Radiophonic Spaces

Walk-in radio archive

Der Ohrenmensch
Platform for listening knowledge
Nov 1– Nov 3, 2018

Exhibition
Nov 1–Dec 10, 2018
Opening: Nov 1, 7 pm

Press Tour: Nov 1, 5 pm

As of Nov 1, 2018
Subject to change

HKW
400 JAHRE GEGENWART
Haus der Kulturen der Welt

Press Release

Radiophonic Spaces
Walk-in Radio Archive and Platform for Listening Knowledge
Nov 1 – Dec 10, 2018
Thu-Mon 11 am-7 pm, closed from Nov 25 - 26

Opening Event
Der Ohrenmensch
Lectures, performances, concerts
Nov 1 – 3, 2018
Thursday, 7 -10 pm, **Opening** *Radiophonic Spaces* at **7 pm**
Friday, 4 – 9.30 pm
Saturday 2 – 9.30 pm
Admission free
Press tour: Nov 1, 5 pm
Press accreditation requested**:** presse@hkw.de

Berlin, Nov 1, 2018

Around 100 years ago the radio began to change listening habits. Sounds were increasingly mediated by technology before they met the ear. *Radiophonic Spaces* **explores the history and aesthetics of radiophonics – the reciprocal interactions between technically mediated sound and acoustic perception. The walk-in archive provides public access to parts of a comprehensive collection of radio art. The opening event** *Der Ohrenmensch* **addresses the issue of the ear's knowledge in a visually shaped present in which possibilities for transmitting and receiving have multiplied.**

The more than 200 works from the history of radio art which can be experienced at the HKW include pieces from **Orson Welles**, **Bertolt Brecht, John Cage,** and **Friederike Mayröcker,** through to **Natascha Sadr Haghighian** and **Rimini Protokoll.** An interactive headphone system will enable visitors to individually explore the archive in HKW's foyer. The audio material is organized into a total of 13 thematic areas. Digital reference works offer the possibility to find out more about the works' production and cultural-historical backgrounds and the interconnections of radio art.
The three-day opening event *Der Ohrenmensch* addresses knowledge questions around the concept of radiophonics. There will be a special focus on the effects of digitalization on the relationship between transmitter and receiver. In **concerts**, joint **explorations** of the walk-in radio archive and a **Radiophonic Funkkolleg (Radio College)**, artists and researchers will look for aesthetic, technical, and political possibilities for action in radiophonic space. Thus, for example, the historian of science **Lino Camprubí** will explore radio technology as a means for positioning and measuring in the Mediterranean, the sound artist **Marie Guérin** will enter into dialog with historical sound recordings, and the artist **Emeka Ogboh** will bring together the sound landscapes of Lagos and Berlin in HKW's auditorium.

Throughout the entire course of *Radiophonic Spaces*, artists, researchers, musicians, radio producers, and students will be invited to the walk-in radio archive to present and discuss their perspective on radio, radiophonics, and the works gathered together in the archive in presentations, performances, talks, and workshops. Guests include the musicologist Camilla Bork, the artist and radio producer Anna Bromley, Walter Filz (SWR), Marcus Gammel (Deutschlandfunk Kultur), the artist Anton Kats,

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the radio activist Diana McCarty (reboot.fm), Nathalie Singer (Bauhaus-University Weimar), and many more.

You can find the complete program here

You can listen to the teaser here

Radiophonic Spaces with works from Ammer & Console, Alessandro Bosetti, Andrea Cohen & Diego Losa, John Cage, Ferdinand Kriwet, Christina Kubisch, Friederike Mayröcker, Michaela Melián, László Moholy-Nagy, Kaye Mortley, Olaf Nicolai, Georges Perec, Paul Plamper, Milo Rau, Carl Sagan, Natascha Sadr Haghighian, Eran Schaerf, Dziga Vertov, Ror Wolf, and others.

Der Ohrenmensch with contributions from ARK (Johannes Ismaiel-Wendt, Sebastian Kunas, Malte Pelleter), Nathalie Anguezomo Mba Bikoro and Gilles Aubry, Hermann Bohlen, Lino Camprubí, Cevdet Erek, Wolfgang Ernst, Beatriz Ferreyra, Marie Guérin, Wolfgang Hagen, Alexandra Hui, Hassan Khan, Sebastian Kunas, Verena Kuni, Aurélie Nyirabikali Lierman, Flora Lysen, Stefan Maier, Mara Mills, Nástio Mosquito, Marko Peljhan, Marina Rosenfeld, Viktoria Tkaczyk, Zoran Terzić, Sarah Washington, Anna Zett, Elisabeth Zimmermann, and others.

Radiophonic Spaces is a project by the chair of Experimental Radio at Bauhaus-Universität Weimar as part of Radiophonic Cultures (SNSF Sinergia Research Project) in cooperation with HKW and Museum Tinguely, Basel. The walk-in radio archive will be shown in the Museum Tinguely from Oct 23, 2018 – Jan 27, 2019 and in the University Library Weimar from July 26 – Sep 19, 20 19.

The walk-in radio archive Radiophonic Spaces was conceived by Nathalie Singer(Professor for Experimental Radio, Bauhaus-University Wemar) in collaboration with a team of radio experts.

Co-organizer: Deutschlandfunk Kultur, Südwestrundfunk (SWR), Westdeutscher Rundfunk (WDR). With the kind support of international broadcasters and radio archives.

Funded by the German Federal Cultural Foundation, Swiss National Science Foundation (SNF), State Chancellery of Thuringia, Hertie-Stiftung, Fonds Bauhaus100 of the Bauhaus-Universität Weimar, Film- und Medienstiftung NRW, Goethe-Institut e.V., Hanna and Dieter Paulmann.

Der Ohrenmensch is a project by HKW in cooperation with the Bauhaus-Universität Weimar and will open Radiophonic Spaces at HKW. Der Ohrenmensch was conceived by Katrin Klingan and Janek Müller.

Radiophonic Spaces is taking place at HKW as part of 100 Years of Now, funded by the Federal Government Commissioner for Culture and the Media based on a ruling by the German Bundestag. Haus der Kulturen der Welt is supported by the Federal Government Commissioner for Culture and the Media as well as by the Federal Foreign Office.

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Press Tour
Sep 26, 3.30 pm – accreditiation requested at presse@hkw.de
There will be talking: Bernd Scherer (HKW director), **Katrin Klingan** (Head of the Department of Literature and Humanities / Curator *Der Ohrenmensch*), Nathalie Singer (Professor for Experimental Radio, Bauhaus-Universität Weimar, Curator *Radiophonic Spaces*) and Cevdet Erek (Artist, Scenography)

Accompanying program
During its presence at HKW, university working groups, artists, scientists, and radio producers will explore the walk-in radio archive. The aspects examined range from radiophonic aesthetics to the theory and practice of radiophonic archives to the political function and relevance of broadcasting. The afternoons from Thursday to Saturday are dedicated to a comprehensive set of topics and questions. These research projects are presented and discussed in talks, performances, film screenings, and live radio broadcasts at 5 pm each day:

Nov 8-10: **Radio as Noise**
Nov 15-17: **The Topology of Immersion**
Nov 29-Dec 1: **Presence at a Distance**
Dec 6-8: **The Future of Radio**

On three Sundays, editors of public broadcasting networks will visit the accessible radio archive for Radio-Expertisen to talk about the state of radio and the future of radiophonics.
An drei Sonntagen (18.11., 2.12. und 9.12. jeweils 17h) kommen Redakteur*innen des öffentlich-rechtlichen Rundfunks zu Radio-Expertisen in das begehbare Radioarchiv, um über den Zustand des Radios und die Zukunft der Radiophonie zu sprechen.

Find the detailed accompanying program from Nov 5 onwards here.

HKW
Haus der Kulturen der Welt

Workshops for Kids and Adults
Nov 5, Nov 12, Nov 19, Dec 3 and Dec 10: **Radio Stilts**
Radio Laboratory with Anton Kats for participants ages 16 and up

Nov 11, Nov 18, Dec 2 and Dec 9: **My Radiophonic Spaces**
A listening and radio workshop for all ages with Shanti Suki Osman

Nov 11, Nov 18, Dec 2 and Dec 9: **In the Listening Depot**
Sound performance for all ages with musiktheater bruit!

For detailed press information on all productions **Radiophonic Spaces:**
Press kit ready for download: hkw.de/presse
Press photos ready for download: hkw.de/pressefotos
Photos from the opening will be ready for download from Nov 2: hkw.de/pressefotos
Further images upon request

Further information can be found **daily** at www.hkw.de
Facebook: www.facebook.com/hkw.de
Twitter: twitter.com/hkw_berlin
Instagram: https://www.instagram.com/hkw_berlin/

#radiophonic

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radiophonic ● spaces
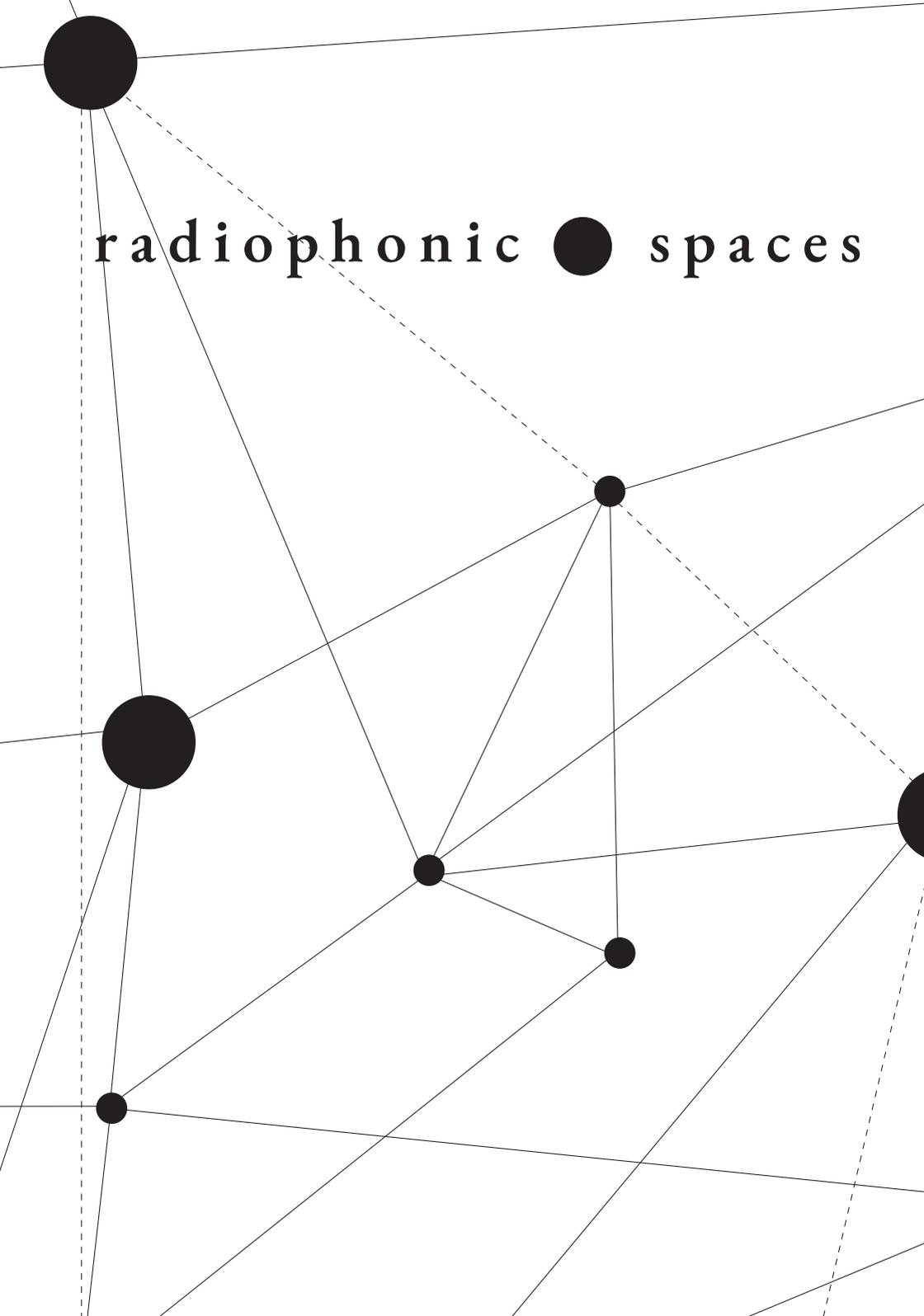
Radiophonic Spaces

Ein Hör-Parcours durch die Radiokunst

Radiophonic Spaces ist ein begehbarer Radioraum und zugleich experimentelles Archiv – eine Symbiose aus künstlerischer Auseinandersetzung mit Radiokunst und Radiophonie und einem wissenschaftlichen Forschungsprojekt unter Federführung des Experimentellen Radios an der Bauhaus-Universität Weimar. Ein Team von Radiokünstler*innen und -forscher*innen hat unter Leitung von Nathalie Singer diesen Hör-Raum der Radiokunst konzipiert, der von dem Künstler, Architekten und Musiker Cevdet Erek gestaltet wurde.

Die in Radiophonic Spaces zugänglich gemachten Arbeiten reichen von Experimenten aus der Frühzeit des Radios bis zu zeitgenössischen Produktionen. Radioforscher*innen, Musikwissenschaftler*innen, Redakteur*innen, Kritiker*innen und Künstler*innen aus den verschiedensten Kontexten und Disziplinen haben für Radiophonic Spaces über 200 Arbeiten aus 100 Jahren internationaler Radiokunst ausgewählt und zu 13 ‚Narrativen' zusammengestellt. So entsteht ein kaleidoskopischer Überblick über die Entwicklung der Radiokunst ebenso wie über wiederkehrende Themen, Motive und Verfahrensweisen.

Radiophonic Spaces

A sonic journey through radio art

Radiophonic Spaces is at the same time a walk-in radio space and an experimental archive – a symbiosis of an artistic exploration of radio art and radiophony and an academic research project headed by the Chair of Experimental Radio at the Bauhaus-Universität Weimar. Under the artistic direction of Nathalie Singer, a team of radio artists and researchers conceived this experimental archive, which was designed by the artist, architect and musician Cevdet Erek.

The works made accessible in Radiophonic Spaces range from early radio experiments to contemporary productions. Radio researchers, musicologists, editors, critics and artists from the most varied of contexts and disciplines selected over 200 works from 100 years of international radio art for Radiophonic Spaces and arranged them in 13 'narratives'. The result is a kaleidoscopic overview of the development of radio art as well as of recurring themes, motifs and procedures.

The listening discovery course allows works of radio art to be heard that are often, otherwise difficult to access and to relate these to different contexts.

Der Hör-Parcours ermöglicht es, die oft schwer zugänglichen Arbeiten der Radiokunst zu hören und zueinander ins Verhältnis zu setzen. Dabei versteht sich Radiophonic Spaces als experimentelles Archiv, das weder Vollständigkeit noch Abgeschlossenheit beansprucht – vielmehr ist es eine Einladung an das Publikum, sich die Frage nach der Gestalt und Struktur des radiophonen Raumes spielerisch zu eigen zu machen und weiterzudenken. Mittels eines immersiven Kopfhörersystems können Besucher*innen hörend durch die Sammlung navigieren und sich so die Radiokunst buchstäblich erlaufen.

Verschränkt wird diese Szenographie mit einem digitalen Nachschlagewerk zur Geschichte der Radiokunst. Was bisher häufig in Archiven entschwunden ist, wird hier erstmals multimedial zusammengeführt: Hörstücke, akustische Auszüge aus Produktionen, Skripte, Partituren oder persönliche Aufzeichnungen, dokumentierende Bilder aus den Studios sowie filmische Statements der Komponist*innen, Autor*innen und Regisseur*innen. Auch Fragen nach den Zusammenhängen zwischen den kulturellen und politischen Entstehungskontexten der Werke, nach den experimentellen Studiobedingungen und der daraus resultierenden Ästhetik, lassen sich hier erforschen.

Radiophonic Spaces is an experimental archive that does not claim to be either complete or self-contained. Rather, it is an invitation to the public to playfully reflect on the design and structure of the radiophonic space. An immersive headphone system enables visitors to quite literally submerse themselves in radio art and to listen their way through the collection.

This scenography is combined with a digital reference book on the history of radio art. Documents that in the past have often disappeared into archives have been brought together here in a multimedia compilation for the first time: radio plays, acoustic excerpts from productions, scripts, scores and personal recordings, documentary images from the studios as well as filmed statements by composers, authors and directors. Questions about the relationships between the cultural and political geneses of the works, the experimental studio conditions and the resulting aesthetics can also be explored here.

‚Narrative'

Die 13 Ebenen der Radiophonic Spaces

Die Arbeiten in Radiophonic Spaces wurden von Radioexpert*innen zu 13 ‚Narrativen' geordnet. Diese Narrative sind wie Ebenen über den gesamten Raum verteilt und lassen sich durch Wischbewegungen nach unten und oben auf dem Smartphone anwählen. Auf diese Weise ergeben sich 13 verschiedene Radio-Parcours im gleichen Raum. Die Narrative stellen wiederkehrende Fragestellungen, Methoden, Themen und Motive der Radiokunst vor, die im Folgenden kurz beschrieben werden.

Plattengeschichten
Als erstes Speichermedium ermöglichen Phonografenwalzen und Schallplatten die Archivierung von Geräusch, Stimme, Musik und Radiosendungen. Damit werden künstlerische Praktiken wie Montage, Collage und Remix für das akustische Medium erschlossen. Mit ihrer beinahe archetypischen Form und Materialität übt insbesondere die Schallplatte seit jeher eine Faszination auf Musiker*innen, Theoretiker*innen und Künstler*innen aus. Schon früh beginnt man Schallplatten nicht nur vorschriftsgemäß abzuspielen, sondern ihnen durch Manipulationen neue Klänge zu entlocken. Eine Praxis, die mit Techniken des Sampling, Loop und Remix ihre Fortsetzung im digitalen Zeitalter findet.

'Narratives'

The 13 layers of Radiophonic Spaces

A group of radio experts arranged the works in Radiophonic Spaces into 13 'narratives'. These narratives cover the space like layers that can be selected by scrolling up and down on the smartphone. Thus there are 13 different radio courses within Radiophonic Spaces. The narratives present recurring questions, methods, themes and motifs of radio art, which are briefly described below.

Record stories
As the first storage media, phonograph rollers and vinyl records enable the archiving of sounds, voices, music and radio broadcasts. Artistic practices such as montage, collage and remix were thus opened up to the acoustic medium. With its almost archetypal shape and materiality, records have always fascinated musicians, theorists and artists. People already began very early on to not merely play them as intended, but also to elicit new sounds from them through manipulation. This practice is continued in the digital age with the techniques of sampling, loops and remixes.

Das Radio denkt über sich selbst nach

Seit seinen Anfängen ist das Radio ein Medium der Selbstreflexivität. Seine Möglichkeiten und Grenzen werden im Medium selbst ausgetestet und verhandelt. Da, wo es sich mit seinen Produktions-, Distributions- und Kommunikationsbedingungen beschäftigt, definiert das Radio immer wieder neu, was eigentlich radiophon ist. Welche Formen und Klänge kann dieses Nachdenken über sich selbst annehmen und wie haben sich diese im Zuge technischer Entwicklung in den vergangenen 100 Jahren gewandelt?

Radio reflects upon itself

Radio has always been a medium of self-reflection. Its possibilities and limitations are tested and negotiated within the medium itself. Where radio reflects on its production, distribution and communication conditions, it constantly redefines what is actually radiophonic. What forms and sounds can this reflection take? How have these changed in the course of technical development over the past 100 years?

Archiv Geschichten

Müssen Wetterberichte und Verkehrsdurchsagen für zukünftige Generationen aufbewahrt werden? Erst mit den Möglichkeiten der Schallaufzeichnung seit Ende des 19. Jahrhunderts können überhaupt Audioarchive entstehen. Die Kriterien dafür, was wert ist archiviert zu werden und was nicht, sind einem ständigen Wandel und Diskurs unterworfen. Lässt sich Radio überhaupt archivieren? Wie konstituieren Archive Wissen? Welche neuen Potentiale ermöglicht der digitale Wandel?

Archive stories

Should weather forecasts and traffic announcements be kept for posterity? It is only since the end of the nineteenth century with the possibilities of sound recording that audio archives could even be created at all. The criteria for what is worth archiving and what is not are subject to constant change and discourse. Can radio even be archived? How do archives create knowledge? What new potential does the digital shift offer?

Funkstille

Die Stille ist ein Kernmoment der Radiophonie. Immer wieder gilt es für die Hörer*innen zu erkennen: Ist sie Signalstörung, Pausenzeichen oder ist sie bewusst eingesetztes Stilmittel im Sinne einer kritischen Medienreflexion und politischen Aussage? Bedeutet die Funkstille lediglich, dass man weitersuchen muss, oder ist sie angefüllt mit Information und Sinn? Während die Hörer*innen unweigerlich das Klassifizieren der Stille trainieren, spielt die Radiokunst mit ihren narrativen und musikalischen Möglichkeiten.

Radio silence

Silence is a key moment in radiophony: listeners must regularly determine whether the signal has been disturbed, the silence is an interval sign, or an artist is consciously using the silence as a stylistic device to foster critical media reflection and make a political statement. Does the radio silence merely mean that the listener must continue searching, or is it loaded with information and meaning? While the listeners inevitably practice classifying silence, radio art plays with its narrative and musical possibilities.

Song/Sound/Opera

Von Anfang an haben sich auch Komponist*innen für die neuen technischen Möglichkeiten des Radios interessiert. Die radiophone Konstellation erlaubte ihnen nicht nur eine drastische Erweiterung des Publikums, sondern gab ihnen auch bislang unerhörte Technologien, Materialien und Methoden an die Hand und lieferte Blaupausen für die Montage von Musik, Wort und Geräusch. Einerseits wurden unter Zuhilfenahme dieser Mittel bereits in anderen Künsten etablierte Formen aufgegriffen – wie etwa im Fall der Radiooper – anderseits durch Collage und Sampling völlig neue Formen erfunden und entwickelt.

Song/sound/opera

Composers have been using the new technical possibilities of radio from the beginning. The radiophonic constellation not only allowed them to drastically increase their audiences, it also provided them with previously unheard-of technologies, materials and methods, along with blueprints for the montage of music, words and sounds. On the one hand, forms already established in other arts were taken up – as is the case with radio opera; on the other, entirely new forms were devised and developed through collage and sampling.

Remix und Neuinszenierungen

Die Geschichte der Radiokunst ist gleichzeitig eine Geschichte des Remix und der Neuinszenierung. Wie in anderen Kunstsparten werden auch im Radio immer wieder bestehende Werke aufgegriffen und von Radiokünstler*innen neu interpretiert, inszeniert oder geremixt. Neuinszenierungen und Remixe sind dabei stets geprägt von gesellschaftlichen, politischen, klangästhetischen, medienhistorischen und aktuell immer häufiger rechtlichen Veränderungsprozessen, die starke Einflüsse auf die Erzählweise in der Radiokunst haben.

Remixes and remakes

The history of radio art is at the same time a history of remixes and remakes. Similar to other art genres, existing works are taken up and reinterpreted, remade or remixed by radio artists. Remakes and remixes are always shaped by social, political, sound-aesthetic, media-historical, and increasingly also legal change processes, which greatly influence the narrative style in radio art.

Gesetze der Form

In der Frühzeit des Radios bediente man sich bekannten literarischen, theatralischen oder sogar bildnerischen Etiketten, um die jeweilige Form auf den Begriff zu bringen. Doch jedes Medium funktioniert nach seinen eigenen Gesetzen und so hat auch das Radio mit seinen besonderen Eigenschaften des akustischen Erzählens überkommene Gesetze der Form übertreten, verändert, erweitert und neu definiert.

Laws of form

In the early days of radio, well-known literary, theatrical or even pictorial labels were used to describe the respective form. However, each medium functions according to its own laws. And so with its special characteristics of acoustic narration, radio also transgressed, changed, expanded and redefined the traditional laws of form.

Tor zum Unbewussten

Anfang des 20. Jahrhunderts konnte ‚Wireless' drahtlose Telegraphie meinen, aber eben genauso auch Telepathie. So gab es in der Frühzeit des Radios eine Parallelität von übersinnlicher und elektromagnetischer Kommunikation. Die Radiokunst hat die Kraft von eigenständig im Raum agierenden Stimmen aber schon früh nicht nur spirituell aufgeladen, sondern auch dramaturgisch erprobt – etwa, indem Hörspielautor*innen ihre Hauptfiguren in lichtlose Räume versetzten. Doch auch mit der Verbreitung des Rundfunks im 20. Jahrhundert und dem Verschwinden spiritistischer Esoterik hat sich eine gewisse Assoziation zwischen den Stimmen des Radios und denen der Geister erhalten.

Gateway to the subconscious

At the start of the twentieth century, 'wireless' could refer to wireless telegraphy but also to telepathy. Thus, in the early days of radio, a certain parallelism existed between supernatural and electromagnetic communication. Radio art not only drew on the power of voices acting independently in space spiritually from an early stage, but also played with this dramaturgically – radio play authors moved their lead characters into dark rooms, for instance. Despite the decline of spiritual esotericsm, a certain association has been retained between the radio voices and those of the spirits.

Radio-Mobile

Weil für Funk zwischen Sendern und Empfängern keine Drähte gespannt werden müssen, sind für seine Übertragung auch keine räumlichen Adressen notwendig. Aber Funkgeräte und Radios geraten bald auch mit Luftschiffen, Flugzeugen, Panzern, Autos und mit Fußgängern in Fahrt. So wird Funk und seine künstlerische Verwendung und Bearbeitung im Laufe des 20. Jahrhunderts zum Medium für verschiedenste Mobilisierte und ihre Mobilisierung; und das schon lange vor Mobiltelefonen und (Wireless)-LANs.

Mobile radio

Since no wires have to be stretched between transmitters and receivers for radio transmission, no physical address is required for transmission either. Transistors and radios soon also became mobile aboard airships, aeroplanes, tanks, cars and with pedestrians. In the course of the twentieth century, radio and its artistic use and processing thus became the medium for various mobilised people and their mobilisation, long before mobile phones and wireless LAN.

Expanded Radio

Gelegentlich transformiert das Radio seine Gestalt, der Signalweg dreht sich um, Empfänger werden zu Sendern. Hörer*innen nehmen an der radiophonen Produktion teil, greifen interaktiv in kreative Prozesse ein oder liefern autonom Klänge. Mit Ringsendungen oder Satellitenbrücken werden radiophone Räume eröffnet, die längs und quer zu den gewohnten Verhältnissen von Geographie, Akustik und Medienmacht verlaufen. In solchen Entgrenzungen der Übertragungstechnik wird auf immer neue Weise die Frage formuliert: Wo findet Radio eigentlich statt?

Expanded radio

Radio occasionally changes shape, the signal path switches around, and receivers become transmitters. Listeners participate in the radiophonic production, intervene interactively in creative processes or contribute their own sounds. Hook-ups and satellite bridges open up radiophonic spaces at variance with the usual relations of geography, acoustics and media power. Such delimitations of the transmission technology lead time and time again to the question of "Where does radio actually take place?".

Ecce Homo

Die Zumutungen, die die Welt für den Menschen bereithält, sind zunehmend mediale – und das Hörspiel reagiert auf seine Weise darauf: auf kriegerische Herausforderungen mit rhythmischen Interventionen, auf propagandistische Anwürfe mit ironischen Gegenzaubern, auf deregulierte Arbeitsverhältnisse mit Hochgeschwindigkeitsgeschrei und auf religiöse Heilsversprechen mit Humor.

Ecce homo

The demands that the world makes of humankind are increasingly a matter for the media – and radio plays react to these in their own way: with rhythmic interventions to belligerent challenges, with ironic counterspells to propaganda attacks, with a high-speed clamour to deregulated working conditions, and with humour to religious promises of salvation.

Original-Ton-Wirklichkeit

Der O-Ton gilt als Repräsentant des Weltgeschehens. Jedes Radio-Feature, das seine Aussage über die Welt beglaubigen lassen will, verwendet Interviews und ‚atmosphärische' Geräusche. Für das Radio ist der O-Ton aber auch Werkstoff für ein akustisches Bauwerk. Als solcher ermöglicht er neben seiner klangästhetischen Verwendung sowohl den Verweis auf eine tatsächlich dahinter stehende Wirklichkeit als auch die bloße Behauptung derselben. Künstler*innen nutzen die Kraft des O-Tons, um die Grenzen zwischen Simulation und Wirklichkeit, zwischen Authentizität und Fake auszutesten und auszutarieren. Was macht die Radiokunst aus dem Klang des Authentischen?

Original sound reality

The original sound is considered the representative of world events. Any radio feature wishing to authenticate its statement about the world uses interviews and 'atmospheric' sounds. For radio, the original sound also supplies the raw material for an acoustic structure. As such, in addition to its sound aesthetic qualities, it moreover enables both the reference to an actual real-life event and the mere assertion of this. Artists use the power of original sound to test and balance the boundaries between simulation and reality, authenticity and fabrication. What does radio art make of authentic sounds?

Experimentelle Klanglabore des Rundfunks

Sie wurden ‚Studio', ‚Groupe' oder ‚Workshop' genannt und meist auf Initiative von Komponist*innen kurz nach dem Ende des Zweiten Weltkriegs als Abteilungen der Rundfunkanstalten eingerichtet, waren aber keine gewöhnlichen Radiostudios. Bei der Begegnung von Mensch und Maschine entstehen in diesen Klanglaboren originelle Praktiken und Techniken zur Entwicklung neuer Klangwelten, deren Folgen in der elektroakustischen Musik und im Sound Design bis heute zu hören und denken sind.

Experimental broadcasting sound laboratories

Referred to as 'studios', 'groupes' or 'workshops' and mostly established as radio departments on the initiative of composers shortly after the Second World War ended, these were no ordinary radio studios. When humans and machines come together, original practices and techniques for the development of new sound worlds arise in these sound laboratories. The outcomes can still be heard and thought in electroacoustic music and sound design today.

Werkliste

Über 200 Werke der Radiokunst

Alle in den Radiophonic Spaces zu hörenden Werke sind in dieser Liste alphabetisch aufgeführt. Die Titel sind jeweils im Original bzw. in ihrer Originalsprache angegeben. Die genannten Namen sind die Urheber der Werke (Komponist*innen, Autor*innen, Künstlergruppen etc.). Die aufgeführten Jahreszahlen stellen entweder das Jahr der Ursendung oder der Produktion bzw. die Jahre der Produktionszeiträume dar. Falls die Ursendung nicht mehr vorhanden ist, wird sowohl das Produktionsjahr der zu hörenden Version als auch das der Ursendung genannt. Für die öffentlich-rechtlichen Rundfunkanstalten werden die üblichen Kürzel verwendet. Bestimmend in den Angaben ist dabei ihre Benennung zum Zeitpunkt der Produktion. Untertitel von Werken werden aus Platzgründen in den meisten Fällen nicht genannt, sind jedoch dem digitalen Nachschlagewerk zur Geschichte der Radiokunst zu entnehmen.

List of works

Over 200 works of radio art

All of the works that can be heard in Radiophonic Spaces are listed here alphabetically. The titles are given in their original language. The names provided are the creators of the works (composers, authors, etc.). The years indicated are either the year of the original broadcast or the year of production (or production period). If the original broadcast is no longer available, the year that the version heard was produced is shown as well as the year of the original broadcast. The usual abbreviations are used to denote the public service broadcasters. Their name at the time of production is used. Subtitles of works are in most cases not mentioned for reasons of space, but can be found in the digital resources on the history of radio art.

8 UHR 15, OPERATIONSSAAL III HÜFTPLASTIK
Braun, Peter Leonhard
SFB / BR / WDR 1970

13 RADIOPHONE TEXTE (LAUT UND LUISE)
Jandl, Ernst
BBC 1966

50 AKTENKILOMETER
Rimini Protokoll
DKultur / Rimini Apparat / Hebbel am Ufer, Berlin 2011

50 SKULPTUREN DES INSTITUTS FUER FEINMOTORIK
Institut fuer Feinmotorik
SWR 2011

100 X HÖREN UND SPIELEN
Vostell, Wolf
WDR 1969

A

A COMEDY OF DANGER
Hughes, Richard
BBC 1924
Deutsche Fassung (Gefahr)
HR 1961

A WALK THROUGH THE CITY
Westerkamp, Hildegard
CBC Vancouver 1982

ANALOGIQUE B
Xenakis, Iannis
Experimentalstudio Hermann Scherchen Gravesano, GRM (RTF) 1958 – 59

ANGRIFF IST DIE BESTE VERTEIDIGUNG
Bohlen, Hermann
SWR 2009

ANOSMIA
Lierman, Aurélie
Saout Radio 2013

ARCOPARLANTE
Alessandro Bosetti
DKultur 2009

AUDIOMOBILE
Smith, Matt / Sandra Wintner
EIG 2003
ORF 2005

AUFRUF AN DAS DEUTSCHE VOLK
Kaiser Wilhelm II.
Autographensammlung der Preußischen Staatsbibliothek zu Berlin 1918

AUSGEARTETES AUSPUNKTEN
Mon, Franz
HR 2007

AUTOFAHRT
Roth, Dieter / Roth, Björn
Dieter Roth's Verlag, Edition Hansjörg Mayer 1979

B

BENJAMIN LOOPS
Ammer, Andreas
BR 1992

BLOW BACK – DIE SUCHE
Elodie Pascal
DKultur 2014

BOSSA NOVA SUITE
Knížák, Milan
ORF 1990

BRASIL
von Spallart, Matthias
HR / SRF / ORF / NOS 1982

BÜROTIFULCRAZY
Giannotti, Stefano
DKultur 2014

C

CALL ME YESTERDAY
Vowinckel, Antje
EIG / DRS (deutsche Fassung) 2005

CHANGING THE GUARD
Aufermann, Knut
EIG für Radio Revolten 2016

CINQ ETUDES DE BRUITS
Schaeffer, Pierre
Studio d'Essai (RTF) 1948

CINQ ETUDES DE BRUITS
No° 2 – Etude aux Chemins de Fer
Schaeffer, Pierre
Studio d'Essai (RTF) 1948

CINQ ETUDES DE BRUITS
N°5 – Etude Pathétique
Schaeffer, Pierre
Studio d'Essai (RTF) 1948

CITY LINKS
Amacher, Maryanne
WBFO, Buffalo 1967

D

DAS ENDE EINER WELT
Henze, Hans Werner
NWDR 1953

**DAS GESPROCHENE SCHIFFSTAGEBUCH
DER NORAG**
Jacobi, Julius
NORAG (RRG) 1931/32

DAS HÖRSPIEL VOM HÖRSPIEL
Bischoff, Friedrich
Berliner Funk-Stunde (RRG) 1931

DAS RADIO IST NICHT SIBIRIEN
Jové, Rafael
Bauhaus-Universität Weimar 2011

DAS RÖCHELN DER MONA LISA
Jandl, Ernst
BR / HR / NDR 1970

DE GUERRE EN FILS
Pérache, François
ARTE Radio 2017

DEMOLITION
Bester, Alfred / Gerhardt, Ulrich / Krüger, Klaus/
Minke, Hans Ulrich / Scholz, Friedrich / Starck, Ursula
RIAS / BR / WDR 1973

DER BALL IST RUND
Wolf, Ror
HR 1979

DER HAUPTMANN VON KÖPENICK
Käutner, Helmut
NWDR 1945

DER LINDBERGHFLUG / DER OZEANFLUG
Brecht, Bertolt / Weill, Kurt / Hindemith, Paul
Kammermusikfest Baden-Baden 1929
Berliner Funk-Stunde (RRG) 1930

DER OZEANFLUG
Brecht, Bertolt / Weill, Kurt
Rundfunk der DDR 1969

„... DER RADIO-OPER"
Klammer, Josef / Puschnigg, Heimo / Pall, Albert
ORF 2010

DIE ANDOUILLETTE
Cavelty, Gion Mathias
SRF 2014

DIE BEFREIUNG DES PROMETHEUS
Goebbels, Heiner / Müller, Heiner
HR / SWF 1985

DIE FLUT
Blacher, Boris
Berliner Rundfunk 1946

DIE GESCHICHTE VOM FRANZ BIBERKOPF
Döblin, Alfred
Berliner Funk-Stunde (RRG) 1930

DIE GESCHICHTE VOM FRANZ BIBERKOPF
Döblin, Alfred / Grehn, Kai
SWR / BR / RBB 2007

DIE HAMLETMASCHINE
Müller, Heiner
Rundfunk der DDR 1990

DIE K – SZENEN EINES DROGENSTRICHS
Jarisch, Jens
RBB / DLF 2005

DIE MASCHINE
Perec, Georges
SR / WDR 1968

DIE STIMME DES HÖRERS
Schaerf, Eran
BR / intermedium 2/ ZKM 2002

DIE UMKEHRUNG AMERIKAS
Kagel, Mauricio
WDR 1976

**DOKTOR MURKES GESAMMELTES
SCHWEIGEN**
Böll, Heinrich
SWR / SR 1986

DON PERLIMPLIN
Maderna, Bruno
RAI 1962

DRAMAT MIXE 05
Plamper, Paul / Halberschmidt, Beat
WDR 2005

DRAUSSEN VOR DER TÜR
Borchert, Wolfgang
NWDR 1947

DRIVE-IN MUSIC
Neuhaus, Max
Radioinstallation Buffalo / New York 1967

DRS4
Schaufelberger, Philipp
Radio LoRa, Zürich 2006

E

**EIN MENSCHENBILD, DAS IN SEINER
SUMME NULL ERGIBT**
Kamerun, Schorsch
WDR 2006

EIN PHONOGRAPH ALS GESCHENK
Rechenberg, Adolf
EIG 1899

EINE STIMME VON TAUSEND
Kasack, Hermann
Berliner Funk-Stunde (RRG) 1932

ELECTRIC LADYLAND
Melián, Michaela
BR 2016

ELECTRICAL WALKS
Kubisch, Christina
EIG seit 2004
Imprec 2007

ELECTROSMOG VARIATIONS
Roos, Kristen
EIG 2014 – 2016
radius 2015

ERDÖL
Jarisch, Jens / Fiedler, Dörte
WDR / SWR / MDR / RBB 2008

ERDÖL (COMPUTER CUT)
Jarisch, Jens / Braun, Peter Leonhard / Fiedler, Dörte
EIG 2008

F

**FM-SCENARIO – BENUTZERINNEN-
MONTAGEN AUS DEM ONLINE-STUDIO**
Schaerf, Eran
BR 2014

FREEDOM HIGHWAY
Madan, Emmanuel
EIG / Roadtrip USA 2001 – 2004

G

**GÄRTEN, SCHNÄBEL, EIN MIRAKEL, EIN
MONOLOG, EIN HÖRSPIEL**
Mayröcker, Friederike
ORF / SWR 2008

**GLEICH STÜRMEN, ALLE SCHLAFEN
(WEEKEND REMIX)**
Conrad, Martin
BR 2006

GLÜHKÄFERKOMPLOTT
Kaegi, Stefan
DRS / DLF / intermedium 2 2002

GO-IN GLOBUS DELIKATESSEN
anonym
Radio Banana 1979

GRAMMOPHONPLATTENEIGENE STÜCKE
Hindemith, Paul
Rundfunkversuchsstelle 1930

GRAS WACHSEN HÖREN
Liquid Penguin Ensemble
SR 2007

**GREGUERÍA ONDULADA/
SILENCIO RADIADO**
Gómez de la Serna, Ramón / Molina-Alarcón, Miguel /
Amigo, Leopoldo
Unión Radio Madrid 1932
UPV-Radio Universitat Politècnica de València 2005

H

HALLO! HIER WELLE ERDBALL!
Bischoff, Fritz Walter
Schlesische Funkstunde (RRG) 1928

HATE-RADIO
Rau, Milo
WDR / ORF 2013

N

NUR KURZE ZEIT NOCH
Kaizar, Peter
ORF 2017

O

OHRBRÜCKE KÖLN-SAN FRANCISCO
Fontana, Bill
WDR / American Public Radio u.a. 1987

ON NE SAIT JAMAIS
Rosset, Christian
France Culture (Radio France) 1996

ONAGER
Bohlen, Hermann
RB 2004

ONE THOUGHT FILLS IMMENSITY
Washington, Sarah
ORF / Radia network 2018

OPERATIONS OF SPIRIT COMMUNICATION
Hausswolff, Carl Michael von
HR 2000

ORESTES
Badings, Henk
NPO 1953
BR 1957

ORPHÉE MÉCANIQUE
Kubin, Felix
BR 2012

P

PARALEKTRONOIA
Kubin, Felix
WDR 2004

PAUL ODER DIE ZERSTÖRUNG EINES HÖRBEISPIELS
Wondratschek, Wolf
WDR / BR / HR / SR 1969

POUR EN FINIR AVEC LE JUGEMENT DE DIEU
Artaud, Antonin
RDF 1947 / 1948

POUR LA RADIO, MAKING OFF D'UNE RADIO PERFORMANCE
Cohen, Andrea / Losa, Diego
France Culture (Radio France) 2018

PREISLIED
Wühr, Paul
BR / NDR 1971

PRESSURES OF THE UNSPEAKABLE
Whitehead, Gregory
ABC 1990
SWR 1998

PRIVATE DREAMS AND PUBLIC NIGHTMARES
Oram, Daphne / Briscoe, Desmond / Bradnum, Frederick
BBC 1957

PROZEDUR 7.7.0
Bohlen, Hermann
SFB 1996

PUBLIC SUPPLY / RADIO NET
Neuhaus, Max
WBAI Radio Station, New York 1966
WFMT Chicago 1973

R

RADIO EAR / RADIO PRAVDA
Vertov, Dziga / Molina-Alarcón, Miguel
Manifesto Radio Pravda 1925
UPV-Radio Universitat Politècnica de València 2006

RADIO WALTZ
Dumont, Cédric
SRF 1952

RADIOBALLETT
Künstlerkollektiv Ligna
EIG / Ausstrahlungen in diversen Sendern ab 2002

RADIOSELBST – HÖRTEXT XV
Kriwet, Ferdinand
WDR 1979

RADIOSONATE NR. 1
Roth, Dieter
SWR / SDR 1976

RAW FIELD RECORDINGS II: ELECTROMAGNETIC DETRITUS
Galarreta, Christian
SAVVY-Funk - Documenta 14 / Dlf Kultur 2017

RE-PLAY UPDATE
Loibner, Bernhard / Gal, Bernhard / Sherman, Tom
ORF 2000

REBELLION IN DER GOLDSTADT
Eich, Günter
Deutschlandsender (RRG) 1940

REPETETIVER STRUWWELPETER
Völker, Ludwig
Bauhaus-Universität Weimar 2010

REQUIEM FÜR EINEN JUNGEN DICHTER
Zimmermann, Bernd Alois
WDR 1969

RESPIRE
Friz, Anna
EIG für Nuit Blanche, Scotiabank Toronto 2009

RETOURS EN AUSTRALIE
Mortley, Kaye
France Culture (Radio France) 2001

RITRATTO DI CITTÀ
Berio, Luciano / Maderna, Bruno / Leydi, Roberto
RAI 1954

ROARATORIO
Cage, John
WDR / SDR / KRO / IRCAM 1979

ROCKY DUTSCHKE '68
Schlingensief, Christoph
WDR 1997

ROSIE
Hey, Richard
RB 1969

RUHE 1
Plamper, Paul
WDR 2008

S

SABINCHEN
Hindemith, Paul / Seitz, Robert
Berliner Funk-Stunde (RRG) 1930

SALI SALI TSCHAU TSCHAU
Widmer, Roland
klipp + klang 1999

SCHWEIGEMINUTE
N.N.
British Movietone 1935
Kenotaphion
Semper, Jonty
Locus + and Charrm 2001

SCREENER
Derycke, Lucas
WDR 2016

SHASHLYK FOR PAIK
Bassenge, Ulrich
BR 2007

SHORT WAVES TRANSIT TALES
Dasgupta, Anshuman / Ghosh, Sanchayan
SAVVY-Funk - Documenta 14 / Dlf Kultur 2017

SIGNAL TERRITORY I
Marko Peljhan & Signal Territory
HR 1997

SINGING YESTERDAY'S NEWS AGAIN
Sadr Haghighian, Natascha / Bussmann, Nicholas
SAVVY-Funk - Documenta 14 / Dlf Kultur 2017

SIRIUS FM
Bassenge, Ulrich
WDR / DLF / SWR 2007

SLIKE IZ ZIVOTA JEDNOG RADIODRAMATURGA
Bajsić, Zvonimir
RTV Zagreb 1987

SLOWLY WE BLEED
Jaspersen, Malte
WDR 2003

SO EINE FREIHEIT
Wühr, Paul
SFB 1992

SONIC REFLECTIONS
Black, Colin
DKultur 2016

SOS... RAO RAO...FOYN 'KRASSIN RETTET ITALIA'
Wolf, Friedrich
Funk-Stunde Berlin (RRG) 1929

SOWIESO DER APPARAT ERWÜRGT DEM ZEIT – KATASTROPHALE GESPRÄCHE MIT DER AMME
Graf, Guido / Dittmer, Peter
WDR 2005

SPECULUM SPECULI
Kirkegaard, Jakob
DKultur 2009

SPIRIT OF ECSTASY – RACING CAR OPERA
Hodell, Åke
Sveriges Radio 1977

SPORTS ET DIVERTISSEMENTS D'ERIK SATIE
Andrea Cohen
France Culture (Radio France) / GRM (RTF) 2002

STAATSBEGRÄBNIS 1
Harig, Ludwig
SR / WDR 1969

STUDIE I
Stockhausen, Karlheinz
NWDR 1953

SYMPATHIEN FÜR SCHULZE REMIX (WEEKEND REMIX)
Horn, Ernst
BR 1998

SYMPHONIE DER ARBEIT
Nierentz, Hans-Jürgen
RRG 1933

SYMPHONIE POUR UN HOMME SEUL
Schaeffer, Pierre / Henry, Pierre
Studio d'Essai (RTF) 1949 – 50

T

TACET (RUHE 2)
Plamper, Paul
WDR 2010

TALKING TO A LOUDSPEAKER
Lander, Dan
NPR 1989

TELEFONIA
Bosshard, Andres
Grammo Records Bern 1992

THE CITY WEARS A SLOUCH HAT
Cage, John / Patchen, Kenneth
CBS 1942

THE GRAMOPHONE EFFECT
Aubry, Gilles / Millis, Robert
SAVVY-Funk - Documenta 14 / Dlf Kultur 2017

THE MAKE-BELIEVE BALLROOM
Block, Martin
WNEW, New York / Voice of America 1935

THE MOON TAPES
Krass, Stephan / Haage, Ulrike
SWR 2014

THE RADIO OF THE FUTURE
Khlebnikov, Velimir / Molina-Alarcón, Miguel / Amigo, Leopoldo
Radio buduščego 1921
UPV-Radio Universitat Politècnica de València 2006

THE WAR OF THE WORLDS
Webb, James
SAVVY-Funk - Documenta 14 / Dlf Kultur 2017

THE WAR OF THE WORLDS
Welles, Orson
CBS 1938
Phonurgia Nova 1989

TOTER MANN
Düppengießer, Karlaugust
WERAG (RRG) 1931

TRÄUME
Eich, Günter
NWDR 1951

TRÄUME
Eich, Günter / Ambros, Jo / Schaufelberger, Philipp/ Leboeg, Thomas / Eisenreich, Martina / Schüttler, Hans
NDR 2007

TUNEABLE CITIES
Dunne, Anthony / Raby, Fiona
EIG / London 1994 – 97

U

ÜBERGANG ÜBER DIE BERESINA
Gerhardt, Ulrich
BR 1993

UNDERVÆRKET
Lollike, Christian
Danmarks Radio 2006

UNDEUTLICHE LANDSCHAFT
Steckel, Ronald
SWR 2002

V

VEB SHORTCUTS
Weil, Marianne
DLR 2002

VERKOMMENES UFER
Goebbels, Heiner / Müller, Heiner
HR 1984

VINYL CODA I-III
Jeck, Philip
BR 1999

VIOLIN MUSIC FOR SUPERMARKETS
Rose, Jon
ABC 1994

VISAGE
Berio, Luciano
RAI 1961

VOYAGER GOLDEN RECORD
Sagan, Carl u.a.
NASA 1977

W

WAS SOLLEN WIR ÜBERHAUPT SENDEN?
Heißenbüttel, Helmut
SWR 1970

WEEKEND
Ruttmann, Walter
Berliner Funk-Stunde (RRG) 1930

WEIHNACHTSRINGSENDUNG
Diverse Urheber
Reichs-Rundfunk-Gesellschaft / Wehrmacht / Propaganda-Kompanien / Deutsche Reichspost
1940 – 1943

WINTERMÄRCHEN
Rühm, Gerhard
WDR 1976

WORLD DISORDER
Bentancor, Ylya
SAVVY Funk – documenta14 / Dlf Kultur 2017

WURFSENDUNG: HERR BEHRLICH – RADIO
Berner, Christian / Schültge, Frank
DLR Berlin 2004

Z

Z'BASEL AN MYM RHY. EIN BASLER PAUSENZEICHEN
N.N.
SRF 1936

ZAUBEREI AUF DEM SENDER
Flesch, Hans
SÜWRAG (RRG) 1924

ZONE DE SILENCE
Casadamont, Amandine / Tibau, Angélique
France Culture (Radio France) 2014

Sveriges Radio
SWR Südwestrundfunk
WBEZ 91.5 Chicago, USA
WDR Westdeutscher Rundfunk
WFMT, USA

Archive, Nachlassverwalter, Sammlungen und weitere Institutionen/Archives, estate executors, collections and other institutions
AdK Akademie der Künste Archiv
archive.org
Archives départementales de l'Hérault
Bauhaus-Archiv Berlin
BBC Written Archives' Centre
Berliner Phonogramm-Archiv im Ethnologischen Museum
Bz Basel/Basellandschaftliche Zeitung
Daphne Oram Collection, Goldsmith University of London
Deutsches Literaturarchiv Marbach
DHM Deutsches Historisches Museum
Dia Art Foundation (Dia:Beacon)
DRA Deutsches Rundfunkarchiv
Estate Max Neuhaus
firstworldwar.com
Fondazione Bonotto
FSK Freies Sender Kombinat Hamburg
Galerie Sprechsaal
GRI Getty Research Institute
GRM.INA Groupe de Recherches Musicales de l'Institut national de l'audiovisuel
Hallwalls Archives
Hauser & Wirth
Hebbel am Ufer, Berlin
Hindemith Foundation
Historisches Archiv der Stiftung Deutsches Technikmuseum
IMEC Institut Mémoires de l'édition contemporaine
IRCAM
IWM Imperial War Museum London
Kienzle Art Foundation
Kunsthalle Göppingen
Lautarchiv der Humboldt-Universität zu Berlin
LoC Library of Congress
Lilly Library
Literaturinstitut Marbach
Marinetti Literary Archiv Italien
Médiathèque Vailais - Martigny
Moholy-Nagy Foundation
Museum Waalsdorp
Museumsstiftung Thomas Jabs
MusikTexte – Zeitschrift für neue Musik
NASA National Aeronautics and Space Administration
Paul Sacher Stiftung
Phonogrammarchiv der Österreichischen Akademie der Wissenschaften

PTT-Archiv
radio aporee
Rheinisches Bildarchiv
Roth Estate
Schweizerisches Sozialarchiv
Son/Ré
Stockhausen Stiftung
Studio di Fonologia der Radiotelevisione Italia (NoMus)
Studio Hamburg
Studio Simple (Lol und Jeck)
SWI swissinfo.ch
TH Köln
The New BBC Radiophonic Workshop
ubuweb.com
UCLA Library
Walter Dick Archiv Köln
ZKM Zentrum für Kunst und Medien, Karlsruhe

Verlage, Labels/Publishers, labels
Alexander Verlag
bpk Bildagentur
Die Stadt
Edizioni Periferia
Fischer Verlage
Freibank Musikverlag
Golden Record
Grammo Records, Bern
Hörspielpark
Henschel Schauspiel Theaterverlag
Herbert von Halem Verlag
Immediate Media
Institut für Buchkunst Leipzig
Kiepenheuer & Witsch
Kiepenheuer Bühnenvertrieb
Kohlhammer Verlag
Megaphone Records
Mode Records
Mohrbooks – Literary Agency
Ozma Records
Edition Peters Group
Phonurgia Nova
Potomak
Picture Alliance
Public Possession
Rowohlt Verlag
Suhrkamp Verlag
textXTND
Touch
Universal Edition AG
Verlag Klaus Wagenbach
Verlag der Autoren
Wallstein Verlag

Informationen

**Museum Tinguely
Basel, Schweiz
24. Oktober 2018–27. Januar 2019**
Dienstag–Sonntag: 11–18 Uhr
Sonderöffnungszeiten:
Montag: 24.12., 11–15 Uhr
Dienstag: 25.12., geschlossen
Mittwoch: 26.12., 11–18 Uhr
Montag: 31.12., 11–16 Uhr
Dienstag: 01.01., 11–18 Uhr
Freitag: 18.01. (Museumsnacht),
11–2 Uhr
http://tinguely.ch

**Haus der Kulturen der Welt (HKW),
Berlin
1. November–10. Dezember 2018**
Donnerstag–Montag: 11–19h
25.–26. November geschlossen
http://hkw.de

**Universitätsibliothek der
Bauhaus-Universität Weimar
26. Juli–19. September 2019**
Montag–Freitag: 9–21 Uhr
Samstag: 10–16 Uhr
http://uni-weimar.de

Mehr Informationen und virtuelle
Entdeckungsmöglichkeiten der
Radiophonic Spaces unter

Information

**Museum Tinguely
Basel, Switzerland
24 October 2018–27 January 2019**
Tuesday–Sunday: 11.00–18.00
Special opening hours:
Monday: 24.12, 11.00–15.00
Tuesday: 25.12, closed
Wednesday: 26.12, 11.00–18.00
Monday: 31.12, 11.00–16.00
Tuesday: 01.01, 11.00–18.00
Friday: 18.01. (Museum Night),
11.00–02.00
http://tinguely.ch

**Haus der Kulturen der Welt (HKW),
Berlin
1 November–10 December 2018**
Thursday–Monday: 11.00.–19.00
25–26 November closed
http://hkw.de

**University Library at the
Bauhaus-Universität Weimar
26 July–19 September 2019**
Monday–Friday: 9.00–21.00
Saturday: 10.00–16.00
http://uni-weimar.de

For more information and virtual
discovery of the Radiophonic Spaces
visit

http://radiophonic.space

Anleitung zum Rundgang

Tour instructions

Am Eingang der Ausstellung erhalten Sie ein Smartphone und einen Kopfhörer, mit denen Sie die über 200 Werke in den Radiophonic Spaces erkunden können.

Im **Radio-Modus,** der Grundeinstellung auf dem Smartphone, können Sie sich hörend durch den Raum und die darin verteilten Ausschnitte der einzelnen Arbeiten bewegen. Ein statisches Rauschen kennzeichnet die Übergangsräume zwischen den einzelnen Ausschnitten. Durch Wischen nach oben und unten auf dem Smartphone können Sie zwischen verschiedenen Ebenen, den in diesem Heft beschriebenen ‚Narrativen', wechseln. Die gehörten Arbeiten werden von Ihrem Smartphone automatisch und in der Reihenfolge Ihres persönlichen Rundgangs gespeichert.

Im **Archiv-Modus** können Sie jederzeit die so erlaufenen und gesammelten Werke in voller Länge nachhören. Den Archiv-Modus erreichen Sie über das Pfeilsymbol rechts oben auf dem Display. Durch Berühren der Kreissymbole heben Sie einzelne Stücke hervor, um sie später leichter wiederzufinden.

Mit dem Smartphone im **Radio-Modus** wird an den interaktiven **Medientischen** Ihr Weg durch die Radiokunst automatisch ausgelesen und abgebildet. Wenn mehrere Besucher*innen an einem Medientisch stehen, verknüpfen sich deren individuelle Hörpfade zu einem gemeinsamen Netzwerk. Über den Touchscreen können Sie multimediale Materialien zu den einzelnen Arbeiten, ihren Autor*innen, Studios, Archiven und kulturgeschichtlichen Zusammenhängen recherchieren.

Die recherchierten Werke der Radiokunst werden wiederum auf Ihr Smartphone übertragen. Wenn Sie diese in voller Länge hören möchten, so können Sie hierzu die Archivstation verlassen und die dafür vorgesehenen Sitzgelegenheiten nutzen.

At the entrance to the exhibition, you will be given a smartphone and headphones that will allow you to explore the over 200 works in the Radiophonic Spaces exhibition.

In **radio mode** (default setting), you can listen your way through the room and explore the excerpts of individual works made available there. The sound of static marks the transitions between the individual excerpts. Scroll up and down on the smartphone to switch between the different layers, the 'narratives' described in this booklet. The works you listen to will automatically be saved on your smartphone in the order of your personal tour.

In **archive mode,** you can listen to all the works you have visited on your walk. Use the arrow symbol at the top right of the display to access the archive mode. Select the circle symbols to tag individual works to make them easier to find later on.

In **radio mode,** your route through the radio art will automatically be tracked and mapped at the interactive **media tables.** When several visitors stand at the same media table, their individual sonic paths link to form a shared network. Use the touchscreen to view multimedia materials on the individual works, their authors, studios, archives and cultural-historical contexts.

The works of radio art you view are then transferred to your smartphone. Should you wish to listen to them in full, leave the archive station and take a seat in the designated sitting area.

100 Years of Now

Der Ohrenmensch

Platform for listening knowledge

Opening event of *Radiophonic Spaces*

Der Ohrenmensch

Evolution has developed ears for us that cannot be closed—or only with extreme exertion and outside aids. The ear is accessible at all times; it is, according to Paul Valéry, "the preferred sense of attention. It keeps watch at the frontier, beyond which the eye no longer sees." The ear reports events that visual perception misses, which lie outside the field of vision, happening behind our backs or in the dark. However, hearing is uncertain, and remains the object of constant examination. While we only doubt the evidence of the visible in exceptional situations, questioning of the acoustic is ubiquitous. The inertia of sound alone compels us to reflect on what we hear: How far away and in what direction is the origin of the thunder? Is that rustling sound in the forest caused by the wind or by some creature? Did I hear voices, or was I just imagining it?

One hundred years ago, the radio began to enlarge and enrich the world of the ears in multiple ways: The sound that met the ears increasingly became separated from its source and mediated through technology. We had to learn how to recognize and distinguish voices and music, sound and sense, in the noise of the apparatus. The acoustic became the object of a completely new level of critique and reflection, hearing a practice of listening-knowledge. The term radiophonics is an attempt to get to grips with this specific listening-knowledge, which we learned over the course of the twentieth century in contact with the radiophonic devices. It designates the constellation of technologically mediated sound and space: The listening experience, in which a sound is combined with the ambient noise of medium and channel into an original experience. In this sense, therefore, radiophonics describes a steadily and mutually modifying relationship between technologically mediated perception and what historically has been considered as noise, sound, or music.

Since the beginning of digitization, radio has found itself in a state of change, as the classical transistor radio loses its significance. Meanwhile, new apparatuses and technologies have expanded the opportunities and occasions for transmitting and receiving. We are "broadcasting" constantly and in every direction. At this moment, when the boundaries between human and apparatus, between transmitter and receiver, have once again started to shift, we need to examine the possibilities and futures of the radiophonic knowledge of hearing. Not only are there aesthetic and epistemological reasons for this examination, but also political ones, for the question of what is received and what is transmitted, what is hidden and what is understood, not only follows technological processes and psychoacoustic habits, but also power relations and interests within the radiophonic realm.

Der Ohrenmensch examines radiophonic knowledge in two experimental formats. In five thematic sessions with performative contributions by artists and researchers, the *Radiophonic Funkkolleg* (Radio College) will interrogate the knowledge of technologically mediated hearing and the radiophonic space. How do the cultures, aesthetics, and politics of hearing and transmission change? What forms does radiophonic knowledge assume today, what in the future, and to which fields could it apply? Who moves and how in the radiophonic space? Who gets heard? Who listens and who does not? The format makes reference to a form of educational radio broadcasts, where the radio broadcast medium was used to convey knowledge and education. The *Radiophonic Funkkolleg* listens in the mirror, so to speak, letting the radio itself speak to and about itself in the moment of change.

The working basis of the *Radiophonic Funkkolleg* is the unique interspatiality of radiophony. You never know exactly where you are when you hear something, and where what you are hearing is coming from—the precise boundaries between real world and simulation can never be discerned. In the *Radiophonic Funkkolleg*, transmitter and receiver share the same space, the radiophonic constellation of placelessness and incorporeality is alienated, compressed, and suspended.

In *Explorations*, artists and scholars will examine the walk-in radio archive *Radiophonic Spaces* from their various working and research perspectives. The individual *Explorations*, on the one hand, will draw on the works of radio art stored in the archive, examining them for their radiophonic aspects; on the other hand, the radiophonic space itself will be analyzed, interrogated, and staged with its electromagnetic, aesthetic, and political aspects.

On Thursday and on Saturday *concerts* and *performances* will deal with the musical quality of radiophony and the radiophonic space as a site of action and negotiation.

Der Ohrenmensch was conceived by Katrin Klingan and Janek Müller

Futures of Radio
Ute Holl

This text is an abridged version of the introduction to the collection Radiophonic Cultures*, edited by Ute Holl, Kehrer Verlag, 2018.*

1.

The term *radiophonics* always invokes a relationship, a doubled structure: technology *and* sound, transmitting *and* saying, broadcasting *and* what is being broadcasted, carrier frequency *and* audio signal, immateriality *and* materiality of communication, and, ultimately, also institution and magic. This relationship thematizes something parasitic about technology and humanity in the first place, speaking to a phenomenon that belongs to the uncanniest of all media cultures: Something is transmitted wirelessly, through a nonentity, and yet, it reaches everyone who has a "little box" (as it is called in the song by Bertolt Brecht) even those who take one with them on the run to receive voices and noises, including those of the enemy.[1]

With the arrival of the twentieth century, the expression radiophonics became commonplace in most European languages: from the laboratory of the futurists as *teatro radiofonico*,[2] or the *ricerche radiofoniche*, research done at the Italian radio RAI in the 1920s, to Pierre Schaeffer's Office de Cooperation Radiophonique or the Radiophonic Workshop at the BBC in the 1950s. In the German language, by contrast, it always remains a bit exalted or merely restricted to a technological operation: generating sound by means of an "intermittent light ray."[3] This is due to the German history of radio: Fascist politics required that the carrier medium disappear so that the voice of the Führer or the sound of the roaring crowds was transmittable as direct presence and effect. Any play with technology that would point to relationships, requirements, and operations was considered "un-German": Hans Flesch, Fritz Bischoff, and Werner Milch—radio pioneers who experimented with media effects—were immediately dismissed and imprisoned when the Nazis took power.

For this reason, the term radiophonics is important in distinction to the more stable term of radio as an establishment, institution, or program. The cultural technology of radiophonics brings together all possible practices of generating and transmitting sounds and noises from electromagnetic tensions. Not least, it is radio broadcasting itself, as a jump and a leap over into a non-anthropomorphic mediality, which was the object of aesthetic and political experiments from the very beginning. Whether as art or simple broadcasting practice, radio always meant calculating with the unpredictable, or, following Günther Anders, it meant considering the "immoderacy" of this invention in concepts and compositions for the radio.[4]

Another aspect of the radio, as Brecht knew, is that it can fall silent, a moment he was afraid of—"Promise me not to go silent all of a sudden!" The radio's silence, however, is at the same time its critical operation, because it is also doubled: It can refer to the channel that is interrupted, or to the friend or foe that no longer broadcasts. The noises of the world become louder for ears that have been radiophonized. Rudolf Arnheim, running from the same enemy as Brecht, but toward the south, only hears how the apparatus "hisses and spits [...], a screech, squeal, whistling,"[5] when German songs are transmitted from London into an Italian village. Shortly afterwards, in 1937, John Cage in Seattle declared the "static between the stations" to be music and the future of what will be musical.[6] Radiophonics means that a message is enacted when voices are missing also, when only the radio can be heard, as a medium that is itself the message, as Frantz Fanon describes in relation to Algeria in the 1960s.[7] In radio interference, distance can be sensed as displacement and also

become the conditions under which communication is able to happen at all—or indeed, can happen no longer.

In experimental studios, and not only those of the Weimar Republic, the doubled and tripled structure of radiophonics—the relationship between broadcasting, reception, and the form of transmission, of radio-people and composers—was always there as well. "The fact that a thought takes on a form, that what is thought is said at all, implies the will to convey. And there is always a partner there, to whom something is meant to be conveyed,"[8] wrote Walter Gronostay in 1930 as a composer and department chief of Funk-Stunde Berlin. First comes the channel, then a collective of listeners is formed. Gronostay was among those gaining empirical experience with the musical apparatus of radio in the "radio testing station" at the Hochschule für Musik Berlin, in order to assure a radiophonic future. Because "its own laws adhere to the apparatus," attempts were undertaken—precisely in Germany, as Ernst Krenek remembers in 1938, already writing from exile—"to create a so-called 'radio-appropriate' music."[9] When Krenek was writing, experiments and futures were already a thing of the past. The radio produced its collectives and masses, its people and its populace, after 1933, no longer as a partner, but as a recipient. The form of the thought was therefore never supposed to be conceived without the form of transmission: "It is important to note that to assert itself in the radio program, the artwork must take on the character of information,"[10] wrote Krenek from New York. Information against the static could also be musical. Max Butting worked on this in the radio testing station: To counter the "not yet flawless" technological transmission[11] he recommends caution with tone-color composition and rhythmic structure.[12] In 1935, he was fired for being a "cultural Bolshevist."[13]

The doubled structure—noise and music, medium and sound—is also assumed by Theodor W. Adorno in his sketch of a radio theory, which he also wrote in exile in America and thus also in English. For him, all radio is borne by the electronic flow, a *Current of Music*.[14] Its noise accompanies all perception of acoustic media, but retreats to the background as soon as music as form is introduced. Adorno compares its emergence with the "acoustic stripe" in film, which is sometimes visible on the empty screen: "Something very similar exists in radio. Even if the set is functioning properly, the electric current can be heard when it is tuned in. […] This hear-stripe in the radio disappears from the musical surface as soon as the performance takes shape."[15] In order for radio not to remain a simple ideological transmission apparatus, people need to be taught to turn their attention towards the relationship between figure and ground, part and whole in the radio-acoustic event, for "[the hear-stripe] can still be heard underneath the music. It may not attract any attention, and it may not even enter the listener's consciousness; but as an objective characteristic of the phenomenon it certainly plays a role in the apperception of the whole, and will be effective unconsciously."[16] Thus, effects in the unconscious—according to Marshall McLuhan the signature of electronic media—theoretically, can be made conscious through critical hearing. We should learn to hear the processes of transmission—even if only to consider also what might not be transmitted. The enlightenment of the ears concerns a dialectical relationship: Technology *and* sound, device *and* thought. Against the bad habit of turning the dials to adjust the volume, frequency, or balance, against the bad practice of "good reception," Adorno recommends exercises in doubled attention, aesthetic practice as a theory of radio.[17] Radiophonics is an epistemic constellation. What is important is not what music or noise is, what good reception or interference is, but the procedures by which such distinctions are created. Methodologically, the approach ought to be one of a search for and definition of cultural technologies: "Every culture begins by introducing distinctions: inner/outer, sacred/profane, speech/speechlessness, signal/static. Their

world-creating force is the reason that we sense the culture in which we live as reality, and often enough as the 'natural' order of things," writes Bernhard Siegert, adding: "These distinctions, however, are processed by means of media in the broadest sense."[18] Radiophonics as a cultural technology also processes distinctions. What needs to be investigated is what could be historically understood and treated as communication or control of the radio. Alongside these procedures, we can also find out what was omitted and what was never included as the potential of radio—thus keeping its possible futures open: "radio rarely realizes its truly radiophonic potential. For radiophonics it is not only a matter of audiophonic invention, but also of sound diffusion and listener circuits or feedback."[19] Listenerships do not exist before the feedback between broadcasting and speaking, radio and "phonics." In order not to abandon it to the "custodians of the airwaves,"[20] radiophonics must always take account of both technological and sonic effects.

2.
Radio transmission between stations and recipients is a transmission that plays out independently of human intentions and of human interventions as well. It is very much a matter of electromagnetic fields, as Heinrich Hertz already observed in his experiments.[21] All culture is parasitic in relation to such an event in the real. Physical broadcasting is the prerequisite of all cultural radio forms and technologies.[22] When Tetsuo Kogawa counts every electromagnetic radiation as radio, "from artificial radio transmission to the natural storm, from human brain waves to the electricity of the electric eel,"[23] it is clear that there are functions at work here that can be described physically, but that have no basis in culture. Human communication is initially modeled on expanding high-frequency signals, on "future radio,"[24] as language, music, or even as noise, and then continues into space. All musical experiments on the potential of "sounding electricity"[25] engage with this non-human transmission. In 1930,

even before he immigrated to Paris, Günther Anders called such phenomena in the electromagnetic field "spook." Using the term "spook" was his strategy to get to the uncanniness between technology and politics, in order to "'come along' with those illicit spirits that the evil spirit of a licit technology invokes: to still be able to cope *sensitively* with those intemperate *inventions* that humans made, but that outgrew them over head and heart. [...] If humans liberate their own products, they reap the spook."[26] The assumption of a human essence here, however, is something that Adorno considered wrong: "He tried to deduce radio characteristics from the essence of man."[27] For Adorno, what radio makes audible will be a new idea of the social: "it makes all the difference if you subject radio to an anthropological approach with static categories within which the alienation appears as a mere variable; or if you speak of radio's essence, its dynamic relation to our society, which we baptized preliminarily as its 'contradiction between immediacy and reification.'"[28] Radiophonics as a double relationship at the same time should put an end to the false immediacy and commodity quality of reproducible music. Only someone who still expects aura will encounter spirits: "If the haunting character of radio really does exist, it is nothing but the futility of the impression of uniqueness of individual expression still maintained by radio in its present form."[29] But radio cannot get rid of the spook so easily. When German military broadcasters became engaged in the German Radio League after the First World War—in part in the form of revolting workers and soldiers' councils—Hans Bredow called this a "radio spook." As the director of the radiotelegraphy department at the Imperial Post Office, he took back the broadcasting monopoly for the state, penalizing all other radio broadcasting. Hans Flesch, doctor of radiology and, since 1924, Director of Radio Broadcast in Frankfurt am Main, staged a radio play in which studio and broadcasting technology encroach on the narrative of the drama. What is supposed to remain hidden—the staging in the

studio—is transmitted and audible to everyone. The radio play was called *Zauberei auf dem Sender* [Magic on the Air]. In the French play *Marémoto* from 1924, again, what is supposed to remain secret is made public through a circuit failure: radio messages from catastrophes and war. Repeatedly, the genealogy breaks through the presumed communication of entertainment as a *dispositiv* of control.[30] Yet, equally, history is seen in the constant transgression of these framings, in the technological as well as institutional and aesthetic sense. Such an epistemology of interference can be taken into account for musical compositions as well. Noise and static allow us to explore how the negotiation of the boundaries between music and noise not only concern artistic concepts, but, as questions into the question of the channel, are always political too. This goes for Arnold Schoenberg as much as it does for Walter Gronostay or Frederic Rzewski, and otherwise in turn for Daphne Oram, Delia Derbyshire, or Beatriz Ferreyra, because the positions in knowledge formations, classes, and genders quickly alternate in the radio studio under the conditions of radiophonics, in the search for as yet unheard sounds. "There are no people independent of the cultural technologies of hominization,"[31] which are also always technologies of the body. There is no cine-eye without the cinema and no radio-people either without the cultural technologies of disembodied voices and synthetic sound rooms, which also become technologies of the body, as disciplinary systems or as revolts against them. What a human being is, what a man, woman, or a mechanical entity is, changes with cultural technologies. This can be seen in the transformations by the electronic musician Wendy Carlos as well as in the entire history of Afrofuturism. Transmitting and broadcasting—near or far, as narrowcasting and broadcasting—produces collectives and masses, new bodies that are alone and at the same time networked, concentrated and dispersed, to the annoyance and to the concern of early radiophonics. The Viennese Ernst Krenek still considered it pioneering that on the radio

"all individual means of concentration, such as reading along with scores, smoking, drinking, walking around, etc. can be applied at random."[32] Bertolt Brecht on the other hand, when he recommends the radio as a means of communication,[33] does not do so without disciplining the listeners at home at the apparatus. He paradigmatically develops body technologies, as he explains in relation to his play *Der Lindberghflug* (*The Flight of the Lindberghs)* for the Baden-Baden Music Festival: reading along aloud, raising the voice, but starting from the text, in order to "avoid these distractions"[34] as they arise through the sound and songs of the radio. Instead of "using the chance of hearing, completely cast from all interfering attachments," the listener attempts—as Hans Heinz Stuckenschmidt writes in 1956, taking up Adorno's verdict—"to influence reception, altering the frequency, making the sound louder or softer. He tampers with the central heating, pulls his pullover off because he's too hot. Observing him you get the feeling that he is instinctively looking for little distractions."[35] One suspects, however, that Stuckenschmidt is observing himself tampering with the heating. On postwar radio, which will long remain indebted to the disembodied voice politics of the totalitarian radio regime, something physical also gradually returns as an exercise and technology of interference. At the same time, in 1956, John Cage writes his piece *Radio Music*, in which he calls for playing the radio like an instrument "alone or in combination with the other parts, with or without silence between the sections."[36] If eight players intone a list of radio frequencies according to a score without time specifications, the piece evokes movements in a non-metered temporal flow. There is no back and forth in this, for if someone returns to one setting of the dial, the radio program will have already moved on. This intonation is not synchronous, but takes place in a common resonance chamber, created in the first place by radio itself, when the same thing sounds out by chance from several directions. The radio play tests out a potential of temporality as flow and resonance. "There is no time

THURSDAY, NOV 1
7 pm–10 pm Foyer
WALK-IN RADIO ARCHIVE
Radiophonic Spaces

7.30 pm Auditorium
LECTURES, SOUND PERFORMANCE
Radiophonic Funkkolleg I:
The Algorithmic Ear
DE, EN → 🎧 EN, DE

8 pm Foyer
Exploration: Untranslatable Radio Theater
DE → 🎧 EN

9 pm Foyer
CONCERTS
Studio: RA RS P RP I
Studio: I saw the world collapse
and it was only a word

FRIDAY, NOV 2
11 am–9.30 pm Foyer
WALK-IN RADIO ARCHIVE
Radiophonic Spaces

4 pm Foyer
Exploration: FMreal

5 pm Auditorium
LECTURES, LECTURE PERFORMANCES
Radiophones Funkkolleg II:
The Interference of the Future
EN, DE → 🎧 DE, EN

6 pm Foyer
Exploration: The Talking Drum—
An Antique Analogue Radio
EN → 🎧 DE

7.30 pm Auditorium
LECTURES, LECTURE PERFORMANCES,
SOUND PERFORMANCES
Radiophonic Funkkolleg III:
Politics of Hearing Space
DE, EN → 🎧 EN, DE

SATURDAY, NOV 3
11 am–9.30 pm Foyer
WALK-IN RADIO ARCHIVE
Radiophonic Spaces

3 pm Auditorium
LECTURES, PERFORMANCES,
SOUND PERFORMANCES
Radiophonic Funkkolleg IV:
Auditory Memory
DE, EN, FR → 🎧 EN, DE

4 pm Foyer
Exploration: Horizontal Radio:
A Living Radio Organism

DE → 🎧 EN

5 pm Foyer
Exploration: Radiophonic Infrastructures.
Mapping Radio Networks in Berlin
EN → 🎧 DE

7 pm Auditorium
LECTURES, PRESENTATION,
SOUND PERFORMANCES
Radiophonic Funkkolleg V:
The Seeking Ear
DE → 🎧 EN

7 pm Foyer
Exploration: P4 Dragons
Behind Green Doors
EN → 🎧 DE

8.30 pm Foyer
CONCERT
Studio: Recorded Songs Don't Ever
Die—Side B

PERFORMANCE
Studio: NmlmH

7.30 pm Auditorium
Radiophonic Funkkolleg I: The Algorithmic Ear

Contemporary listening habits have developed over the course of the twentieth century in the face of the possibilities and limitations of the technical mediation of sound. Today, digitalization is dissolving the original conditions of this radiophonic constellation. This shift is opening up new perspectives on the technology of hearing: What are the paths taken by algorithms in radiophonic space? How do our listening habits connect with the devices through which we receive and transmit sounds? Which new areas of knowledge are introduced and which are neglected in these shifts with regard to transmission technologies? What do machines hear?

LECTURE
Voice Memory and the Algorithmic Ear
Wolfgang Ernst

The era of classical broadcasting is drawing to a close. Digitalization allows for new transmission technologies and irritates the phonocentric trust in the presence of the radio voice. This melancholic moment holds a chance: Radio, the ephemeral broadcast par excellence, only becomes truly audible as an object of media archaeology at the time of its disappearance as a mass medium. Radiophonic memory is also that of its apparatuses—from "His Master's Voice" (gramophone) to the interference heard in live tape recordings of Maria Callas' arias. Today, algorithms permit new perspectives on the radiophonic archive: a plea for the computer-based, media-archaeological ear.

WOLFGANG ERNST is a cultural and media scientist. He is dedicated to real-time data transmission and the processes involved in storing data in archives, as well as aspects of the "sonic," among other areas. On these topics he has published *Sonic Time Machines* and *Chronopoetics* (both 2016). He is currently Professor of Media Theories at Humboldt University, Berlin.

LECTURE
Brainwave Broadcasting and the "Radio Sense"
Flora Lysen

In 1925, an Oregon newspaper reported on a "Human Brain heard by Radio." In the early to mid-twentieth century, amalgamations of "brain-radio" and "radio-brains" emerged through a spectral imaginary: the conception of an atmospheric spectrum of transmission that blurred boundaries and dissolved distances between machines, bodies, and brains. Yet, imagined possibilities of "etherealization" were also shaped and constrained by actual material radio-technologies used to examine nerves. Not everyone straightforwardly connected live radio transmissions with the workings of the living brain. Flora Lysen analyzes historical examples of intercrossings between nerve research and radio research, showing how a spectral imaginary connecting radios and brains emerged in hybrid spaces for performing science: neurophysiologists speaking about electrical bodies in radio shows, nervous recordings being transmitted as "brainwave recordings," and science reporters speculating on the cerebral basis for "human receptivity."

FLORA LYSEN is a PhD candidate at the Media Studies department of the University of Amsterdam. Her work combines history of science and media studies to examine how scientists and science educators use media to give viewers the experience of a real-time view of the living brain. She has worked as a curator, researcher, and teacher for several cultural institutions, including BAK, basis voor actuele kunst, and the Royal Academy of Art in The Hague. Currently, she is program coordinator for the Amsterdam Research Institute of the Arts and Sciences.

SOUND PERFORMANCE
<u>Not Looking at Sound</u>
Beatriz Ferreyra

Acousmatic sound refers to a sound whose origin cannot be seen. The notion goes back to Pythagoras who taught his students from behind a curtain to let his voice be heard undisturbed by vision. Everything is heard, nothing is seen. Beatriz Ferreyra explores the possibilities of acousmatic music and its relationship to radiophonics, drawing on her collaboratory work with Pierre Schaeffer.

BEATRIZ FERREYRA is an acousmatic composer. She is a former member of the Groupe de recherches musicales (GRM) at ORTF (French public radio and television agency until 1974) where she worked with Pierre Schaeffer. She contributed to his book *Traité des Objets Musicaux* (1966) and his record *Solfège de l'Objet Sonore* (1967). She has composed for festivals, film, theater, and video. In 2014, she was appointed Honorary Member of the International Confederation of Electroacoustic Music (CIME).

SOUND PERFORMANCE
<u>The Arranger</u>
Stefan Maier

Machine listening demonstrates how artificial intelligences not only "hear" sound by way of linear signal processing but also actively "listen" based on abstract statistical modelling. The dawn of such artificial listeners implies that the capacity of listening might not exclusively belong to the human after all, and that the "machinic listening" native to these tools might differ considerably from our own. However, the potential forms of difference that these machine-listeners might offer seems out of reach for us. Stefan Maier's contribution centers on "arrangements" of a precomposed work that are generated by machine-listeners. Each "arranger," uniquely trained to rearrange Maier's composition unpredictably, gives a glimpse into the inner-workings of an artifactual listening relationship. The various "arrangements" of Maier's composition are transmitted via a radio-translation system in tandem with the original work, thereby creating a dialogue wherein each listener can explore the interplay between composerly intention and machine intelligence.

STEFAN MAIER is an artist and composer. His compositions, installations, and performances, explore the prospect of multi-modal listening. Maier's recent work examines emergent sound technologies and the modes of listening which they might suggest. His compositions have been presented by Vancouver New Music, Experimental Studio of Südwestrundfunk (SWR), and Nouvel Ensemble Moderne, Montreal. Among other venues, he has performed at Kunsthal Aarhus, Künstlerhaus Dortmund, Inter Arts Center Malmö, and Forecast Festival at Haus der Kulturen der Welt, Berlin.

8 pm Foyer

Exploration

Untranslatable Radio Theater
Hermann Bohlen

The theory of the translation of acoustic art has yet to be written or spoken. The assumption is that it will attribute only very limited possibilities to its object. How could the close entanglement of word and sound, voice and apparatus become disentangled and reassembled? Through the radio plays of Ernst Jandl and the Japanese radio play *Marathon*, Hermann Bohlen examines the possibilities and impossibilities of the translation of radio plays and arrives at a conception of acoustic art as an individual style in which the separation between idea and realization, between author and voice is abolished.

HERMANN BOHLEN is an author and producer of radio plays. His audio pieces often play with the sound of language and its philosophy. In historically based formats he combines real and fictionalized original sounds and often works with non-professionals, as signifiers of the "authentic." His most recent works are *Schalltot oder lebendig* (2016) and *Lebensabend in Übersee* (2014). For *Alfred C. – Aus dem Leben eines Getreidehändlers* he received the German radio play award of ARD in 2012.

9 pm Foyer
Studio

CONCERT
RA RS P RP I
Cevdet Erek

CONCERT
I saw the world collapse
and it was only a word
Composition and Libretto:
Hassan Khan
with PHØNIX16

Radiophonic Spaces, for which Cevdet Erek designed the spatial structure and scenography, gives a visual and spatial form to a non-visual and almost immaterial form of art. It thus invites visitors to explore radio art with their bodies and their movements. For RA RS P RP I, Cevdet Erek takes a personal selection from the sound snippets that make up *Radiophonic Spaces*, rearranging and reassembling them, turning them back into the linear form of the traditional radio-broadcast. In this way he returns to the medium of the radio as an alternative mode to exhibit the radio art assembled in *Radiophonic Spaces*.

RA RS P RP I was commissioned by Deutschlandfunk Kultur and will be broadcasted on Nov 23, at 0.05am in the program *Klangkunst*.

CEVDET EREK is an artist and musician. His installation and performances deal with rhythms in general and different concepts of spaces and timings and their measuring, organization, and materialization. His installation *ÇIN* was presented at the Turkish Pavillion at the 57th Venice Biennial in 2017. Previously he took part in the Istanbul Biennale (2003, 2011, 2015) and documenta 13 (2012). The second edition of Erek's book SSS How to imitate the sound of the shore using two hands and a carpet and his first album Davul were released in 2017. Cevdet Erek lives in Istanbul and lectures at Istanbul Technical University.

In this composition for five singers (followed by a coda on a cell phone) an organic musical structure has been developed to interpret a libretto composed of seventy words and forty intersubjective events that chart a mysterious modulation, a vaguely remembered moment of collapse, an undefined yearning, a search for names and other half-imagined conversations.

HASSAN KHAN is an artist, musician and writer. He has recently participated in exhibitions at Hammer Museum, Los Angeles (2018), Villa Medici, Rome (2017), Venice Biennial (2017), and Beirut Art Center (2016). In 2017, Khan has won the Silver Lion of the 57th Venice Biennial. As a musician he regularly performs his own music live, recent appearances include Ruhrtriennialle, Essen (2018), Intonal Festival Malmö (2017), and Guggenheim Museum New York (2016). His novella *Twelve Clues* was published in 2016. Khan is Professor for Fine Arts at Städelschule, Frankfurt, and a member of the advisory board of Haus der Kulturen der Welt.

PHØNIX16 is a Berlin-based solo ensemble for contemporary and experimental vocal music founded in 2012. The ensemble explores experimental new vocal chamber music collaborating closely with composers. PHØNIX16 combines voices in unusual ways and their allocations and ensemble size vary from solo up to a large 16-part full vocal ensemble. In their repertoire they experiment with contemporary a cappella pieces, electronics, video, objects, and machines.

11am–9.30pm Foyer
Radiophonic Spaces
WALK-IN RADIO ARCHIVE

4 pm Foyer
Exploration

FMeral
Sarah Washington

What is the present and future role of electromagnetic broadcast? Today, traditional radiophonic broadcast feeds the digital multiplex where both analogue and digital material is recycled in a circular and enduring process within a hybrid system. The Internet is both in structure and in implementation far removed from the influence of the ordinary citizen. We can provide content but would struggle to create parallel systems that reflect individual values, needs and desires. Radio waves in contrast can easily be utilized, and although formerly subject to state regulation, they exist as an independent resource. Sarah Washington will explore radiophonic space by temporarily establishing an electromagnetic broadcast that enables her to reassemble the radio archive on her own terms.

SARAH WASHINGTON is an artist and radio activist, as well as one of the founding members of Resonance FM, the radia.fm network and the Mobile Radio project. She composes radio works and performs experimental improvised music. Washington also curates radio art stations and festivals. Washington's work was presented at the Tate Modern, London (2007), the 30th São Paulo Biennale (2012) and documenta 14 (2017).

6 pm Foyer
Exploration

The Talking Drum – An Antique
Analogue Radio
Aurélie Nyirabikali Lierman
with Moussa Coulibaly

The radio is neither the only nor the first apparatus for wireless long-distance communication. The "talking drum" can be understood as a precolonial precursor of the radio. Throughout West Africa and beyond, the talking drum is both a musical instrument and a hybrid technological device for speech, sound, and telegraphy, an apparatus whose function is constantly switching between communication, entertainment, artistic expression, and ritual. Aurélie Nyriabikali Lierman's performance explores the analogies and differences between the radiophonic space and the space of the talking drum system.

AURÉLIE NYIRABIKALI LIERMAN is a radio producer, vocalist, and composer. She was trained in classical voice, musical composition, and radio documentary at the Royal Conservatoire in The Hague, and the Royal Institute for Theater, Cinema & Sound in Brussels. Her work focuses on her personal field recordings—a large collection of unique sounds and soundscapes from East Africa. She transforms these recordings with her own vocal and instrumental elements. Lierman's work is a constant research in how to intermarry voice, music and radio from both a Western and a non-Western point of view.

MOUSSA COULIBALY is a griot musician, farmer, and weaver. He sings and plays instruments like Balafon, Ngoni, Djembe, Doundoun and Tama. Coulibaly composes pieces and accompanies salsa, reggae and jazz to electronic music. In 2013 he released his first CD *Naka*. With the band Moussa Coulibaly & LONITIBA he released the album *Kelemanka* in 2016. Currently he also plays in the group Afrikadelle.

5 pm Auditorium

Radiophonic Funkkolleg II: The Interference of the Future

An essential characteristic of the radiophonic event is the interference. The rustle between frequencies, the sudden silences, the superimposition of voices, the squeaking of the recording tape. Along these moments, specific techniques and aesthetics were developed. Unintentional noise becomes a carrier of meaning, an independent sound. The direction in which these interferences point—and from which they come—is subject to social negotiation processes. Therefore, interferences always carry a utopian moment: with them, everything can change at any given moment. Digitalization has suppressed the interference, if not abolished it. Does this mean that an aesthetic and social space of possibility is vanishing, or is it possible to preserve the potential of the interference?

LECTURE
Radio and the Aprophecy of the Digital
Wolfgang Hagen

All digital media and all digitized data carry the exchange of entropy for knowledge as a kind of material inheritance. Electronic media, especially radio, historically owe their existence to a prophecy that contained an excess of ignorance about electricity and a conception of the transience of nature untouched by observational devices. Digital, electronic media, on the other hand, exist in the field of predictions, the statistical predictions of "artificial intelligence," "big data," and "deep learning." How can this "aprophecy" be countered?

WOLFGANG HAGEN is a media scientist with a focus on the history of radio, among others. In his media epistemology of electromagnetic waves, he focuses on the utopian potential of radio, and relates this to the current fundamental reorganization of radiophonic space under the effects of digitalization. Related publications include *Kulturinstrument Radio* (2012), *Wer Bücher hört, kann auch Klänge sehen: Bemerkungen zur Synästhesie des Hörbuchs* (2014), and 'Das Paradox des Radios' in the anthology *Radiophonic Cultures* (ed. by Ute Holl, 2018). Hagen is visiting scholar at Leuphana University Lüneburg.

LECTURE
Nature Conservation Radio
Alexandra Hui

Radio is a place for listeners. In the mid-twentieth century, radio shows in the US broadcasted animal sounds recorded in the wild and encouraged their listeners to compare these radiophonic soundscapes to their own. By listening to these dislocated sounds in their living rooms, listeners added new, meaningful sounds to their own sound commons. They assigned meaning to and gained familiarity with the sounds of animals they would likely never encounter unmediatedly. Alexandra Hui examines this phenomenon and places it in tension with the larger arc of increasing standardization and universalization of sounds as taxonomic signifiers.

ALEXANDRA HUI is Associate Professor at the Department of History at Mississippi State University. Her scholarly interest lies in how new forms of listening came into being, and possibly faded away. She asks how the shifting of listening practices relates to scientific understandings of auditory perception. On these topics she has published the book *The Psychophysical Ear: Musical Experiments, Experimental Sounds, 1840-1910* (2012).

LECTURE
A Field Guide to Interference
Mara Mills

Around 1900 the concept of electromagnetic interference emerged at the intersection of wireless and wired telecommunication. "Crosstalk", "Static", and "Hum" designate classes in the early attempts to develop a typology of these interferences. An increasingly violent rhetoric surrounding their elimination emerged, betraying the neutral logic of "quality control" in radio and telephone engineering. Mara Mills explores the origins of the research and discourse on electromagnetic interference.

MARA MILLS is Associate Professor of Media, Culture, and Communication at New York University Steinhardt, where she co-directs the Center for Disability Studies. Her forthcoming book *On the Phone: Hearing Loss and Communication Engineering* examines the history of speech and hearing research in the Bell System. She is currently working on the history of optical character recognition and, with Jonathan Sterne, the history of audio time stretching technology.

LECTURE PERFORMANCE
Deathstar Orchestration
Marina Rosenfeld

In the late 1990s, AT&T (formerly Bell Laboratories) developed a multi-microphone array for "perceptual soundfield reconstruction," a recording and playback technique that aimed to reproduce a subjective, experiential account of one acoustic space within another. Rosenfeld subjected a facsimile of this device to different architectures, interferences, and distortions. The recursive structure of this *Deathstar* and Rosenfeld's subsequent orchestrations of the large body of recordings produced within it—notated versions of fleeting events, acoustical distortions, and feedback—provided her with a platform. From here, she began to speculate about an alternative technological future, where communications' standardization did not lead inevitably to the neutralization of the perceptual and emotive particularities of individual bodies. Rosenfeld will discuss the evolution of her work and reproduce a soundfield evoking the speculative acoustic field of the *Deathstar*.

MARINA ROSENFELD is a composer and artist working across disciplines. Her works integrate notation and improvisation as the basis for sculptural interventions into resonant spaces. She uses a conceptual approach to the deployment of loudspeakers, bodies and musical forms. Rosenfeld is the co-chair of Music/Sound at the Milton Avery School of the Arts at Bard College, New York. Recent exhibitions include *Deathstar*, Portikus, Frankfurt am Main and *After Notation*, Bard Center for Curatorial Studies, New York (both 2017).

7.30 pm Auditorium
Radiophonic Funkkolleg III: Politics of Hearing Space

In radio two spaces fall into one: the space of recording and the space of reproduction. Thus, on the one hand, the radio is an a-local medium as its voices and noises are constant and ubiquitous. On the other hand, the radio is a medium of orientation: it conjures up the presence of the local with original sounds and serves as a technology for navigation and surveillance. The relationship of the recording space to the space of reproduction is a political one. Who hears what? Who is making something heard? Who or what remains silent? Who is capable of creating new radiophonic spaces?

LECTURE
Finding your Way in the Ocean's Soundscape
Lino Camprubí

Radiophonic space seems to share a certain set of attributes with the ocean. Both defy concepts of fixed spatial identity, visibility, and stability and thus seem to challenge western ontologies. Paradoxically, radiophonic technologies allow for the measuring of the ocean, navigating in it, and "seeing" into its depths. Yet, radiophonic and acoustic measurement go far beyond mere geography: How are borders drawn at sea? How do submarines orientate themselves in deep waters? How do navies find sunken migrant boats? Lino Campubí explores sonic technologies and its political, technological, juridical, and economic implications with special regard to the Mediterranean Sea as a radiophonic space.

LINO CAMPRUBÍ is Researcher at the University of Seville in the Ramón y Cajal program. He focuses on oceanography, acoustics, and the global environment, as well as the acoustic construction of the maritime as a sonic space. Among his publications are *Echos*, *Technology and Globalisation* (with David Pretel), the special issue *Experiencing the Global Environment* (with Philipp Lehmann), and articles such as 'The Sonic Construction of the Ocean as the Navy's Operating Environment' (all 2018).

LECTURE PERFORMANCE
Star Valley (Icarus)
Marko Peljhan

The electromagnetic spectrum can be understood as a natural resource that can be modulated, monitored, and transformed. Although this resource is inexhaustible, the questions of "who" and "how" have far-reaching political implications. Marko Peljhan will present a manipulated spark-gap transmitter that occupies and overwhelms radio signals. The single spark-gap transmitter is one of the earliest apparatuses for radio transmission. The transmitter, which will be controlled by a computer running a neural network that has been trained on US/NATO codenames, describes units, orders of battle and/or military operations, and their descriptions in order to generate new names, theaters, and directives of "imaginary" operations both from the past and projected into the future.

Star Valley (Icarus) was conceived by Marko Peljhan and Matthew Biederman.

MARKO PELJHAN is a theater and radio director, conceptual artist, researcher, professor at Media Arts and Technology program Chair at University of California, Santa Barbara. He founded and co-founded several arts organizations in the 1990's such as Projekt Atol and one of the first media labs in Eastern Europe LJUDMILA. Since 1994 he worked on *Makrolab*, a project that focuses on telecommunications, migrations and weather systems research in an intersection of art, science, and engineering. His work has been exhibited internationally and he serves as editor at large of the music label rx:tx. In the radio spectrum he is known as S54MX.

LECTURE PERFORMANCE
<u>Politics of Hyperspace</u>
Sebastian Kunas

Reverberation and echo convey spatial structures acoustically. Yet, since recording and playback techniques are around, reverberation and echo can be detached from their contexts and acoustic spatial structures can be reproduced independently of their material spatial conditions. The sound studio apparatuses, the reverberation and echo machines, the metal bodies, audiotapes, electrical circuits, and algorithms are all capable of producing acoustic spaces that no longer have an equivalent outside the radiophonic constellation. In his contribution, Sebastian Kunas examines these spaces and their protagonists. What narratives lay hidden in the walls of radiophonic hyperspace? What sonic life-forms does it produce?

SEBASTIAN KUNAS is a theater and radio producer, musician and sound artist. He teaches electronic music, audio art and audio production at the University of Hildesheim. In his sound lectures and as part of the ARK collective he is concerned with machine agency, posthuman music aesthetics and pop as social imagination.

SOUND PERFORMANCE
<u>I Sneak into Lagos in a Yam Truck</u>
Emeka Ogboh

How do place and sound relate to each other? What kind of place emerges once sound is isolated from its physical surroundings? Who are the people, and what are the desires that might inhabit such place? The title of Emeka Ogboh's performance refers to a poem by Akeem Lassisi that addresses the illusions and disillusions that accompany any process of migration. Ogboh will transpose soundscape recordings from Lagos with the Berlin soundscape, thereby creating an acoustic space in which the two places seemingly fall into one.

EMEKA OGBOH is a video- and sound artist. Through his audio installations and gastronomic works, he explores how private, public, collective memories, and histories are translated into sound and taste. His works contemplate how sound and food frame our understanding of the world and provide a context in which to ask critical questions on immigration, globalization, and post-colonialism. Exhibitions include *If Found Please Return to Lagos* at Kunsthalle Baden-Baden (2017/18), *Song of the Germans* at Kunsthalle zu Kiel (2016), as well his participation at documenta 14 (2017).

3 pm Auditorium
Radiophonic Funkkolleg IV: Auditory Memory

The radiophonic constellation mediates between transmitter and receiver not only across space but also through time. The possibility of archiving sound, noise, voice, and music allows the growing reservoirs of listening knowledge to be sought out and the findings to be put in relation to others. What can sound archives tell us? How do social and radiophonic constellations relate to each other? The question of what is archived and accessible, which voices get heard, and whose ears are permitted to hear, is always a political issue.

PERFORMANCE
Black A(n)thena (Kosmos)
Gilles Aubry, Nathalie Anguezomo Mba Bikoro

In their performance, Gilles Aubry and Nathalie Anguezomo Mba Bikoro explore the practices of listening and radio as a means to decolonize and untrain the ear from hegemonic listening knowledge. Drawing on material from pirate radio stations, they unravel the entangled histories of German settlements and anti-colonial struggles in Gabon and elsewhere. They follow the multiple traces of writer and botanist Adelbert von Chamisso, who reappears on a banana plantation in Gabon as the goddess "Camissonae," while nature transmits testimonies and warnings to the plantation laborers. *Black A(n) thena* draws on the role of the scientific perpetrator rather than the native as subject, and counter-reacts to the technologies of sound recordings and transmissions used in the early twentieth century.

GILLES AUBRY is a sound artist, musician and researcher. In his performances and sound installations, he explores cultural, historical, and formal aspects of sound production and reception as well as sound as an alternative to visual media. He investigates listening and sound practices, and their functions within power structures and ideologies. His most recent projects include the exhibition *Communism of Waves*, the performance *Black A(n)thena* (both 2018), and the audio essay *The Gramophone Effect* (2017).

NATHALIE ANGUEZOMO MBA BIKORO merges installations, sonic radio, live art performances, film, and archives. Her work analyses processes of power and fictions in historical archives critically engaging in migrational struggles. She creates environments for untold narratives of resistance movements by African women and indigenous communities.

Sedimented in narratives are testimonies of sonic nature archives, queering ecologies, and postcolonial feminist experiences. She was awarded with Fondation Blachère & Afrique Soleil Mali for Best Artist Dakar Biennial (2012), Arts Council England (2016), Goethe-Institut (2018), amongst others.

SOUND PERFORMANCE
Recorded Songs Don't Ever Die—Side A
Marie Guérin

In 1915, linguist Wilhelm Doegen recorded prisoners of war in Germany singing in their native tongues. These songs in English, Algerian, Tunisian, Ukrainian, Breton, and many other languages are some of the earliest sound recordings. While intended as material for linguistic studies, they also tell of migration and exile. In her musical performance, Marie Guérin explores the echoes of these "migrasounds" by combining them with contemporary voices and sounds talking both from and on radiophonic space. The performance thus invokes recording and radio technology as a means to create a diasporic heterotopia, where voices separated by both time and space come to join one another.

The performance is based on the radio play «Même morts nous chantons» (Deutschlandfunk Kultur/France Culture/Studio for Electroacoustic Music, Akademie der Künste, Berlin) and was awarded with the Prix Phonurgia Nova in 2018. The radio play will be broadcasted by Deutschlandfunk Kultur on Nov 9, at 0.05am in the program Klangkunst.

MARIE GUÉRIN is a sound artist. She primarily works with sound recordings and radio archives capturing and manipulating the traces left of the radio waves. Her work ranges from radiophonic grammar to musique concrète, from documentary poetry to electroacoustics. She has performed at Kontakte – Biennial for Electroacoustic Musicand Sound Art at Akademie der Künste Berlin (2017). 2015 Guérin has received the Sacem Musique Concrète Award.

LECTURE PERFORMANCE
Musical Settings
Zoran Terzić

In which contexts does music take place in the sense of the musical setting of an idea, information, ideology, or work of art? To what extent do such musical settings determine auditory and mental space? And what role does the medium of a musical setting play in its effect? On the one hand, the human voice can be interpreted already as thought set to music; on the other hand, it is exposed to the mechanisms of invocations of political power, which in turn are the "musical settings" of power relations. Is my voice, which is existential, political, and acoustic, only my own voice when it sets itself to music as the subject of a response? Zoran Terzić uses a Wurlitzer electric piano to explore the places where the phenomenology of the medium meets political economy.

ZORAN TERZIĆ is an author and jazz pianist. After a doctorate at the Chair for Non-Normative Aesthetics and Cultural Mediation at the University of Wuppertal, he taught at Leuphana University Lüneburg and Humboldt-Universität Berlin, among others. His monograph *Kunst des Nationalismus* (Art of Nationalism, 2007) deals with the semiotics of war. Terzić was a founding member of the author collective *Daughters and Sons of Gastarbeiter* and the research collective *Postfaschistische Idylle* (Post-Fascist Idyll). In 2019 the time-diagnostic volume *Idiocracy* will be published.

PERFORMANCE
Unboxing Cultural Spaces. A Speculative Feature about Rhythm Machines
ARK with Dahlia Borsche, Jasmin Meerhoff, Pedro Oliveira and Maurice Summen

The sound collective ARK invites guests to follow the branched postcolonial routes taken by the developments of analogue rhythm machines in the twentieth century. While the sounds of the machines allow these treks a hearing, their surfaces trace their cartography.
What kind of auditory memory do drum machines store? Invented to replace the heavy and bulky instruments of analogue drumming, the drum machine seems to be a subservient part of the colonial and imperial reification process. The history of drum machines is one of pirated copies, clones, and simulations. Their switchboards, with designations such as "Latin," "American," or "Traditional," can be read like postcolonial atlases. The artist group ARK invites its guests to analyze a selection of drum machines in their materiality and visuality as artifacts of our auditory memory, and its underlying politics.

ARK (Arkestrated Rhythmachine Komplexities) is a collective for post-representative sound formats. The collective consists of Johannes Ismaiel-Wendt, Malte Pelleter, Sebastian Kunas and others and works on topics such as sound, beats and instruments, questioning cultural attributions and interrelationships. Their installations and sound lecture performances have been shown, for example, in 2018 at the Museum für Kunst und Gewerbe in Hamburg.

DAHLIA BORSCHE is a musicologist and curator. Her academic activities have led her to the research center for the Aesthetic Experience and the Dissolution of Artistic Limits at the Freie Universität Berlin, the Department of Applied Musicology of the Alpen-Adria-Universität Klagenfurt, and the Chair of Transcultural Musicology at the Humboldt-Universität zu Berlin. Her research focuses on music-related sociological issues linked with sound studies, popular music studies, and cultural geography. In addition, Borsche is co-curator of the discourse program at the CTM Festival and academic director of the symposium at Labor Sonor.

JASMIN MEERHOFF is a cultural and media scientist. Her research interests include the history of knowledge, especially the history and philosophy of technology as well as control and testing techniques. From 2014 until 2018 she was research assistant at the Department of Media Studies at the University of Basel. In 2011 she published Read Me! Eine Kultur- und Mediengeschichte der Bedienungsanleitung.

PEDRO OLIVEIRA is an artist and lecturer in Media and Cultural Studies at Heinrich Heine University Düsseldorf. His work inquires the colonial politics of sonic violence, in particular the articulations of the policing of bodies through sound and listening practices. His artistic research intervenes on accent recognition technologies within the German migration and border regimes. He is also a founding member of the platform Decolonising Design.

MAURICE SUMMEN is a musician, operator of the Staatsakt label and author. He is the singer in various bands including Die Türen and Maurice & Die Familie Summen, with which he released the debut album Bmerica in 2017. He has been hosting the music format Die Sendung on Radio Eins since May 2017.

4 pm Foyer
Exploration

Horizontal Radio: A Living Radio Organism
Elisabeth Zimmermann

In June 1995, "Horizontal Radio" was launched, an interconnected, interactive 24-hour radio art project combining different technologies. For the first time, the channels of over 20 public and independent radio stations were connected to the Internet to form more than twenty network nodes in Europe, Australia, Canada, and Israel. Performances, concerts, and installations by more than 200 artists connected via radio channels and the Internet, and entered into dialogue with one another. The result was a living radio organism that opened up new possibilities for media and radio art. Elisabeth Zimmermann explores this groundbreaking communication project.

ELISABETH ZIMMERMANN is the producer and editor of *Radiokunst - Kunstradio*, a program series by Ö1 of the Austrian Broadcasting Corporation (ORF), where she is significantly involved in the development and realization of international radio art projects, events and series. She was involved in projects. Together with Heidi Grundmann, she published the volume *Re-Inventing Radio - Aspects of Radio as Art* (2008). Since 2010 she has been co- chairmen of the Ars Acustica Group of the European Broadcasting Union.

5 pm Foyer
Exploration

Radiophonic Infrastructures.
Mapping Radio Netwoks in Berlin
Viktoria Tkaczyk and Alfredo Thiermann
with Carolyn Birdsall, Fanny Gribenski,
Roland Wittje

Radio is the medium of placelessness. Nevertheless, it is based on concrete and complex infrastructures. Those places of production and the local and transnational networks of broadcasting always resonate in radiophonic space. The Max Planck research group "Epistemes of Modern Acoustics" has documented and researched these infrastructures in the database "Sound & Science: Digital Histories." Drawing on sound recordings from the 1920s to the 1940s, Viktoria Tkaczyk and her guests present the historic centers of radio art, radio education, the electro-acoustic industry, and radio as a political technology in Berlin.

VIKTORIA TKACZYK is Professor of the History of Knowledge of Acoustics at the Humboldt-Universität Berlin. She also heads the research group *Episteme of Modern Acoustics* at the Max Planck Institute Berlin. Her book *Himmels-Falten. On the Theatricality of Flying in the Early Modern Era* (2011) was awarded the Ernst Reuter Prize and the Book Prize of the Amsterdam School of Cultural Analysis (ASCA). She is currently working on her next book *Thinking with Sound, 1860-1930*.

ALFREDO THIERMANN is an architect**.** Through his practice and theoretical research, he explores the intersection between architecture and different media, spanning from sound installations and film scenography, to single family houses, public buildings, and large-scale infrastructures. He has taught and lectured at Princeton University, Pontificia Universidad Católica de Chile, Universidad San Sebastián, among others. His projects include *House I* (2015) in Lago Llanquihue, Chile. In 2010 he participated in the Design Biennial in Santiago de Chile.

CAROLYN BIRDSALL is Assistant Professor of Media Studies at the University of Amsterdam. Her monograph *Nazi Soundscapes* (2012) was the recipient of the Amsterdam School for Cultural Analysis (ASCA) Book Award 2013. Since 2016, Birdsall is director of the ASCA Cities Project, and starting in 2019, she will lead the project *Mapping Transnational Conflict Heritage* – funded by the Netherlands Organisation for Scientific Research –, which examines how European radio was archived, circulated and re-used under conditions of war, occupation and reconstruction.

FANNY GRIBENSKI is a musicologist and Research Scholar at Max Planck Institute for the History of Science, Berlin. Gribenski obtained her PhD with a dissertation on the history of concert life in nineteenth-century French churches from the École des hautes études en sciences sociales, Paris. She is currently working on her next book project, *Tuning the World*. Besides her academic research, Gribenski is a cellist and performs regularly with chamber music ensembles. She is a member of the editorial committee for *Transposition: Music and Social Sciences*.

ROLAND WITTJE is Associate Professor of the History of Science and Technology at the Indian Institute of Technology Madras. His research interests include history of the physical sciences and engineering in the 19th and 20th century, scientific instruments and practices as well as science and engineering education. His publications include *The Age of Electroacoustics* (2016) and *Learning by Doing: Instruments and Experiments in the History of Science Teaching* (ed. with Peter Heering, 2012).

7 pm Auditorium

Radiophonic Funkkolleg V: The Seeking Ear

Radiophonic space is an uncanny space: Over and again, the ear slips, hears meaning where there is only noise, and is called upon by disembodied voices. It is not without reason that in its early days, radio was discovered as a spiritual medium. The technical mediation of sound increased its diversity drastically, creating sounds that only gradually could be provided with meaning. What power do these noises from the apparatus have? How free is the ear in the search for and determination of meaning? What do we really know about the space between transmitter and receiver?

LECTURE
Pattern Recognition
Verena Kuni

Without pattern recognition, the world would not be sound, but perpetual noise for us. This is especially the case for radio: listening means wanting to recognize; but if sounds are only understandable when recognized, how then can the repertoire of patterns ever grow? And what happens when patterns are recognized where there are none? In her contribution, Verena Kuni undertakes a radiophonic journey along the boundaries between pattern recognition and pattern de-cognition.

VERENA KUNI is a scholar in art theory, media and cultural studies and professor for Visual Culture at Goethe University Frankfurt. In her research, teaching, projects and publications she is exploring the transfers between material and media cultures, media of imagination and technologies of transformation. Besides special productions for festivals and projects, she is regularly on air with her own art radio broadcast GUNST. Since 2005 she is an active member of radia. fm art radio network.

PRESENTATION
Stuffed Creatures Also Have a Life
Hassan Khan

There are no conditions or shapes or forms. This is only a conversation. This is only the chart before the wind falls. This is only the boat. Only the moment of hope. Only the darkest star. To see far. Let me begin again. What am I here? A stuffed creature. A memory from a trip. Try to broadcast. To call out. What's your name? What's your name? What's your name? What's your name? That rhyme is not what it seems to be. True to form. To the phonic in the sonic arrangement. To the grinding stone. To the loss. To the hearing aid. To the gently swerving coming down the road. I colonized the world with my voice.

HASSAN KHAN is an artist, musician and writer. He has recently participated in exhibitions at Hammer Museum, Los Angeles (2018), Villa Medici, Rome (2017), Venice Biennial (2017), and Beirut Art Center (2016). In 2017, Khan has won the Silver Lion of the 57th Venice Biennial. As a musician he regularly performs his own music live, recent appearances include Ruhrtriennialle, Essen (2018), Intonal Festival Malmö (2017), and Guggenheim Museum New York (2016). His novella *Twelve Clues* was published in 2016. Khan is Professor for Fine Arts at Städelschule, Frankfurt, and a member of the advisory board of Haus der Kulturen der Welt.

LECTURE PERFORMANCE
<u>Minimal Manipulation</u>
Anna Zett

The basis of every conversation is that its participants influence each other—whether consciously or unconsciously—even if it is only that the speaker encourages the listener to listen and the listener encourages the speaker to speak. The radiophonic situation prevents certain forms of communication and makes others possible. Which means of mutual influence are available to speakers and listeners in the institutional framework of an auditorium? Anna Zett's contribution encounters the Funkkolleg as a space of contactless and faceless manipulations. With the help of a deck of cards adapted from the Tarot, she examines the dense network of associative connections between hand and voice in the symbolic cosmos of democracy.

ANNA ZETT is an artist, author and director of radio plays and films. Her performative and narrative works combine historical reflection and analytical perspective with a playful approach. The focus is on non-verbal communication, acoustic perception and the corporeality of language, with a focus on personal and political encounters with concrete images from modernism and the history of science. Her most recent radio plays include *Industrie und Glück. Meine Stimme irrt durch ein holistisches System* (2017) and *Funkstille* (2015).

LECTURE
<u>Ear Flaps, Guiding Others:</u>
<u>The Governmentality of the Ear People</u>
Ute Holl

Radiophonics expand the spectrum of the arts and those arts of governance that rely on acoustics. Radiophonics integrate people's ears into an increasingly obscure complex of signals that are increasingly less human, a complex that we often call "Scape" or "Space" too quickly. The relationship between soundscape and sound object, between channel and sound, is a mutually constitutive one. It can only be analyzed painstakingly by learning how to flap our ears. In her contribution, Ute Holl explores the extent to which ear people can and must learn to disorient themselves in such sound environments.

UTE HOLL teaches media studies at the University of Basel. Her research interests include media aesthetics and perception theories, media anthropology and experimental cinema, as well as cinema sound and electroacoustics. She is the author of *Der Moses-Komplex. Politik der Töne, Politik der Bilder* (The Moses Complex. Politics of Sounds, Politics of Images, 2014) *Kino Trance und Kybernetik* (Cinema Trance and Cybernetics, 2002). Holl initiated and led the Sinergia project *Radiophonic Cultures* and publishes the accompanying anthologies *Radiophonic Cultures* (2018) and *Radiophonic Materials* (in preparation).

SOUND PERFORMANCE
<u>RA RS P RP II</u>
Cevdet Erek

The fundamental radiophonic skill is to decipher information and signification from the rhythm and rustle of the radio transmission. This skill is the precondition for all the works presented at *Radiophonic Spaces*, for which Cevdet Erek designed the spatial structure. For RA RS P RP II, the linear and strict scheduling of a typical radio broadcast is taken as a point of departure to organize the material in a varying temporal grid while accenting the structure with percussive material to import musical quality to the overall composition. This piece also explores the sonic qualities of speech based in radiophonic works, and leaves language-related limits of understanding behind—speakers of any language can access it. Thus, Erek unravels the individual signification of the works he uses, returning them to a pristine state of pure radiophonics.

RA RS P RP II was commissioned by Deutschlandfunk Kultur and will be broadcasted on Nov 23, at 0.05am in the program *Klangkunst*.

CEVDET EREK is an artist and musician. His installation and performances deal with rhythms in general and different concepts of spaces and timings and their measuring, organization, and materialization. His installation ÇIN was presented at the Turkish Pavillion at the 57th Venice Biennial in 2017. Previously he took part in the Istanbul Biennale (2003, 2011, 2015) and documenta 13 (2012). The second edition of Erek's book SSS How to imitate the sound of the shore using two hands and a carpet and his first album Davul were released in 2017. Cevdet Erek lives in Istanbul and lectures at Istanbul Technical University.

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7 pm Foyer
Exploration

P4 Dragons Behind Green Doors
Marko Peljhan

The electromagnetic spectrum has been consistently used and harnessed to transform, embed, obfuscate, encyrpt, code and hide very material political, physical, psychic and psychological processes. The P4 Dragons Behind Green Doors exploration will create a situated response to the *Radiophonic Spaces*, by invoking and transforming a selective flow from the archive through a set of rhythmical scenic impressions.

MARKO PELJHAN is a theater and radio director, conceptual artist, researcher, professor at Media Arts and Technology program Chair at University of California, Santa Barbara. He founded and co-founded several arts organizations in the 1990's such as Projekt Atol and one of the first media labs in Eastern Europe LJUDMILA. Since 1994 he worked on *Makrolab*, a project that focuses on telecommunications, migrations and weather systems research in an intersection of art, science, and engineering. His work has been exhibited internationally and he serves as editor at large of the music label rx:tx. In the radio spectrum he is known as S54MX.

8.30 pm Foyer
Studio

CONCERT
Recorded Songs Don't Ever Die—Side B
Marie Guérin

For this musical performance, Marie Guérin works with sound recordings that linguist Wilhelm Doegen made in German prisoner-of-war camps in 1915. These phonographs are now part of the Humboldt-University "Lautarchiv". Doegen "collected" prisoners songs, sung in a variety of languages and dialects, among them also Breton, the language of Marie Guérins ancestors. Guérin rearranges these songs to explore questions on the nature of recording and reproduction: why do we record sound in the first place? Is it possible to enter into a dialogue with these songs and sounds? Can they be transformed into music suitable for the 21st century? What are the ethical questions that listening to and working with Doegens recordings entail?

The concert is based on the radio play «Meme morts nous chantons» (Deutschlandfunk Kultur/France Culture/Studio for Electroacoustic Music, Akademie der Künste, Berlin) and was awarded with the Prix Phonurgia Nova in 2018. The radio play will be broadcasted by Deutschlandfunk Kultur on Nov 9, at 0.05am in the program Klangkunst.

MARIE GUÉRIN is a sound artist. She primarily works with sound recordings and radio archives capturing and manipulating the traces left of the radio waves. Her work ranges from radiophonic grammar to musique concrète, from documentary poetry to electroacoustics. She has performed at Kontakte – Biennial for Electroacoustic Music and Sound Art at Akademie der Künste Berlin (2017). 2015 Guérin has received the Sacem Musique Concrète Award.

PERFORMANCE
NmlmH
Nástio Mosquito, Martin Hirsch

What is communication? What is the place of and for personal experience? Nástio Mosquito and Martin Hirsch will explore these questions in sound and gesture.

With the kind support of Deutschlandfunk Kultur. A recording of the performance will be broadcasted by Deutschlandfunk Kultur on Nov 30, at 0.05am in the program *Klangkunst*.

Multimedia artist NÁSTIO MOSQUITO is known for performances, videos, music and poetry that show an intense commitment to the open-ended potential of language. Easily misread as a kind of world weariness, it is the extraordinary expression of an urgent desire to engage with reality at all levels. Exhibitions include *Nástio Mosquito: Daily Lovemaking* at Ikon Gallery, Birmingham (2015), *9 Artists* at Walker Art Center, Minneapolis (2013), *Politics of Representation* at Tate Modern, London (2012), and 29th São Paulo Biennial (2010). In 2015, he was awarded with the Future Generation Art Prize.

MARTIN HIRSCH is Assistant Professor at the Chair for Experimental Radio at the Bauhaus-University Weimar. He explores the intersections of various forms of expression within electronic music and beyond, putting an emphasis on engaging and improvised live performances. As his alter ego *Deer* he uses both laptop and analog hardware in his live setup. He has performed alongside artists such as Alva Noto, Pan Sonic, Move D, Soulphiction and Claro Intelecto. Hirsch's music appears on a variety of labels, including Marionette, Giegling and Laut & Luise.

independent of the cultural technologies of calculating and measuring time, there is no space independent of the cultural technologies of controlling space" writes Bernhard Siegert,[37] but there is also no getting away from a metered, empty, and homogenous time without the cultural technologies of its dissolution. Radiophonics could be such a cultural technology.

Ten years later, in 1966, in his article "The Prospects of Recording" in the magazine *High Fidelity*, Glenn Gould advises the listener to systematically turn the dials in a radical expansion of the radiophonic zone of operation: "Today, the variety of controls made available to him requires analytical judgment. And these controls are but primitive, regulatory devices compared to those participatory possibilities which the listener will enjoy once current laboratory techniques have been appropriated by home playback devices."[38] It is true that Gould is dealing with the standards and practices of sound studios in the record industry here, and not with radio studios. Yet, it should be the case for both that a new form of listenership, a new audio-culture arises in the connection, or even the feedback, of studio practices and user practices, which precisely are not reducible to consumer culture or to the culture industry: "The audience would be the artist and their life would be art."[39]

This is one of the ways of imagining possible futures, and Brecht already called for it in his radio theory: "Should you consider this utopian, then I ask you to reflect on the reasons why it is utopian."[40] What is significant here is not necessarily becoming an artist, but the art of having new experiences of the absence and presence of bodies by means of radio. This includes the experience that modulating and broadcasting also reaches people about whose presence we do not know anything precise. Search transmitters are also radiophonic, broadcasting into the blue on the Mediterranean Sea in order to hear unexpected and unknown foreign signals. Researching radiophonics under the conditions of the analogue or the digital as something virtual, but useful, would be the strategy of introducing radio, not only as a means of communication, but also as a means of transformation. The mobile devices with which we are all equipped are no longer end-devices; they constantly—more than we would like—make contact, broadcast, and transmit among apparatuses, whether we carry them with us or not, and make sounds according to their own melody. Research on radiophonics returns to past futures of the radio in order to sound out the potential and virulence of wireless communication beyond institutions and conventional practices.

Basel, May 2018

UTE HOLL teaches media studies at the University of Basel. She initiated and directed the Sinergia Project *Radiophonic Cultures* and is editor of the accompanying volumes *Radiophonic Cultures* (2018) and *Radiophonic Materials* (in press).

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3   Herman Julius (publ.), "Radiophonie," in *Meyers Konversations-Lexikon*, 4th edition. Leipzig and Vienna: Bibliographisches Institut, 1885–92, p. 542.

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13 "Amt für Kunstpflege," Newsletter, July 26, 1935, quoted in Fred K. Prieberg, *Handbuch Deutscher Musiker 1933–1945*. Kiel: Prieberg, 2004, p. 860.

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15 Ibid.

16 Ibid.

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18 Bernhard Siegert, "Kulturtechnik," in Harun Maye and Leander Scholz, *Einführung in die Kulturwissenschaft*. Munich: utb GmbH, 2011, pp. 95–117, here p. 100.

19 Allen S. Weiss, *Phantasmic Radio*. Durham and London: Duke University Press, 1995, p. 6.

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22 I would like to thank Wolfgang Ernst for his rigorous indications in this context. Conversations at the conference *Radiophonic Cultures*, Museum Tinguely, Basel, May 7–9, 2018.

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31 Siegert, "Kulturtechnik," p. 117.

32 Krenek, "Bemerkungen zur Rund-funkmusik," pp.160–61.

33 Bertolt Brecht, "Radio as a Means of Communication," in Marc Silberman (ed.), *Bertolt Brecht on Film and Radio*. London and New York: Methuen, 2000, pp. 41–48.

34 Bertolt Brecht, "Explanations [about *The Flight of the Lindberghs*]," in Silberman (ed.), *Bertolt Brecht on Film and Radio*, pp. 38-40, here p. 39. For a detailed discussion, cf. Hans Christian von Herrmann, *Sang der Maschinen: Brechts Medienasthetik*. Munich: Wilhelm Fink, 1996.

35 Hans Heinz Stuckenschmidt, "Einschränkung des Musikerlebniss-es auf das Auditive," in *Gravesaner Blatter: Eine Vierteljahresschrift für musikalische, elektroakustische und schallwissenschaftliche Grenzprob-leme*, August 1956, pp. 3–8, here p. 6.

36 John Cage, *Radio Music*. New York: Peters Edition, 1956, EP 6783, Part 3.

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38 Glenn Gould, "The Prospects of Recording" [1966], in Tim Page (ed.), *The Glenn Gould Reader*. New York: Vintage Books, 1984, pp. 331–53, here p. 347.

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40 Brecht "Radio as a Means of Communication," p. 43.

Nov 5–Dec 10
Radiophonic Spaces
Events in the walk-in radio archive

During its presence at the HKW, the walk-in radio archive will be explored by academic working groups, artists, scientists, and radio producers. The aspects examined range from radiophonic aesthetics to the theory and practice of radiophonic archives to the political function and relevance of broadcasting. The afternoons from Thursday to Saturday are dedicated weekly to a complex set of topics and questions. These research projects are presented and discussed in talks, performances, film screenings, and live radio broadcasts at 5 pm. On three Sundays, editors of public broadcasting networks will visit the radio archive to talk about the state of radio and the future of radiophonics.

Nov 8–10
Radio as Noise

Radio makes itself audible. From the outset, this led to efforts to eliminate defects in the equipment and to process broadcast material in order to minimize the medium's own noises. At the same time, these inherent noises were starting points for aesthetic and conceptual innovations. What significance does noise have in radio art, in music and in radiophonics? Musicologist Camilla Bork examines composing with noise in relation to the works of composer Walter Gronostay. Nathalie Singer presents the long-lost film recording of a lecture by Pierre Schaeffer, the founder of music concrète. In their performance *Pour la Radio*, the artists Andrea Cohen and Diego Losa arrange historical and contemporary works for and about the medium.

THURSDAY, NOV 8

5 pm Vortragssaal

TALK
(The) Fear of Noise–On the Relationship between Music and Noise in the Radiophonic Compositions of the Weimarer Republik
Camilla Bork • *Professor for Musicology, Katholieke Universiteit Leuven*

FRIDAY, NOV 9

5 pm Vortragssaal

FILM, TALK
Music in the Age of Technology
Nathalie Singer • *Artistic Director* Radiophonic Spaces, *Professor for Experimental Radio, Bauhaus-Universität Weimar*

SATURDAY, NOV 10

5 pm Vortragssaal

PERFORMANCE
Pour la Radio
Andrea Cohen • *composer, radio artist*
Diego Losa • *musician, composer*

With the kind support of WDR Rundfunkanstalten

Nov 15–18
Radiophonics and Immersion

How can acoustics be archived? This is not so much a technical as a conceptual question, since the auditory knowledge eludes conventional classification criteria. The digitization of existing audio archives allows experimental forms of archiving, for example on the basis of algorithmically organized ordering patterns. A joint seminar of the chairs of Experimental Radio and Media Environments at the Bauhaus-Universität Weimar addresses the search for immersive archiving formats: Artist Danica Dakić and the musician Jörg Brinkmann talk about Critical Experience Design, the sound designer Catherine Robinson and the composer Paul Oomen discuss the relationship between sound and space, the artists Christine Hill and Kaya Behkalam talk about archive confrontations.

THURSDAY, NOV 15

5 pm Foyer

TALK
Critical Experience Design
Jörg Brinkmann • *artist, Lecturer, Bauhaus-Universität Weimar*
Danica Dakić • *artist, Professor for Art in Public Space and New Artistic Strategies, Bauhaus-Universität Weimar*

FRIDAY, NOV 16

5 pm Foyer

TALK
The Topology of Immersion
Paul Oomen • *composer, curator, technologist*
Catherine Robinson • *Sound-Designerin, BBC Research & Development Department*

SATURDAY, NOV 17

5 pm Foyer

TALK
Archivkonfrontationen
Kaya Behkalam • *film-maker, writer*
Christine Hill • *artist, Professor for Art and Social Terrain, Bauhaus-Universität Weimar*

SUNDAY, NOV 18

5 pm Foyer

RADIO EXPERTISE
Frantz Fanon Talks to Rudolf Arnheim About Noise
Marcus Gammel • *Radio Producer* Klangkunst, *Deutschlandfunk Kultur*

Nov 29–Dec 2
Presence at a Distance

Radiophonic space is literally omnipresent. Regardless of whether the radio is switched on or not, the radiowaves are always there. The walk-in radio archive condenses this condition and Cevdet Erek's scenography reflects it on a visual and haptic level. Students of the Universität der Künste, Berlin, Sound Studies and Sonic Arts under the direction of the artist Jacob Eriksen use *Radiophonic Spaces* to investigate the aesthetic, physical and electromechanical effects and possibilities of this paradoxical omnipresence of radio, its "presence at a distance," in installative and performative contributions. The works and contributions also deal with the consequences that digitization has – or could potentially have – on radiophonic space.

THURSDAY, NOV 29

5 pm Foyer

FILM, PERFORMANCES

Presence at a Distance: Day 1
Jacob Eriksen • *sound artist and researcher*
Nina Guo, Francisco Petrucci, Kassiani Goulakou and Marios Pavlou • *Students of UdK Sound Studies*

FRIDAY, NOV 30

5 pm Foyer

TALK, PERFORMANCES

Presence at a Distance: Day 2
Jacob Eriksen
Nina Guo, Elizabeth Davis, Hugo Esquinca • *Students of UdK Sound Studies*

SATURDAY, DEC 1

5 pm Foyer

PERFORMANCES

Presence at a Distance: Day 3
Jacob Eriksen
Nina Guo, Farshad Xajehnassiri, Nicolas Daleman, Eunice Fong • *Students of UdK Sound Studies*

From Thu, Nov 29 to Sat, Dec 1 installations by Asil Alptekin, Sebastián de la Luz, Elizabeth Davis

SUNDAY, DEC 2

5 pm Foyer

RADIO EXPERTISE

What Are We Supposed to Broadcast Anyway?
Walter Filz • *Head of* Hörspiel und Feature, *Südwestrundfunk SWR*

Dec 6–9
The Future of Radio

The independent art radio station Reboot.fm and the experimental community radio station Cashmere do not only reflect on the aesthetic possibilities of radiophonics in their programs, but also examine the question of political and social possibilities of radio-making. At the center of their attention lies radio as a participatory and communicative practice. Diana McCarty, Anna Bromley, and other radio artists from Reboot.fm and Cashmere Radio will talk to radio broadcasters and theorists in live radio transmissions about the history, the present, and possible futures of radio.

THURSDAY, DEC 6

5 pm Foyer

TALK

Sonic Hagiographies–A Century of Legendary Radio Moments
Anna Bromley • *artist, cultural scientist, writer*
Diana McCarty • *Reboot.fm, media acitivist*
Pit Schultz • *artist, media activist*

FRIDAY, DEC 7

5 pm Foyer

TALK

Identifying as Anonymous: Public Speech In the Anonymous Age (Rip)
Cashmere Radio

SATURDAY, DEC 8

5 pm Foyer

TALK

Free Radio Futures–Radio Network Berlin (88.4 FM & 90.7 FM)
Diana McCarty, Reboot.fm

SUNDAY, DEC 9

5 pm Foyer

RADIO EXPERTISE

A Sting in The Indulgence–Radio Play in Public Broadcasting
Martina Müller-Wallraf • *Head of* Hörspiel, *Westdeutscher Rundfunk WDR*

Nov 5–Dec 10

Radio Laboratory, Workshop, and Sound Performance

How does an archive sound? Who speaks from the compositions? How do our own ears "revive" selected works from the radio archive? Do the listeners' histories echo in the compositions? Which new radiophonic sounds from voices and noises, from stories, snippets and sound recordings can be found as resonances? How can something new be composed in a radiophonic space?

In a sound performance by musiktheater bruit! and workshops with Anton Kats and Shanti Suki Osman, the walk-in radio archive will be artistically experienced by children, young people and adults. Visitors are invited to listen to the pieces of the archive together and to experiment and compose radiophonically.

The workshops are suitable for blind and visually impaired people.
Register at: education@hkw.de

WORKSHOP
Radio Stilts: Radio Laboratory
Anton Kats
For participants ages 17 and above
in DE, EN
MON, NOV 05, NOV 12, NOV 19, DEC 03, DEC 10
5 pm Foyer

SOUNDPERFORMANCE
In the Listening Depot
musiktheater bruit!
For participants ages 5 and above
in DE
SUN, NOV 11, NOV 18, DEC 02, DEC 09
12 am Foyer

LISTENING AND RADIO WORKSHOP
My Radiophonic Spaces
Shanti Suki Osman
For participants ages 6 and above
in DE, EN
SUN, NOV 11, NOV 18, DEC 02, DEC 09
3 pm Foyer

Der Ohrenmensch is a project by HKW in cooperation with the Bauhaus-Universität Weimar and will open Radiophonic Spaces *at HKW.* Der Ohrenmensch *was conceived by Katrin Klingan and Janek* Müller.

The walk-in radio archive Radiophonic Spaces *is a project by the chair of Experimental Radio at Bauhaus-Universität Weimar as part of* Radiophonic Cultures (SNSF *Sinergia Research Project) in cooperation with HKW and Museum Tinguely, Basel. The walk-in radio archive will be shown in the Museum Tinguely from Oct 23, 18 – Jan 27, 19 and in the University Library Weimar from July 26 – Sep 19, 19. The walk-in radio archive* Radiophonic Spaces *was conceived by Nathalie Singer in collaboration with a team of radio experts.*

Co-organizer: Deutschlandfunk Kultur, Südwestrundfunk (SWR), Westdeutscher Rundfunk (WDR). With the kind support of international broadcasters and radio archives.Funded by the German Federal Cultural Foundation, Swiss National Science Foundation, 100 jahre bauhaus, Free State of Thuringia, Hertie Foundation, Film- und Medienstiftung NRW, Goethe-Institut, Hanna and Dieter Paulmann.

Radiophonic Spaces *is taking place at HKW as part of* 100 Years of Now*, funded by the Federal Government Commissioner for Culture and the Media based on a ruling by the German Bundestag.*

The concerts by Cevdet Erek (Nov 1) and Nástio Mosquito and Martin Hirsch (Nov 3) are realized with the kind support of Deutschlandfunk Kultur.

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Radiophonic Spaces
Walk-in radio archive

Radiophonic Spaces presents composition methods and experiments, apparatus and discourses around the radio. Conveyed by means of an immersive audio technology, visitors' movements—like human station-finder needles—trigger individual works from 100 years of radio art. The artist, architect, and musician Cevdet Erek designed an architecture allowing the audience to explore the interplay of sound and space.

The works made accessible in *Radiophonic Spaces* range from early radio experiments to contemporary productions. Radio researchers, musicologists, editors, critics and artists from the most varied of contexts and disciplines selected over 200 works from 100 years of international radio art for *Radiophonic Spaces* and arranged them in 13 narratives'. The result is a kaleidoscopic overview of the development of radio art as well as of recurring themes, motifs and procedures. A digital mind map allows for deeper exploration of the backgrounds of production and cultural history.
From Thursday to Monday, the walk-in radio archive is accessible to visitors for personal study. Additionally *Radiophonic Spaces* offers talks, concerts, films, workshops for children and adults, and opportunities for group listening.

Radiophonic Spaces is based on a research project under the direction of Experimental Radio at the Bauhaus-Universität Weimar and was conceived by Nathalie Singer in collaboration with a team of radio experts.

WALK-IN RADIO ARCHIVE
Radiophonic Spaces

Nov 1-Dec 10, 2018
Thu–Mon 11 am–7 pm
Nov 25 and 26 closed
Nov 9 and 15 until 11 pm
Nov 23 and Nov 24 until 8 pm

→ hkw.de/radiophonic
→ hkw.de/now