

## Abstracts

### **Ludwig Berger & Florian Fischer: ONLY DOGS WALK AS IF THEY KNOW WHERE THEY'RE GOING. Retracing an audio walk to the empty city center of Braunschweig (Audio Paper)**

Over the course of one year, we examined the marginalized places hidden in the city center of Braunschweig/Germany: abandoned shopping arcades, dusty apartment rooms, anonymous stairways, characterless parking lots, underground store rooms, empty backyards. As a duo of sound artist and theatre director, we were looking for how the spaces would articulate themselves and how to enhance their own character. After long term sound recording, interviewing locals and spending a lot of aimless time on site, a 'third entity' of our reciprocal perception of the places emerged. It was embodied in a text performed by Kristof van Boven and recorded with a dummy head on site. We wanted to create an audio walk that neither constructs the psychology of a character, nor entraps the participants in biographical nostalgia, nor claims the documentary establishment of 'truth'. Our aim was to open up a space where the participants could experience the dissolution of self-identity, an unbiased perception of spatial atmospheres and the appropriation of unoccupied or decaying territories through sound.

In our audio paper, we want to trace the process, results and responses of our audio walk with production notes, sound material, and verbal feedback from participants. Recomposed in this new form, we want to examine how an empty city center may be staged as utopia of a nonplace.

### **Anders Hultqvist and Stefan Östersjö: Invisible Sounds in a nested ecological space (2017)**

This audio paper is an exploration of the conceptual ideas for, and the sonic results of, a site-specific day-long installation/performance in the Gothenburg harbor presented at the Gothenburg Art Sound Festival in October 2016. The piece is titled Invisible Sounds, A 'stethoscope' towards sounds unheard, and its aim is to create a performative situation where the participating artists, as well as audience and by-passers, could explore the complexity of urban noise. An aeolian guitar, performed by Östersjö, is strung with fishing line, as a means to interact with sonorities afforded by the wind. Similarly, ground vibrations are captured with an accelerometer, solar-wind data was collected to generate electronic sound and a hydrophone recorded sonic material from the harbor. All these materials were mixed live and projected through speakers spread around the site to make visible some of environmental sounds that otherwise are largely unnoticed. The installation presents a widening of the performed space, such as defined by Denis Smalley. From three circles of performance space - Gestural space, Ensemble space, and Arena space –the project creates an expansion of these categories, originally created for the analysis of electroacoustic music performance in a concert space. With an Arena space set in an urban soundscape, and by making these 'invisible' sounds heard, the installation introduces what we would like to think of as a Nested Ecological Space. Or, more specifically in this setting: a nested ecological sound and performance space.

One of the exploratory targets of the installation was to highlight and make 'visible', or heard, this fourth conceptual circle of soundings in order to reveal "invisible mobility below the surface of a visual world" (Voegelin, 2014, p.3). Thereby, following Voegelin, we wish to challenge "its certain position, [and] to hear other possibilities that are probable too, but which, for reasons of ideology, power and coincidence do not take equal part in the production of knowledge, reality, value, and truth" (ibid, p.3).

The audio paper discusses the installation by revisiting its artistic materials but also through a multi-layered display of auto-ethnography, documentary materials and analysis.

## **Katt Hernandez: Skogen är bäst på bild (The Forest Looks Best in Pictures) (audio paper)**

Skogen är bäst på bild (The Forest Looks Best in Pictures) was composed in Autumn of 2016 for the Transistor Festival at the InterArt Center. The piece is based on interviews with people who live in Stockholm, asking about their experience as city dwellers, what they see each day, what they remember, wish for, look forward or back to in the city they call home. The piece selects from and sets their replies in counterpoint to sound-collage work, made of Stockholm field records, Buchla work and re-processing of the voices themselves. The participants were Sol Andersson, Bo Leth, Peter Jackson, Jan Nygård, Carina Månsson, Per "Piak" Kreuger and Marie Gavois.

The idea of making this piece was to create a view of Stockholm outside my own, by determining the structures and themes of the work entirely from their words. I asked participants how they identify as inhabitants of Stockholm, what they see in their daily environment, how they relate to changes in the city and what they miss from former times or wish would be built for the future. The interviews yielded an interesting spectrum of detailed and personal day-to-day observations, and broader comments about what each participant saw as the effects of gentrification, globalization or the impact of histories such as the tearing down of the Klara neighborhood or the ideals of the "folkhemmet".

In this audio paper I will discuss the process through which the piece was created, and touch upon the history of sound-text composition in Stockholm, as well as other works I was influenced by in this process, in order to discuss psycho-geography, sound-text work and psycho-sonic cartography.

## **Halla Steinunn Stefánsdóttir: H e (a) r**

An audio paper on H e (a) r, a soundscape connected to ecology, acoustics and embodiment; drawing on encounters and what happens in the connection. A fluctuation between hear-here-hér-her.

Created originally as a quadrophonic soundscape for Nordic Affect's concert at Nordic Music Days 2016 H e (a) r turns the spotlight toward the multi modal knowledge production of music and its links to the socio political sphere. The work also affirms that there is no 'neutral stand point' in this world (Denzin et al. 2006).

The work connects to my artistic research within the field of music at Lund University, Sweden. As a piece of art-led research, my doctoral project, currently titled HÉR\*! An Exploration of Artistic Agency, is a study of my practice as performer, composer and curator and a site where I can experiment with and explore these different roles.

H e (a) r has, since its premiere, been performed as an electronic piece in the concert 'Words and music' at the TRANSISTOR theatre festival in Sweden, as well as a sound installation at the Connect festival of contemporary music in Malmö, Sweden and Sound + Environment 2017 in Hull, UK. H e (a) r is in the audio paper presented in a brand new stereo version which is being further developed for release on the US label Sono Luminus in 2018.

Performers are Carina Ehrenholm, Angela Rawlings, Halla Steinunn Stefánsdóttir and Liv Kaastrup Vesterskov. Text score extracted from writings and digital works by Angela Rawlings (In Memory: Jökull\*\*, Jöklar\*\*\*) as well as by Pauline Oliveros, R. Murray Schafer, David Suzuki, Halla Steinunn Stefánsdóttir, Jez Riley French, Pheobe Riley Law, Bernhard Leitner, Heidi Fast, Robert Macfarlane and Roni Horn. H e (a) r was directed and composed by Halla Steinunn Stefánsdóttir and mixed by Kent Olofsson at Inter Arts Center in Malmö, Sweden.

\*hér is the Iceland word for here.

\*\*jökull is the Icelandic word for glacier.

\*\*\*the piece Jöklar houses fifteen names of Icelandic glaciers, and the word play transforms each glacial name in such a way that mimics the ecosystem shift due to climate change.

## References

Denzin, Norman K., Yvonna S. Lincoln & Michael D. Giardina (2006). Disciplining Qualitative Research. In *International Journal of Qualitative Studies in Education*, 19(6), 769–782.

Voegelin, S. (2004). *Sonic Possible Worlds*, New York: Bloomsbury Academic

Kevin Logan: *How to (Re) Do(o) Things with Sounds: Post-Human, Post-Production, Post-Truth (Redux)*.

This experimental audio / video paper combination was conceived to augment and amplify the performative presentation that I gave at the Sound Art Matters conference, Aarhus, Denmark. As a provocation, the presentation employed hybridised modes of interrogation, including; performed sound producing gestures, smartphone voice activated interaction, and the participation of conference attendees in a ‘pencil snapping’ event in response to my delivered text.

The performance video is accompanied by a shorter audio piece entitled, *The Sounding of Plastic and Paper: Instances of a Deed-Oriented Ontology of the Sonic*. These works are intended to complement each other; however, they may be experienced independently.

The playful meta-narrative format seeks to articulate a discourse of sonic materiality, via iteration and (re)iteration. This speculative procedure is in line with my examination of a ‘doing-thinking’ of sonic agency; and, as such it is reliant on the mediatory act as both a non-representational investigation and an outcome.

This mash-up of content taken from my conference presentation has been interweaved with re-purposed material, to further engage aspects of performative mediation. These create what might be called a collapsed lecture (Williamson 2010). It is in this respect that this contribution pursues the dictum that, “[t]he theatre of repetition is opposed to the theatre of representation” (Deleuze 1994/2004:p12).