijsko umetnost.

Maria Papadomanolaki is a Greek sound artist, curator and author, currently based in New York City. She works within the fields of experimental and electro-acoustic composition, including sound design for dance and video, field recording, telematic performance, installation and radio art.

Milica Pekić je zgodovinarica in kuratorica iz Beograda. Je soustanoviteljica Platforme za sodobno umetnost KIOSK in se od leta 2002 aktivno ukvarja z ustvarjanjem, razvojem in kuratorstvom KIOSK-ovih projektov. Kot kuratorica je sodelovala v številnih lokalnih, regionalnih in mednarodnih projektih. Njeni avtorski članki, prispevki in eseji so bili objavljeni v številnih revijah in drugih publikacijah.

Milica Pekić is an art historian and curator based in Belgrade, Serbia. She is a co-founder of KIOSK Platform for Contemporary Art and since 2002 is actively engaged in creating, developing and curating KIOSK projects. As a curator she has participated in numerous projects locally, regionally and internationally. Her articles, papers and essays have been published in numerous magazines and other publications.

Manja Ristić, je dodiplomski študij zaključila na Beograjski Glasbeni Akademiji in študij nadaljevala na Royal College of Music v Londonu. Kot solo in komorna glasbenica (violinistka) je imela nastope po celotni Evropi. Leta 2004 je ustanovila Društvo multimedijskih umetnikov AUROPOLIS (Association of Multimedia Artists AUROPOLIS). Poleg tega, da je profesionalna violinistka je tudi multimedijska in interdisciplinarna umetnica, kulturna svetovalka, dejavna v izobraževanju, kuratorica, radijska voditeljica, skladateljica sodobne glasbe, producentka in pesnica, katere dela so bila že večkrat objavljena. Dela in živi v Beogradu v Srbiji.

Manja Ristić got her BA degree at Belgrade Music Academy and a PGDip degree at RCM London. As a solo and chamber musician (violinist) she has performed throughout Europe. In 2004 she founded the Association of Multimedia Artists AUROPOLIS. Apart from being a professional violin player she is a multimedia and interdisciplinary artist, cultural activist, educator, curator, radio host, contemporary music composer, producer and a published poet. She works and lives in Belgrade, Serbia.

Robert Sakrowski se je rodil in živi v Berlinu. Po stroki je umetnostni zgodovinar. Od leta 1999 do 2003 je vodil projekt netart-datenbank.org na Tehnični Univerzi v Berlinu in bil kot kurator dejaven na številnih razstavah s področja spletne umetnosti. Od leta 2007 do 2009 je delal za LBI Media.Art.Research v Linzu. Od leta 2007 dalje je opravljal delo kuratorja pri številnih razstavah, ki so obravnavale vprašanja vezana na umetnost in umetniške prakse spleta 2.0; te teme prav tako predstavljajo osrednjo tematiko njegovega bloga www.curatingyoutube.net.

Robert Sakrowski was born and lives in Berlin. He is an art historian. From 1999–2003 he headed the project netart-datenbank.org at TU Berlin and curated several exhibitions in the field of net-based art. During the years 2007-2009, he worked at the LBI Media.Art.Research in Linz. Since 2007 he has created various exhibitions dealing with questions surrounding art and art practices connected to the web 2.0; these themes are also the main focus of his blog www.curatingyoutube.net.

Ilari Valbonesi je dejavna kot kritičarka in kuratorica razstav, spletnih projektov in intermedijskih dogodkov. Ima izdatne izkušnje s področja radijske in televizijske produkcije, je članica G.AHP-ja (Generic Art History and Promotion), svobodna urednica za revijo *ARTE E CRITICA* in druge revije. Leta 1997 je diplomirala iz filozofije na temo "Odzivne fenomenologije" na Univerzi "La Sapienza" v Rimu. Magistrirala je iz politologije na temo človekovih pravic in politike enakosti spolov. Od leta 2007 do 2010 je bila direktorica RAM LIVE, ene prvih internetnih radijskih postaj, ki se je ukvarjala z vmesnim poljem med vizualno in zvočno umetnostjo znotraj etičnih perspektiv. Od leta 2010 je programska direktorica in glavna kustosinja ROMA. Radio. ART. FAIR, prve spletne radijske postaje, ki je pričela delovati pod okriljem Roma, the Road to Contemporary Art. Cilj radijske postaje je bil mreženje in eksperimentiranje z radijem, kot prostorom zvoka in okoljem, kjer se vrši izmenjava kulture in jezikov sodobne umetnosti.

Ilari Valbonesi is an art critic and independent curator of exhibitions, web projects and intermedia events. She has extensive experience in Radio and Television Production. She is a member of G.AHP (Generic Art History and Promotion). She is also a freelance editor for *ARTE E CRITICA* and other magazines. She graduated from Philosophy on "Responsive Phenomenology" at Università "La Sapienza", Rome in 1999. She has a MA in Political Science on Human Rights, and in Political Science on Gender Policies. During the years 2007 – 2010 she worked as the director of RAM LIVE, one of the first internet radio stations to discuss the field in-between visual and sound arts within ethical perspectives. From 2010 she is the Director of Programs and Chief Curator of ROMA. RADIO. ART. FAIR is the first web radio launched by Roma the Road to Contemporary Art with the aim of networking and experimentation with the radio as a space of sound and an environment for trading cultures and languages of contemporary art.

Brane Zorman, skladatelj, intermedijski umetnik, zvočni tehnik/manipulator, producent, ki živi v Ljubljani. Ukvarja se s komponiranjem glasbe, internetom, intermedijo, projekti zvočne umetnosti, uprizoritvami v živo in organizacijo dogodkov. Skupaj z intermedijskim umetnikom Igorjem Štromajerjem (Intima) je soavtor svetovno znanega internetnega gverilskega projekta Internettikka Balllettikka. Je soustanovitelj "Inštituta za procesiranje sodobne umetnosti CONA", producenta radia Cona. Je tudi avtor projektov ZVO.ČI.TI in izdajatelj umetniških knjig. Svoja dela izdaja pod licenco Creative Commons.

Brane Zorman, composer, intermedia artist, sound manipulator and producer based in Ljubljana, Slovenia. He composes music, as well as creates internet, intermedia and soundart projects, live performances and events. Together with intermedia artist Igor Štromajer (Intima) is a co-author of world-renowned Internettikka Balllettikka guerilla internet projects. He co-founded "CONA Institute for contemporary art processing", institute that produces intermedia radioCona, ZVO.ČI.TI – (So.und.ing) projects and publishes artist's books. He releases his works under Creative Commons licences.

Petra Kapš je pričela kurirati, organizirati in avtorsko sodelovati v umetniških projektih leta 2003. Leta 2008 je zasnovala in izvedla diskurzivni projekt "O" - refleksija umetnosti (v sodelovanju s Kiblo Maribor). Sočasno se od leta 2003 kot pisika izjavlja o umetnosti. Leta 2010 je v samozaložništvu izdala prvo knjigo *OR – premene umetnosti, Knjiga št. 1*, leta 2011 pa pričela z OR refleksijami. Z Iztokom Marohom je vodila umetniški prostor Odprti atelje (2007-2010). Soustanovila in aktivno sodelovala je v TU, društvu za promocijo in razvoj kulture (2004-2007) in sestavu so0gledi (2007 – danes). Prvi korak dolgoročnega raziskovalnega dela OR je leta 2010 uresničila s projektom -OR- premene umetnosti, Poetični nastavki korespondence z orakljem (razstava, knjiga, predavanja, performansi, debata). Njen prvi v javnosti predstavljen projekt, kjer besede in teksta ne uporabi kot besedo o umetnosti, ampak kot umetnost besede, je bil umetniški prostor Prehod (Kazemate, Ljubljanski grad, skupaj z Iztokom Marohom, 2009), kateremu sledijo After curatorial dinner in knjigi -OR- OKUS in -OR- DOTIK. Performativna branja je pričela s *Šele ali že, 50 (49) vprašanj za Vstop prost 2010* (Špitalska kapela Celje), nadaljuje jih s *Prisluškovanjem Evridiki* v javnih branjih ter performativnih predavanjih. Kot pisika v živo je pričela s *44 (20) vprašanj za ARZENAL DEPO 2K9* (Galerija Kapelica, Viba studio, 2009).

Petra Kapš started curating, organizing and participating as an author in artistic projects in the year 2003. In 2008 she designed and implemented a discursive project "O" - a reflection of art (in cooperation with KIBLA Maribor). Since 2003, she has also been writing about art. In 2010 she self-published her first book with the title *OR - premene umetnosti, Book Nr. 1*, and in 2011 she began with her OR reflections. She led the Open studio space, ran by artists with Iztok Maroh (2007-2010). She co-founded and actively participated in the TU Society for the Promotion and Development of Culture (2004-2007) and the assembly so0gledi (2007 – present). The first steps in a long-term research work OR were made in 2010 with the project -OR-transformations of art, Poetic notions of correspondence with Oracle (exhibition, book, lectures, performances, and debates). Her first project presented to the public was the artistic space Prehod (Kazemate, Ljubljana Castle, together with Iztok Maroh, 2009), where words and texts were not used as words about art, but as the art of words, followed by After curatorial dinner and books -OR- OKUS and -OR- DOTIK. She started her performative readings with *Šele ali že (Only or Already), 50 (49) questions for Vstop prost 2010* (Špitalska Chapel Celje), followed by *Prisluškovanje Evridiki* in public readings and performative lectures. She started live writing with *44 (20) questions for the ARZENAL DEPO 2K9* (Kapelica Gallery, Viba studio, 2009).

Torsten Michaelson LIGNA

LIGNA je bila ustanovljena leta 1997. Skupino sestavljajo trije ustvarjalci, ki prihajajo iz področja medijske in scenske umetnosti: Ole Frahm, Michael Hueners and Torsten Michaelson. Omenjeni trio od zgodnjih devetdesetih dela na Freies Sender Kombinat (FSK), javni, neprofitni radijski postaji v Hamburgu. Dela Ligne obravnavajo poslušalce kot sokreatorje, producete. Med njihove odmevnejše projekte sodi *Radio Ballet* (2002).

Established in 1997, LIGNA is composed of media and performance artists Ole Frahm, Michael Hueners and Torsten Michaelson, who have been working at the Freies Sender Kombinat (FSK), a public non-profit radio station in Hamburg since the early nineties. One of LIGNA's models of media usage, the *Radio Ballet* (invented in 2002), provides radio listeners with choreography of excluded and forbidden gestures in once public, now controlled spaces.

Elisabeth Zimmermann je kulturna menedžerka, ki živi na Dunaju. Zaključila je študij na Mednarodnem centru za kulturo in management (ICCM) v Salzburgu in se že precej časa ukvarja z organizacijo, koordiniranjem in kuratorstvom projektov radijske umetnosti, simpozijev, CD-jev, publikacij in mednarodnih telematičnih umetniških projektov. Izvedla je številne predstavitve in predavanja na temo projektov radijske umetnosti v okviru nacionalnih in mednarodnih festivalov. Od leta 1998 deluje kot producentka tedenskega radijskega programa Kunstradio – Radiokunst (<http://kunstradio.at>) na kulturnem program avstrijskega radia (ORF). Od začetka leta 2010 je predsednica skupine EBU Ars Acustica. Leta 1999 je ustanovila "werks" – umetniško združbo posvečeno uresničevanju umetniških projektov na področju telekomunikacijskih medijev, v okviru katere je bila izdana publikacija z naslovom "Re-Inventing Radio – Aspects of Radio as Art" (Heidi Grundmann, Elisabeth Zimmermann (ur.), et al., Frankfurt am Main: Revolver, 2008).

Elisabeth Zimmermann is a cultural manager living in Vienna. She studied at the International Centre for Culture and Management (ICCM) in Salzburg and has been involved in organizing, coordinating, and curating radio art projects, symposia, CDs, publications, and international telematic art projects. She has held various presentations and lectures on radio art projects at national and international festivals. Since 1998, she has been the producer of the weekly radio art programme Kunstradio - Radiokunst (<http://kunstradio.at>) on the culture channel of ORF (Austrian National radio). Since the beginning of 2010 she is the chairwoman of the EBU Ars Acustica group. In 1999, she founded "werks" - an art association dedicated to the realization of artistic projects in telecommunications media, which published the book "Re-Inventing Radio - Aspects of Radio as Art" (Heidi Grundmann, Elisabeth Zimmermann (eds.), et al., Frankfurt am Main: Revolver, 2008).

Irena Pivka je arhitektka, scenska ter intemedijska umetnica in producentka. Kot umetnica razstavlja v uglednih domačih in tujih galerijah, muzejih in na mednarodnih festivalih, kjer svoja dela predstavlja tudi kot gostujoča umetnica. Je tudi soavtorica večletnega projekta radioCona, znotraj katerega nastaja serija umetniških del, ki problematizirajo javni prostor in FM frekvenco. Leta 2007 je soustanovila zavod CONA.

Irena Pivka is an architect, performing and intermedia artist as well as producer. She presents her works in renowned domestic and foreign galleries, museums and international festivals. She is also a co-author of the radioCona long-term project, which is producing a series of artworks, that deal with public space and the FM frequency. In 2007 she co-founded the CONA Institute.

Jasmina Založnik je producentka, publicistka in raziskovalka na področju sodobnih scenskih umetnosti. Je podiplomska študentka Primerjalnega študija idej in kultur na Univerzi v Novi Gorici. Kot publicistka deluje pri revijah *Maska*, *Dialogi*, *Reartikulacija*, spletnemu portalu sigledal, na Radiu Študent idr. Delovala je na različnih področjih, med drugim kot umetniška vodja festivala Performa (2006, 2007), selektorica slovenskega dela umetniškega programa na festivalu MFRU-ja (2007), vodja festivala NagiB (2007-2010), producentka na festivalu Mesto žensk (2008, 2009), vodja Seminarja sodobnih scenskih umetnosti (2009-2011), vodja programa Dramaturgija plesa (2010, 2011). Je članica umetniškega odbora festivala Pleskavica in Ukrep. Sodeluje s številnimi samostojnimi ustvarjalci.

Jasmina Založnik is a producer, publicist and researcher of contemporary performing arts. She is a postgraduate student of Comparative Studies of Ideas and Cultures at the University of Nova Gorica. As a publicist she currently works for the *Maska*, *Dialogi* and *Reartikulacija* art magazines, the sigledal web portal, Radio Študent etc. She has been active in various fields; as an art director of the festival Performa (2006, 2007), as the selector of a slovene section of the art programme of MFRU festival (2007), as head of the NagiB festival (2007-2010), as producer of the City of Women festival (2008, 2009), head of *Maska's* Seminar of Contemporary Performing Arts (2009-2011), head of the programme Dance Dramaturgy programme for (2010, 2011). She is a member of the Pleskavica and Ukrep (Taking Measures) festivals art committees. She works with various independent artists.

