Sonic Saturday

LAND OBERÖSTERREICH   KULTUR

Symposium Different Places

‚From broadcasting to transmitting to processing.
A symposium at Anton Bruckner University celebrating
30 years of Ö1 Kunstradio.`

09.09.2017
__ 14:00 – 19:00
Studiobühne __ ABPU

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admission free

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organised by Volkmar Klien and
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Ö1 CLUB

Different Places
From broadcasting to transmitting to processing
A symposium at Anton Bruckner University celebrating
30 years of Ö1 Kunstradio

As it did last year, on September 9th this year the Anton Bruckner University will join forces with the Ars Electronica Festival and Ö1 Kunstradio in organizing the Sonic Saturday symposium. On September 10th, Kunstradio will also celebrate its 30th anniversary with a live broadcast as part of the Ö1 Kunstsonntag from Ars Electronica's big concert night at POSTCITY.

Ö1 Kunstradio was founded in 1987 by the art critic, curator and journalist Heidi Grundmann as a weekly program on Österreich 1, the cultural channel of Austrian state radio, ORF. Conceived as a space for radio art, almost from its beginnings this weekly program became much more than just that: one of its main functions became that of serving as a point of access for artists to both the means of production and transmission of ORF and the international exchange and cooperation infrastructure of national public radio worldwide (mainly through the Ars Acustica group at the European Broadcasting Union—EBU).

In 1995 a group of artists created KUNSTRADIO ON LINE (http://kunst-radio.at) as a means for announcing and archiving the weekly program as well as an another place for radio art. In 1996 KUNSTRADIO ON LINE began streaming not only the projects scheduled for the weekly program slot but also the occasionally rather extensive, potentially even perpetual on-line elements of innovative networked radio-art projects, which soon started to be referred to as "on air—on line—on site". From the early 90s, artists made use of KUNSTRADIO's infrastructure to produce innovative, networked radio art projects, modeled—among others—on telecommunications projects from the turn of the 80s such as *The World in 24 Hours* conceived by Robert Adrian for Ars Electronica 82, Linz.

Kunstradio and the Ars Electronica festival share a long common history. Building directly on *The World in 24 Hours*, the *Horizontal Radio* project, for example, realized at the Ars Electronica festival 1995, aimed at extending the radio space from the strictly hierarchical to collaborative, process-based networks.
The last 30 years have seen fundamental changes in media technologies with repercussions that are tangible in all aspects of life. With the advent and later ubiquity of network technologies we now view the concepts and artistic projects by the pioneers in media art from a rather different perspective.

Celebrating 30 years of Ö1 Kunstradio, in practice as well theory our symposium attempts to get individual contemporary positions to resonate with some of the milestone projects of Kunstradio's longstanding history. How do these historic forms resonate in today's media, social and radio spaces? Which of these ideas—futuristic, dystopian or utopian—are still relevant to artistic or theoretical approaches today?

The conference *Different Places* will be streamed live and documented by Usmaradio, the radio station of the University of San Marino.
http://www.usmaradio.org/

Elisabeth Zimmermann, Volkmar Klien

Session 1 (14:00 – 16:00, chair: Volkmar Klien)

14:00 – 14:15	**Opening** – Thomas Kerbl (Vice-Rector Anton Bruckner University)
14:15 – 14:30	Felix Stalder **The delirium and hang-over of networks**
14:30 – 14:45	Heidi Grundmann **How it all started and where it got us**
14:45 – 15:00	Sabine Breitsameter **From transmitting to processing – Networked radio art**
15:00 – 15:15	Anna Friz **Radio That Listens**
15:15 – 16:00	panel discussion
16:00 – 16:45	**The CMS Computer Music Studio @ Anton Bruckner University** A guided tour and short demo with Andreas Weixler and Se-Lien Chuang

Session 2 (17:00 – 19:00, chair: Elisabeth Zimmermann)

17:00 – 17:15	Daniel Gilfillan **Networks of Performance: Radio, Intermediality, and the Unhousing of Knowledge**
17:15 – 17:30	Nathalie Singer **The History of Tomorrow – Radio Art between Big Data and FM-Revival**
17:30 – 17:45	Seth Cluett **Geo-local sound, Transmission, and the Urban-Rural Divide**
17:45 – 18:00	Andres Bosshard **radar-radio. permanent sound gardens as local space/time generators and listening interventions in public spaces.**

Andres Bosshard (artist, CH)

radar-radio

from Hall im Tirol to the echo of the moon in Salzburg to downtown Aarhus:

permanent sound gardens as local space/time generators and listening interventions in public spaces.

Short overview of the highlights of Kunstradio projects I have been part of since 1994, which led to my actual project sonicArk. I understand listening as genuine generative process, which we do together and which has a strong potential to create public spaces. How can we achieve a new sound quality for all everyday spaces we are living in?

Biography:
Andres Bosshard is an independent musician/soundartist since 1980. He studied musicology and art history at the university of Zurich. He toured with „Nachtluft" over 15 years in Europe and Japan. He worked and researched in India and Pakistan, and he is since 2005 a lecturer at the University for the Arts in Zurich. Since 1987 he created a series of outdoor projects such us telefonia, klangturm expo 02, klanghimmel MQ in Vienna and he curates permanent sound gardens in Switzerland and Germany. He has been a permanent member of Kunstradio since 1993.

Sabine Breitsameter (Hochschule Darmstadt, GER)

From transmitting to processing - Networked radio art

Abstract:
Yet in the early times of radio there were thinkers and makers who considered it a social and political necessity as well as a worthwhile technical and artistic challenge to explore and implement a "radio", allowing participation and interactivity. – The advent of digital networks gave these ideas, at least within the artworld, a substantial push, and clarified: Opening up radio to concepts of involving and networking the listeners

can be much more than trendy add-ons, because changing the relationship between the apparatus and its audience reformulates fundamentally social experiences, artistic formats and aesthetic acquisition.

Biography:
Sabine Breitsameter is an experimental radio author, director and dramaturgue since the 1980s. Since 2006 she is Professor for Sound and Mediaculture at Darmstadt UAS, focussing on participatory media cultures as well as on audio and media environments (e.g. 3D audio, Fulldome). 2004-2006 she helmed "Radio_Copernicus", a temporary German-Polish Art Radio. She directed numerous international festivals and symposia (e.g. at Documenta, ZKM, Academy of Arts Berlin) and worked with German, European, Indian, North and South American radio stations.

Seth Cluett (Stevens Institute of Technology, NJ, USA)

Geo-local sound, Transmission, and the Urban-Rural Divide

Abstract:
Produced for the Vienna Festival in 1990, Bill Fontana's Landscape Soundings, alongside early telephone-line site-translations by Maryanne Amacher and Kieth Sonnier form a foundational typography of sound works that highlight the exchange of situated soundscapes using broadcast and communication technologies. I will discuss my recent creative work with hybrid and asymmetrical loudspeaker arrays as well as my current experiments at Nokia Bell Labs around sound and geo-location enabled by transmission technologies. I will put pressure not only on the acoustic ecological conceptual frame that resonates between Fontana's work and my own, but broader critical issues that direct translation as well as spatial and temporal displacement causes where our work and approach diverges.

Biography:
American artist and composer Seth Cluett explores everyday actions at extreme magnification, examines minutae by amplifying impossible tasks, and explores the working of memory in forms that rethink the role of the senses in an increasingly technologized society. Creating

work ranging from photography and drawing to installation, concert music, and critical writing, his "subtle...seductive, immersive" (Artforum) sound work has been characterized as "rigorously focused and full of detail" (e/i) and "dramatic, powerful, and at one with nature" (The Wire). The recipient of grants from Foundation for Contemporary Arts Emergency Fund and Meet the Composer, his work has been presented internationally at venues such as The Whitney Museum, MoMA/PS1, Cafe Oto, GRM, and STEIM and is documented on Line, Sedimental, Notice, and Winds Measure recordings. Cluett is Artist-in-Residence at Nokia Bell Labs and holds a joint-appointment in Visual Arts and Music & Technology at the Stevens Institute of Technology in Hoboken, NJ.

Anna Friz (University of California Santa Cruz, USA)

Radio That Listens

Abstract:
Sound and disciplines of listening are ways of knowing through experience and place-based context. How can radio listen, how can places be enacted in the slippery ambiguity of extra-sensory radiophonic space, and thus enable the formation, agency, and transmission of independent listening cultures and social sound? Examples from the Kunstradio archive reveal thirty years of artists' engagement with radio that listens, dynamically as well as self-reflexively; from the pre- and post-histories of transmission, to personal perceptions both multiple and missing, to political volatility and to durational excess, to electro-magnetic fields and the spaces between the channels.

Biography:
Since 1998 Anna Friz has created new audio art and radiophonic works where radio is often the source, subject, and medium of the work. Her compositions for theatre, dance, film, installation, and solo performance reflect upon public media culture, political landscapes and infrastructure, time perception, and speculative fiction. Anna holds a Ph.D. from York University, Toronto and is Assistant Professor in the Film and Digital Media Department of University of California, Santa Cruz. http://nicelittlestatic.com

Daniel Gilfillan (Arizona State University, USA)

Networks of Performance: Radio, Intermediality, and the Unhousing of Knowledge

Abstract:
This talk explores three works from the history of Austrian Kunstradio (Landscape Soundings, Horizontal Radio, and Sound Drifting) to help understand the relationships between sound, performance, and networked space. It uses Michel de Certeau's ideas about city spaces, and the performance studies work of Diana Taylor to examine how the intermediality inherent to sound functions across various sites of performance (live, on line, on air) to archive knowledge within the gestural repertoire of the physical body performing and unhouse it altogether along the multichannel aurality that arises as performance traverses the spatial divides between the materiality of form and the ephemerality of transmission.

Biography:
Daniel Gilfillan is Associate Professor of German Studies, Senior Sustainability Scholar in the Julie Ann Wrigley Global Institute of Sustainability, and Affiliate Faculty in English, Film/Media Studies, and Jewish Studies at Arizona State University. He has published widely on German and Austrian sound art and the history of the radio as an experimental art medium (Pieces of Sound: German Experimental Radio, Minnesota, 2009). He is currently working on a new book Sound in the Anthropocene: Sustainability and the Art of Sound.

Heidi Grundmann (founder of Ö1 Kunstradio – Radiokunst, AUT)

How it all started and where it got us

Abstract:
In September 1976 I had the opportunity to develop a monthly radio broadcast on international contemporary visual arts titled Kunst Heute for Österreich 1, the cultural channel of the Austrian National Radio and TV, ORF. In December 1977 Kunst Heute started a slot with „Kunst zum Hören"(Art to Listen To). In the mid 1980ies, Kunst Heute became a

weekly broadcast. In December 1987, me and my radio slot were moved to the Department of Literature and Hörspiel: that was the end of my reporting on International visual and any other arts: luckily I had lots of cassettes with radio and sound art pieces mostly by international visual and media artists...

But „Kunstradio – Radiokunst" as my new weekly program slot was called, had also access to the state of the arts Studio RP4, where radio drama was and is produced. RP4 and some of the engineers who run it became friends of „Kunstradio" and specialists in all kind of radio art. To me, the time span 1988 – 2000 became the most exciting period of radio art and the main reason for that I have not even mentioned yet: in the early 1990s artists started to experiment with networked distributed live projects using the lines and networks of the regional broadcasting stations along with the National Radio and TV and/or new digital lines especially installed by the Austrian Post, which had become a friend of Kunstradio through the realisation of Fontanas projects „Sonic Projections From Schlossberg Graz" and, of course, „Landscape Soundings"....

Biography:
Born in Innsbruck, lives in Vienna.
Heidi Grundmann is a lecturer, curator, and consultant in the field of new media with a special focus on radio and communication arts. In 1987, she founded the radio program "Kunstradio – Radiokunst" on ORF, the Austrian National Radio. She has curated international conferences, events, and exhibtions and has been involved in many innovative radio art projects like Horizontal (1995), Sound Drifting (1999), Re-Inventing Radio (2004). She was a member of the Berlin DAAD jury for music and the Austrian federal jury for visual arts and acted as coordinator of „Ars Acustica", the EBU (European Broadcasting Union) working group on radio art. She has received several awards for her work, e.g. the Reischek Ring (1998) and the Werkstadt Graz Prize 2000. She has edited several publications, including Art+Telecommunication (1984), The Geometry of Silence (1991), On the Air (1993), ZEITGLEICH (1994), Sound Drifting (2000) and in 2008 she co-edited Re-Inventing Radio – Aspects of Radio as Art. http://kunstradio.at

Nathalie Singer (Bauhaus Universität Weimar, GER)

The History of Tomorrow – Radio Art between Big Data and FM-Revival

„In an interactive world, where everything is about efficiency, the radio is the antipode of the internet. No choice to be made, no research possible, it's something that is imposed on you. It's this principle that nonetheless seduced me, that of a media, made by humans for humans, that allows you to just let yourself go. In a certain measure, not having to choose has become a luxury.“ (the creators of radiooooo.com)

The digital revolution and its databases and networked distribution systems have led to entirely new forms of disposition of (audio) material, its development and use, which has also led to the slow opening of previously inaccessible broadcasting archives: online platforms and algorithmic methods of sound sorting have open up completely new ways of access and allowed new media-artistic formats.
At the same time, radio is once again experiencing a revival in the arts scene, exploring the radio space as a social space of dynamic, political and electromagnetic interaction and conquering the FM waves that are about to be switched off. The Radio of the future in the tension field between formatting, automation and FM nostalgia will undergo a multi-perspective viewing.

Biography:
Nathalie Singer, Professor for Experimental Radio at the Bauhaus University, Weimar. She studied Musicology, Communication Science and Psychology at the Universities of Berlin and Paris and took classes of electro-acoustic composition at the GRM in Paris. Since 1995 she worked as writer, director and producer for German and French public radio stations, worked from 2002 to 2007 as editor at the Radio Drama and Documentary Department of Deutschlandradio Kultur. In 2004 she introduced the new mini radio drama format WURFSENDUNG into the program, for which she was awarded the Radio Journal Broadcaster's Prize in 2005. Since 2008 she is developing two different archives for Radio Art with the goal of an artistic-curatorial archive work. With her professorship, she is part of the SNF-Sinergia project Radiophonic Cultures.

Felix Stalder (Zürcher Hochschule der Künste, CH)

The delirium and hang-over of networks

Abstract:
Since the late 1960s the vision of the network, emerging form horizontal and voluntary cooperation, has inspired a powerful strand of Utopian thinking. To overcome the limitation of scale and locale, technological means of communication have played an important role. Radio, with its own history of Utopian visions, provided for a long time the most practical means for experimenting with this new social form and its cultural potential.
During the 1990s, however, it was overtaken the Internet as a new and vastly more powerful infrastructure to realize this vision and the network became the dominant morphology of society, as Manuel Castells claimed already in the mid 1990s.
Today, the Utopian potential of horizontal, distributed and voluntary cooperation is still not fully spent, as a new wave of blockchain-inspired techno-social experiments indicate, but the excitement of the 1990s and early 2000s has morphed into a collective hang-over as the Dystopian aspects of networking – realized within the framework of surveillance capitalism and the security state – have come to dominate.

Biography:
Felix Stalder is a professor for Digital Culture at the Zurich University of the Arts, a senior researcher at the World Information Institute in Vienna and a moderator of <nettime>. His work focuses on the intersection of cultural, political and technological dynamics, in particular on new modes of commons-based production, control society, copyright and transformation of subjectivity. Among his recent publications are "Digital Solidarity" (PML & Mute 2014) and "Kultur der Digitalität" (Suhrkamp 2016, trans. "The Digital Condition" Polity Press, 2017).
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