

NOTES ON THE SONIC BODY. FLESHING THE VOICE

UNTRAINING THE EAR DAYS 14.-16.06.2019

WITH Ain Bailey Alessandra Eramo Rehab Hazgui Edyta Jarzab Brandon LaBelle Diana McCarty
Ute Wasserman and Christina Wheeler

CURATION Kamila Metwaly
CO-CURATION Marcus Gammel Jan Rohlf
PRODUCTION Beya Othmani Ola Zielinska
COMMUNICATION Jasmina Al-Qaisi Anna Jäger
ARTISTIC DIRECTION Antonia Alampi Elena Agudio Bonaventure Soh Bejeng Ndikung
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TECH Bert Günther Emilio Cordero Max Schneider

IN COLLABORATION WITH Deutschlandfunk Kultur and CTM Festival
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NOTES ON THE SONIC BODY. FLESHING THE VOICE

The rhythms of my bodily life
encoded in the theater of my mother's womb
I listened from the beginning
universal process
cellular language familiar to all sentient beings without exception.
Pauline Oliveros: *The Earth Worm Also Sings: A Composer's Practice of Deep Listening*

The voice belongs to the living; its throat, a particular body. (...) Every human voice is obviously a sound, an acoustic vibration among others, which is measurable like all other sounds; but it is only as human that the voice comes to be perceived as unique. This means that uniqueness makes itself sound.
Adriana Cavarero: *For More Than One Voice: Toward a Philosophy of Vocal Expression*

If we show emotion, we're called dramatic.
If we want to play against men, we're nuts.
And if we dream of equal opportunity, delusional.
When we stand for something, we're unhinged.
When we're too good, there's something wrong with us.
And if we get angry, we're hysterical, irrational, or just being crazy.
Serena Williams¹

In this auditory assemblage – the UNTRAINING THE EAR DAYS – we seek to explore the multi-modality of the voice. Here, the venture is to listen to and through voices beyond language and words, tone and pitch, enabling vocal sounds made by sonic bodies and non-verbal utterances. In a collective listening exercise, we survey different possibilities of forming meaning, in order to glance at processes through which sound of the inner voice is transmitted and listened to.

We engage with what Adriana Cavarero refers to as “vocal ontology of uniqueness”², where sound propelled through the body and voiced through the mouth, extends the physical and the immaterial. Voice, transcended through vibration into other bodies, ears, into other matters, becomes a discourse of instances of communication. Also, embodied voices transform into a political and historical phenomenon and become a collective or a “combination of uniquenesses”³.

So let us imagine hearing a voice stripped of words, phonetics, logocentrism, morphology, or in other words: a common language. To listen to voices is to transmute – which can potentially catalyze through sonic rhythm-codes and abstract vocal expressions. From one body to another body we pass on sounds, turning listening into a collective channel of exchange. Maybe if we shift our

attention from listening to voice as such, we could realize that each human (and non-human) voice is a unique identifier of discrepancy and singularity. Can oral and aural vocals become sonic transmitters and carriers of othered knowledge, stories, and histories? And to what ends can such a storyteller – the voice carrier – express their uniqueness?

In an attempt to listen to voice beyond binaries of spoken versus non spoken voice, we focus our attention on those whose access to so called “proper speech” has not only been denied but often appropriated by those in positions of power. As a result, recalibrating our ears to listen to voices marked by processes of intentional historical, social and political erasures, is inevitable.

We wonder how to “render sensible [...], even to render accessible what our senses, like our intelligences, do not always know how to perceive as ‘making sense’: something that appears only as a flaw in the meaning, sign, or symptom.”⁴

Omissions, silences, censorship, voluntary or not, self-inflicted or imposed, compel us to inquire into mechanisms of silencing and consider “rendering sensible” as a method of lifting the lid off of repressed, silenced or unheard voices. We seek to explore the dialectic of voice, the times and places, multiple and simultaneous

when voice becomes a historical phenomenon. When does voice stop being purely sound and demand a meaning?

The oral (...) is inseparable from the movement of the body. There the spoken is inscribed not only in the posture of the body that makes it possible (squatting for a palaver for instance, or the rhythmic tapping of feet in a circle when we keep time to music), but also in the almost semaphoric signals through which the body implies or emphasizes what is said.
Edouard Glissant⁵

If we consider our bodies, both listening and oral, then the matter is “inseparable”⁶ as Édouard Glissant suggests. The body is in constant movement and becoming, articulating meaning in spoken and unspoken materialities. A political grain can be heard in the voice: “The body is constituted through perspectives it cannot inhabit; someone else sees our face in a way that we cannot and hears our voice in a way that we cannot. We are in this sense – bodily – always over there, yet here, and this dispossession marks the sociality to which we belong.”⁷ So, where is the disembodied voice and where to find its body? How to bring it back if it was ever present? A body without a voice is a censored body. Can it enable itself when pushed or extended through screams or hysterical utterances of resistance: “censor the body, you censor breath and speech at the same time”⁸?

Performativity of the screaming and hysterical voice could be interpreted in Butler's understanding as “a way of acting from and against precarity.”⁹ Notably, if we also consider the complex politics of our bodies today – migrant bodies, colonized bodies, womxn and queer bodies, black bodies etc. – then the accentuation of the sound of our voices and the reclamation of their uniqueness is imperative.

This relationship between the performativity of body and voice brings to mind Glissant's concept of “delirious speech” or “verbal delirium” as “one of the most frequent products of the counterpoetics practiced by Creole”¹⁰ suggesting that “delirious speech can be a survival technique.”¹¹ A verbal delirium, a voice which speaks an uncommon and unstructured language, can therefore only be identified by those who share it, or as Glissant writes, among those for which “the meaning of a sentence is sometimes hidden in the accelerated nonsense created by scrambled sounds. But this nonsense does convey real meaning to which the

⁵ Glissant, E. *Caribbean Discourse. Selected Essays*, (Charlottesville: University Press of Virginia, 1989), 122.

⁶ Ibid.

⁷ Butler, Judith. *Notes Toward a Performative Theory of Assembly*. The Mary Flexner Lectures of Bryn Mawr College. (Cambridge, Massachusetts: Harvard University Press, 2015), 97.

⁸ Cixous, H., Cohen, K., & Cohen, P. *The Laugh of the Medusa*. (Chicago: The University of Chicago Press, 1976), 577–8.

⁹ Butler, 58.

¹⁰ Glissant, 128–9.

¹¹ Ibid.

master's ear can not have access.”¹² Could the process of acceleration, the nonsense, otherworldly, produce another language and sonic code, contesting the structured voice that does not confine with the rules of the lettered elites? Delirious speech, screamed voice, articulated in rhythm, movement of the body, in the extra-vocal expressions, is a means of de-censoring the body and (de)sensorying the voice, especially when subverting structured speech and voice.

To that end, Alessandra Eramo's performativity of voice, the taking over of her body, is perhaps a survival technique, one that fluctuates away and beyond her body and relates to as another manifestation of delirium. Eramo described her body and voice as “becoming a (vocal) monster”¹³ on stage; she examines the limits and thresholds which hold her “back or down”¹⁴ as a female vocal body and singer, both personally and professionally, on public and private stages. Eramo consciously embodies sounds fluctuating between the purposively “sane” and “insane” limits of how women use their voices. This specific example of what was (is) considered sane/insane can be traced in patriarchal modes of listening to women's voices that historically have been commodified, appropriated, and associated with the term “warm”.

In an article titled *I Am Thinking Of Your Voice: Gender, Audio Compression*, and a *Sonic Cyberfeminist Theory of Oppression*, Robin James raises a series of questions in relation to gendered and racialized audio technology editing strategies that are often used to create a “perceptual code”¹⁵ ¹⁶ of women's voices. Meaning, that what you hear is reduced to “desired”, often heavily edited frequencies. James asks: “how do patriarchal gender systems already themselves act as a kind of epistemological and sensory compression that separates out essential from the inessential signal.”¹⁷ To extend this question to non-technologically modulated voice(s), we ask how do we compress voice signals publically?

One cannot help but think of other women whose performing voices have quickly been associated with the negative of “loud” and read as out of control, delirious or hysterical, rather than an outburst of political intention¹⁸. Such an incident was experienced during the US Open Women's Final in 2018, when Serena Williams

¹² Ibid 124.

¹³ Alessandra Eramo in conversation with Kamila Metwaly, June 2019.

¹⁴ Ibid.

¹⁵ James, R. *'I Am Thinking Of Your Voice': Gender, Audio Compression, and a Sonic Cyberfeminist Theory of Oppression*. (2018, December 17). Retrieved from <https://soundstudiesblog.com/2018/12/17/i-am-thinking-of-your-voice-gender-audio-compression-and-a-sonic-cyberfeminist-theory-of-oppression/>

¹⁶ Perceptual Coding refers to: “those forms of audio coding that use a mathematical model of human hearing to actively remove sound in the audible part of the spectrum under the assumption that it will not be heard.

¹⁷ James, R. *'I Am Thinking Of Your Voice': Gender, Audio Compression, and a Sonic Cyberfeminist Theory of Oppression*. (2018, December 17). Retrieved from <https://soundstudiesblog.com/2018/12/17/i-am-thinking-of-your-voice-gender-audio-compression-and-a-sonic-cyberfeminist-theory-of-oppression/>

¹⁸ For more on the concept of loudness, see : Karpf, A. *The Human Voice: The Story of a Remarkable Talent*. (London: Bloomsbury, 2007).

¹ Cited in: Salam, M. *Taking Back 'Hysterical'*, (New York Times, 26 February 2019

² Cavarero, A. *A Vocal Ontology of Uniqueness*. In: *For More Than One Voice: Toward a Philosophy of Vocal Expression*, (Stanford: Stanford University Press, 2005), 173–182

³ Cavarero, A. *Towards a Politics of Voices. The Force of Listening*, Lucia Farinati and Claudia Firth (eds.), (Errant Bodies Press, 2017), 56–73.

⁴ Badiou, A., et al. *What Is a People?* Translated by Jody Gladding, (Columbia University Press, 2016), 85.

was heavily penalized for talking back to the umpire and

for her (re)actions to losing a game. As Billie Jean King tweeted after William's defeat: "when a woman is emotional, she's 'hysterical' and she's penalized for it. When a man does the same, he's 'outspoken'."¹⁹ A similar incident occurred when the US Senator Kamala Harris was called hysterical for "doing her job"²⁰ by Trump aide Jason Miller on a CNN program, which became a question concerning emotions. Essentially, to reject the negative connotation of predefined hysterias, one needs to get angry first to then counter such stigmas and upon release, take hysteria on by giving it its new agency.

When we dare to speak in a liberatory voice, we threaten even those who may initially claim to want our words. In the act of overcoming our fear of speech, of being seen as threatening, in the process of learning to speak as subjects, we participate in the global struggle to end domination. When we end our silence, when we speak in a liberated voice, our words connect us with anyone, anywhere who lives in silence. bell hooks²¹

And so, "my scream got lost in a paper cup, Do you think there's a heaven (...) I hear my voice and it's been here."²² And since it's been "silent all these years", the question here becomes: can we take agency in what we voice, how we voice it when we voice it by giving attention to the plurivocality of every unique expression? What kind of resistance tactics do we employ in voice, as womxn, people of color, queer folks, marginalized communities at large, as survival techniques? Can listening to voice facilitate an ability for an auditory exchange to instigate participatory moments, where vocal uniqueness is given space?

We propose to think together about how listening can open up new ways of hearing. During this encounter, we give ears to Ain Bailey's electroacoustic compositions that are inspired by ideas and reflections on silence and absence, architectural urban spaces, and feminist activism. Rehab Hazgui lets herself be guided by the voice of her machines, pushing the listener into a symbiotic dimension of performer-performance. Christina Wheeler's *Emerge from the Totality of Blackness* takes us into a full vocality of the body, engendering a space that reframes our experience of corporeality. We listen to Alessandra Eramo's hypnotic voice and to her electronics, moving beyond sound into more visceral layers of poetic expressions. Brandon LaBelle's seminar will focus on listening and sound, voice and speech magnetizing the two key themes of "poetic knowledge" and

¹⁹ Billie Jean King, <https://twitter.com/BillieJeanKing/status/1038613218296569856>, 9 September 2018.

²⁰ <https://www.allure.com/story/former-trump-aide-calls-senator-kamala-harris-hysterical-for-doing-her-job>

²¹ hooks, b. *Talking Back: Thinking Feminist, Thinking Black*. (Boston: South End Press, 1989), 18

²² Amos, T. *Silent All These Years*, Little Earthquakes (Atlantic, 1991).

"acoustic justice." With Ute Wassermann, we lose ourselves to many voices, those emitted by the human mouth becoming non-human and otherworldly sonic expressions and gestures. With Edyta Jarzab, we inquire the nature of voice and listening as biopolitical phenomena. Questioning, do voice and listening have a gender or sex? And how is voice quality organizing the public sphere? How can listening ground the amplification of social resistance?

We would like to start with listening, and inquire into modes which untrain the ear from the way it has been taught to listen to a voice. Together with the artists, audiences, listeners we search for different modes of uttering, listening and hearing – crossing between the public and the private spheres of perceiving voices. We ask, what is a voice and how do we assertively own it? How is a voice often commodified? What other modes can we employ in listening to voice? Considering not all voices have equal access to the process of voicing, how can we begin to shift these asymmetries? We attempt to (re)learn how to use our voices, and how to listen to the multimodal uniqueness of voice. How to scream, and become unsilenced? How to feel comfortable with the pitch range of our vocal cords, and how to find space to transform our voice, physically and politically, as a tool of liberation. The idea is to not only take agency of the way we operate or perform our voices, but also to create contact zones of exchange, embracing our vocal uniqueness collectively. The sessions are therefore an encounter to talk and listen in return, as bell hooks affirms: "It is our responsibility collectively and individually to distinguish between mere speaking that is about self-aggrandizement, exploitation of the exotic 'other,' and that coming to voice which is a gesture of resistance, an affirmation of struggle."²³

²³ hooks, 18.

P R O G R A M

F R I D A Y 14.06.2019 13:00–16:00
A I N B A I L E Y *WHAT DOES YOUR LIFE SOUND LIKE?* A LISTENING SESSION (LIBRARY)

What are the six sounds that have a particular resonance for you? Perhaps it is the sound of a creaking door in the house of a beloved family member; the call to prayer from a mosque in your neighborhood; the song/piece of music that reminds you of your first love or the soundtrack of a film or a track in a club that feels like home. The sonic selections of participants will be shared in a listening session, and each participant will be asked to consider and reflect upon their choices.

A I N B A I L E Y is a sound artist and DJ. Her practice involves an exploration of sonic autobiographies, architectural acoustics, live performance, as well as collaborations with performance and visual artists. Among these is artist Jimmy Robert, who commissioned Bailey to create a composition for his 2017 show "European Portraits" at PEER Gallery, London. "Oh Adelaide" (2010), her collaboration with the artist Sonia Boyce, has shown widely, including at Tate Britain, Whitechapel Gallery and The Kitchen. In 2016, Bailey was commissioned by Art Basel Miami Beach to compose for the Soundscape Park. Bailey also devised a Study Week at Wysing Arts Centre, Cambridge, which considered the role of sound in the formation of identity. In addition to this, in 2017, Bailey collaborated with Gaylene Gould on the creation of a Sonic Trail for Tate Britain, London; performed at "Guest, Ghost, Host: Machine!" – the 2017 Serpentine Marathon. Bailey recently completed a residency at the Institute of Contemporary Arts, London, and was part of a group show, "The Range", at Eastside Projects, Birmingham. Following a commission by Serpentine Projects, Bailey is currently conducting sound workshops with LGBTI+ refugees and asylum seekers. Also in 2019, she has a solo show entitled "And We'll Always Be A Disco In The Glow Of Love" at Cubitt Gallery in London, as well as exhibiting at Transmission Gallery, Glasgow, Scotland in the international group show "RESPITE".

F R I D A Y 14.06.2019 20:00
A L E S S A N D R A E R A M O *TRACING SOUTH – SOLO FOR VOICE AND ELECTRONICS* (2019)
PERFORMANCE AND CONVERSATION (GALLERY)

In her "Solo for Voice and Electronics," Alessandra Eramo creates a collage of hypnotic soundscapes and voices to move beyond sound into more visceral layers of poetic expression. Beat-boxing, tongue clicking, screeching, hissing – in an immersive performance, Eramo explores trance-like states in singing. Her extended voice forms abstract sounds, crude noise, fragmented words, and unknown languages, interweaving a dynamic use of analog electronic instruments

and pre-recorded sonic material. In reference to sound poetry, the performance is both an acoustic and physical experience, like a spiritual exercise shared with the audience.

Alessandra Eramo performs her new composition *Tracing South* released in April 2019 on LP on Corvo Records. It is a sonic enchantment where polyphonic singing, repetition, dissonance, and overtones are pushing the listener out of the comfort zone. Reflecting on the Mediterranean Sea as a human and spiritual dimension, but now also as a vast and silent migrant cemetery, Eramo's work oscillates between the caress of tender melodies and the brutal energy of noise eruptions.

A L E S S A N D R A E R A M O is a Berlin-based sound artist and vocalist. She works with performance and other media such as installation, video, text, drawing, and intervention in the public space, exploring latent acoustic territories of the human voice and noise as socio-political matter. She has exhibited and performed widely at festivals and institutions including: S A V V Y Contemporary Berlin, Liminaria/Manifesta12 Palermo, 6th Thessaloniki Biennale of Contemporary Art, Tempo Reale Festival Florence, Heroines of Sound Festival Berlin, Tsonami Festival de Arte Sonoro Chile, PACT Zollverein Essen, Roulette New York, Auditorium Stockholm, Padiglione Italia nel Mondo/54th Venice Biennale. Alongside her solo work, she has collaborated with many acclaimed composers, choreographers, artists, and poets a.o.: Maria Iorio & Raphaël Cuomo, Zorka Wollny, Brandon LaBelle, Noha Ramadan, Ines Lechleitner, Doug Van Nort, SJ Fowler, Gabriel Dharmoo, Irena Tomažin, Tomomi Adachi, Seiji Morimoto, and Marta Zapparoli. www.ezramo.com

S A T U R D A Y 15.06.2019 12:00–15:00
E D Y T A J A R Z A B *WHAT WE CAN WE HEAR WITH A VAGINA? CAN WE TURN OFF THAT LADY'S MICROPHONE OFF?* WORKSHOP (LIBRARY)

Pauline Oliveros created this famous image: if the sound is phallic like the researchers suggest, why do women not have banana-shaped ears? Following the stereotype that music is penetrating, she came up with active listening which is in a way penetrating sound itself. Do the voice and listening have a gender or sex? How is voice quality organizing the public sphere? How can listening ground the amplification of social resistance? A performative lecture on the nature of voice and listening as biopolitical phenomena will be followed by a workshop which looks at a possible balance between sounding and listening through focusing on energetic processes, playfulness, improvisation, and non-hierarchical synchronicity. During the workshop, we will exer-

cise how to close our ears and listen with vaginas, and one doesn't need to have one.

E D Y T A J A R Z A B is a performance and sound artist working with the voice and machines, poetry, field recordings, radio waves and body as a sensitive transmitter and receiver. She has practiced deep listening with Pauline Oliveros and studied Hindustani raga musical system in Varanasi, India. Her interests vary from voice as a bridge between the public and private sphere to listening, singing, and improvisation as a practice of social resistance. She studies the Sonisphere of protests and demonstrations, and she also organizes sound walks, workshops, and warm-ups before street demonstrations. Jarzab co-created the sound collective Critical Band Ensemble and the improvisation group SYRENY and cooperates with a group Re:sisters from Vienna. She has participated in the exhibition *Post-Peace* at the Württembergischer Kunstverein in Stuttgart, *Gotong Royong* in CAC in Warsaw, *Waiting for Another Coming* in CAC Vilnius, Odrathek Festival in London, the Warsaw Autumn Festival with the performative group ETC, at the Sanatorium Sound Festival; she curated the program *Sirens' Song* at the Museum of Modern Art in Warsaw and she is the co-author of *Warsound/Warszawa* published by Ujazdowski and a dialogue with Anna Raimondo *Towards a Vaginal Listening* published by Q-O2 Brussels. Jarzab is the first female resident in Katowice Sound Department, with the sound artist FOQL. Djing female rap and composing/performing music for dance theatre and experimental cinema.

S A T U R D A Y 15.06.2019 18:00
D I A N A M C C A R T Y *FLAMING REBOOT* LECTURE CONVERSATION (LIBRARY)

Diana says about her lecture: Lizzie Borden's Born in Flames blew my mind with its radical feminist actions 10 years after _the revolution_. The film deconstructs a US society in terms of race, gender, and class by producing a parallel universe and one that relies on pirate radios. It is also talking to its own moment of 1983 by addressing disappointments of what was and was not achieved by the civil rights movement in the 1950s and 60s and how this was acted out in the 1970s and 80s. In the 2000s, our experiments in radio which ultimately led to the founding of the free artist's radio reboot.fm and offshoots like backyard radio or kotti.fm, were born out of different flames. After 1990s cyberculture and netzkritik, taking up the strands of guerrilla media, it seemed obvious to apply net culture to the broadcastable. These are technical and social experiments that combine analog and digital technologies. They deconstruct and rebuild the moment in real time. Just as in Born in Flames, we are already living in the future and it is a dire moment. It calls for another sound – different social tuners and receivers. Rather than asking what radio should be, we are asking what radio could be

and trying to see how to operate with radio to create mind-blowing situations. And perhaps, imagine a better reality now.

D I A N A M C C A R T Y lives and works in Berlin. She is an independent media producer and a founding editor of the award-winning free artists radio reboot.fm 88.4 FM in Berlin. She is a founding member of the radia.fm network of cultural radios and of the faces-l international community for women in media. As a cyberpunk in the 90's, McCarty was active in netzkultur working with metaforum, net.art, and the nettime mailing list. Recent projects include the short film *Conakry* with Filipa César and Grada Kilomba, along with script writing and advice for experimental films. She co-initiated the Nervous Systems – Quantified Life and the Social Question exhibition at Haus der Kulturen der Welt, Berlin. Her work revolves around race, art, gender, politics, and technology. McCarty is a proud Chicana from Albuquerque, New Mexico, with a long term interest in radical feminists.

S A T U R D A Y 15.06.2019 19:00
U T E W A S S E R M A N N *GORG* CONVERSATION AND CONCERT (GALLERY)

Gorgo is a strange planet, an imaginary ecosystem, and multiple voices. Electronically sounding throat bass – drones, yodeled tremolos, percussive loops, chirping glissandos, multi-phone screams: Ute Wassermann's superhuman and extreme vocals produce resonant phenomena in space and in the body. Her voice shimmers between electronic, animal, inorganic and human sound qualities. Our perception of the human voice is radically questioned. In addition, she masks her voice with various bird whistles and resonant objects. The result is a hybrid voice instrument with iridescent, swirling, trilling, shrill, breathy, breathing, singing sounds. The threshold at which the voice (or the body) comes into contact with the outside world is constantly shifting. The boundary between self and environment is always different and new. One can hide an audibly more complex and difficult to define reality behind it so that the border itself becomes an illusion.

U T E W A S S E R M A N N is a voice artist, composer, improviser is known internationally for her extraordinary, many-voiced and extreme vocal sound-language, which she has brought into experimental/contemporary music in diverse ways. She is engaged in the areas of composition, improvisation, and performance / sound art. She studied visual arts (sound installation, performance art) at the Academy of Fine Arts in Hamburg with Henning Christiansen and Allan Kaprow among others, and subsequently visual art, music and singing at the University of California, San Diego. She is a member of bands like speakeasy (with Phil Minton, Thomas Lehn, Martin Blume), N.E.W. (Trio with Sabine Ercklentz, Andrea Neumann), radio tweets (with Birgit Ulher),

Lanz-Wassermann-Duo (with Joke Lanz), MUT (with Thomas Rohrer and Michael Vorfeld) and performs with internationally acclaimed musicians of the experimental music scene like Lotte Anker, Raed Yassin, Andrea Parkins, Mazen Kerbaj, Michael Thieke, and many others. She has received several commissions like Chirrup for Choir (Transart Festival, Bozen 2018), PianObjects for 2 pianos, objects and video (Ryogoku Art Festival Japan 2016), habitat imaginario (Fonoteca Nacional & Poética Sonora, Mexico City 2016). As an interpreter of contemporary music, she has given premieres of numerous works composed especially for her voice, for example by Chaya Czernowin, Henning Christiansen, Richard Barrett, Hans-Joachim Hesposa and others. She has taken part in numerous musical theatre productions by Matthias Kaul, Salvatore Sciarrino, Gerhard Stäbler. Wassermann has received several grants like a residency at the Civitella Ranieri Foundation in 2015 and the Stipend for New Music and Soundart Berlin in 2017.

S A T U R D A Y 15.06.2019 20:30
A I N B A I L E Y *FIVE CAR TRAIN TO FREEMONT* PERFORMANCE (GALLERY)

FIVE CAR TRAIN TO FREEMONT is a live compositional response to irregular atmospheric motion by artist Jockel Liess, incorporating samples from Liess' work as well as field recordings from San Francisco and Oakland. Bailey's electroacoustic compositions are inspired by ideas and reflections on silence and absence, architectural urban spaces, and feminist activism.

For her bio, please see the entry on 14.06.2019 13:00

S U N D A Y 16.06.2019 15:30
A L E S S A N D R A E R A M O *VOICE. AND BEYOND* LECTURE (LIBRARY)

“The voice is my sonic skin, it is my body and much more. But the voice is perhaps a cultural construction too. Noise. Exploring the juxtaposition between pleasure and disturbance, fragility and power, memory and the present, distance and intimacy. Singing and revealing the Monster, a beautiful Wonder. Tracing a non-geographical South. Hysteria, disrupting the normal of forced female models in music. A personal spiritual exercise.”

For her bio, please see the entry on 14.06.2019 20:00

S U N D A Y 16.06.2019 16:30
B R A N D O N L A B E L L E *ON POETICS AND ACOUSTIC JUSTICE* SEMINAR (LIBRARY)

Questions of sound and listening will be addressed by posing the concept of acoustic justice. This includes an interrogation of acoustics as a discipline that, by

lending to the shaping of social and spatial environments, greatly impacts onto a politics of orientation. Extending from Jacques Rancière's notion of the distribution of the sensible, Brandon LaBelle is interested to reflect upon acts of self- / collective-determination and how communities specifically rework the “distribution of the heard” through a range of practices. This includes figuring “poetics” as a framework through which speaking and listening are performed. Poetics is highlighted as the drive of the imagination, a speaking from the heart, an act of alienating meaning, which may upset states of recognition – an “anti-voice” that demands other forms of listening and relating, and that argues for other forms of orientation. Poetics will provide a framework for shifting understandings of agency as a question of appearance and legibility: How may the capacity to shift volumes, to generate alternative rhythms, to retune the tonalities of particular situations assist in nurturing the conditions that define the right to be seen and heard?

B R A N D O N L A B E L L E is an artist, writer, and theorist working with sound culture, voice, and questions of agency. He develops and presents artistic projects and performances within a range of international contexts, often working collaboratively and in public. Works include *The Floating Citizen*, *Tenerife Espacio de las Artes* (2018), *The Ungovernable*, documenta 14, Athens (2017), *Oficina de Autonomia*, Ybakatu, Curitiba (2017), *The Hobo Subject*, Gallery Forum, Zagreb (2016), and *The Living School*, South London Gallery (2016). He is the author of *Sonic Agency: Sound and Emergent Forms of Resistance* (2018), *Lexicon of the Mouth: Poetics and Politics of Voice and the Oral Imaginary* (2014), *Diary of an Imaginary Egyptian* (2012), *Acoustic Territories: Sound Culture and Everyday Life* (2010), and *Background Noise: Perspectives on Sound Art* (2015; 2006).

S U N D A Y 16.06.2019 18:00
R E H A B H A Z G U I *LIVE IMPROVISATION* PERFORMANCE AND CONVERSATION (LIBRARY)

Using the analog synthesizer and handmade audio devices, Rehab Hazgui explores the endless movement of sound, repetition and the use of silence as a third space on the boundary to navigate between different forms of listening. Through immersive live improvisation, Rehab interacts with her synthesizers, guiding their development and growth into pieces that unfold in the present moment.

R E H A B H A Z G U I is a multimedia artist, composer, and improviser of electronic music. Much of her work is informed by her deep adoration for sound, and her grounded relationship with the analog synthesizer, a tool she has applied herself to not only as a composer and player but also as a designer and builder. Rehab functions in-between community leadership & research with a core in the arts and in artistic methods.

ABOUT UNTRAINING THE EAR

She has been actively producing community-based initiatives to explore experimental electronics and DIWO (Do It With Others). For the past six years, she has been interested in learning opportunities related to facilitation, organizational and participatory practices of engaging in one's community and the different economies involved. Her collaborative activities with the local community involved her as a founder of El Fabrika, a Tunisian platform for experimental arts, alternative design, research, and activism. Her artwork interests, which are located in the cross section of art-technology-science, include practice-based investigations into a combination of technology, biology, experimental electronics and philosophical questions concerning technological manipulation of living matter. The research engages with the fields of art & science, biotechnologies, electronics, and music technology in connection to art, humans, non-humans, and society. Additionally, to research work, the outcome of the research takes the form of process-based and participatory installations, programmed conceptual structures and workshops for adults and kids.

SUNDAY 16.06.2019 20:00
CHRISTINA WHEELER *EMERGE FROM THE TOTALITY OF BLACKNESS* PERFORMANCE AND CONVERSATION (GALLERY)

Emerge from the totality of blackness is a four-part tone-poem suite created to engender a space that reframes our experience of corporeality and the attendants' fear intrinsically enmeshed in the physical transformation from conception through birth. Devising new frameworks for re-experiencing our gestational history, these tone poems are sung with an extremely slow, elongated vocal technique with effects processing, so as to bring a subtlety to the poetic language which then allows the audience to experience the message of the music as much as a meditative invocation as that of a trans-portive, full-body experience. The seated audience experiences the work facing one another within a surround, multi-speaker sound system with video projections of imagined pre-visual imagery, enveloping the immersive so as to create the opportunity to revisit the original interior universe that everyone left without the means to negotiate the new, seeming solitariness of life.

CHRISTINA WHEELER is a composer, vocalist, multi-instrumental electronic musician, and multimedia artist whose sonic explorations have included forays in a myriad of styles and forms. She blends an amalgam of improvised electronic music from an array of sources: processed vocals, vocal loops, hand-triggered sampler, theremin, Q-chord, autoharp, and electric mbira. A graduate of Harvard-Radcliffe Colleges and Manhattan School of Music, she has performed and recorded with numerous artists, including Nicole Mitchell, Ryuichi Sakamoto, Chaka Khan, Vernon Reid, John Cale, Laraaji, Matana Roberts,

Abdou Mboup, HPrizm/Priest, Greg Tate, Satch Hoyt, Jamie Lidell, DJ Olive, Marc Ribot, Zeena Parkins, Murcof, John Carter, Fred Hopkins, and Andrea Parkins. Her featured work with David Byrne included international tours and television appearances on The Late Show with David Letterman, and PBS's Sessions at West 54th Street. MTV's AMP featured her music. She has also performed at New York's Lincoln Center and Berlin's Philharmonie. She has collaborated with choreographers Sally Silvers and Jodi Melnick. Recent recording collaborators include Fred P, Benjamin Brunn, Ripperton, and Shinedoe. Wheeler was an Artist in Residency at Harvestworks Media Arts Center, New York. Currently, she performs with the Art Ensemble of Chicago and appears on their double-album *We Are on the Edge* (Pi Recordings). Wheeler has two upcoming albums *Songs of S + D* and *Tres Es un Número Mágico*, and she is now composing work for the glass armonica.

We will rhetorically navigate through archives of Hearing represents the primary sense organ hearing happens involuntarily. Listening is a voluntary process that through training and experience produces culture.

Pauline Oliveros: *Deep Listening*, 2005

With UNTRAINING THE EAR: LISTENING SESSIONS we propose exercises to decipher sound beyond its contextual affiliation of geography, genre and valences of identity. It is an attempt to press II [pause] to the daily storm of sonic vibrations, and voice a call to examine and explore the auditory beyond the hearing and start to LISTEN.

Through a series of encounters, each involving a curated auditory experience on radio and in the form of a live performance we engage with the process of "ostranenie"³ (defamiliarization) to normative listening. Consequently, each session will be a conscious inquiry into how our listening is and has been shaped, constructed or altered through filters of society, politics, economics, cultures, narratives and their afferent mediums. The sessions become a collective exercise in which we ask artists, moderators, listeners, and ourselves – as an art and radio space – to (un)train and (re)train, (de)construct and (re)construct the process of normative hearing and give space for non-normative listening.

By commissioning new works and echoing rare archival body of works broadcasted on public radio and premiered in an art space, Deutschlandfunk Kultur becomes the "instant, immaterial and transportable exhibition space that suggests listening in-between radio frequencies, and lines of time and language. To contextualize how we listen to the world today we also need to replay the past of abounding sonic references. We will rhetorically navigate through archives of maverick composers in the attempt to re-index their contributions, to create other possible genealogies and narratives. The unfolding process of the series will allow us to navigate through, explore within – and reflect on various topics. We will touch upon the re-representation of the marginalized and suppressed sounds, voices and noises. We will champion her and their stories by amplifying nonlinear and "non-binary" "sonic" histories. We will question and challenge the power and politics of sound technologies, production aesthetics and the precepts/ presets within the global narratives. The sessions will allow us to re-represent and re-position musics from the world.

Our previous sessions included the works of Tara Transitory, Audrey Chen, Lucrecia Dalt and Regina DeMiguel, Dayang Yraola reviving the archives of Jose Maceda, Carlos Gutiérrez and Tatiana López, François

Bonnet and Charles Curtis and Carol Robinson performing the works of Eliane Radigue, Jessica Ekomané, and Pamela Z.

This project is a collaboration between SAVVY Contemporary, Deutschlandfunk Kultur and CTM Festival. Supported by Music Board Berlin.

MORE INFORMATION

savvy-contemporary.com

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S A V V Y Contemporary – The laboratory of form-ideas is an art space, discursive platform, place for good talks, foods and drinks – a space for conviviality. S A V V Y Contemporary situates itself at the threshold of notions of the West and non-West, to understand and deconstruct them. S A V V Y Contemporary has realized a kaleidoscope of art exhibitions, performances, film screenings, lectures, concerts, readings, talks, dances. S A V V Y Contemporary has established a participatory archive on German colonial history, a performance arts documentation centre, a library, a residency program, as well as educational projects with schools. The art space engages in its neighborhood's history and socio-political realities which are entangled with the reflections and discourses of the project.

S A V V Y Contemporary is Elena Agudio Antonia Alampi Jasmina Al-Qaisi Lynhan Balatbat-Helbock Bona Bell Marleen Boschen Federica Bueti Pia Chakraverti-Wuerthwein Olani Ewunnet Eirini Fountedaki Billy Fowo Raisa Galofre Monilola Ilupeju Ahmed Isamaldin Anna Jäger Kimani Joseph Laura Klöckner Cornelia Knoll Kelly Krugman Nathalie Mba Bikoro António Mendes Kamila Metwaly Wilson Mungai Arlette-Louise Ndakoze Bonaventure Soh Bejeng Ndikung Abhishek Nilamber Jeff Obiero Beya Othmani Elena Quintarelli Marleen Schröder Jörg-Peter Schulze Lema Sikod Lili Somogyi Jorinde Spletstößer Elsa Westreicher Ola Zieliriska

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