

Lina Džuverović

**Art + Sound = Solidarity and Resistance?
An Intersectional Exploration of Sound-
based Practices in Contemporary Art**

This presentation revisits the paper 'The Love Affair between the Museum and the Arts of Sound - But Will It Last?' authored in 2006, to examine shifting relations between sound-based practices and various sites of contemporary art, twelve years on. Does sound as a medium, with its potential to eschew the object and its intrinsic collaborative properties, open up possibilities for solidarity and collectivity, and a space to resist the increasingly individualised, privatised and atomised realm of contemporary art? If so, what forms of resistance do we see, by whom and where? How are different sites of contemporary art engaging with such practices?

Dr Lina Džuverović is a UK based curator and academic, currently affiliated with the University of Reading. She is the founding director of Electra, an arts organisation in London. Previously she was Artistic Director at London's Calvert 22 Foundation (2011-2013) and has held curatorial roles at Momentum, the Nordic Biennial of Contemporary Art (2009), ICA London (2003), and the Lux Centre (1997-2000).

Her Noise: the making of

UK, 59 mn, 2007

"Her Noise" was an exhibition which took place at South London Gallery in 2005 with satellite events at Tate Modern and the Goethe-Institute, London, UK. "Her Noise" gathered international artists who use sound to investigate social relations, inspire action or uncover hidden soundscapes. The exhibition included new works by Kim Gordon & Jutta Koether, Hayley Newman, Kaffe Matthews, Christina Kubisch, Emma Hedditch, and Marina Rosenfeld. A parallel ambition of the project was to investigate music and sound histories in relation to gender and the curators set out to create a lasting resource in this field through building an archive of materials (hernoise.org).

This documentary video includes footage from the "Her Noise" exhibition and live events, live performance footage and over 20 interviews with artists involved with the project. It features interviews with Lina Džuverović and Anne Hilde Neset (Her Noise curators), Diamanda Galas, Kim Gordon, Kevin Blechdom, Christina Kubisch, Kaffe Matthews, Jutta Koether, Thurston Moore, Kembra Pfahler, Chicks on Speed, Lydia Lunch, Peaches, and Emma Hedditch, live performance footage of Spider And The Webs, Partyline, Christina Carter, Heather Leigh Murray, and Ana da Silva.

The workshop will be followed by a reception in the Galerie, level -2, to which the audience is also invited.



SOUND + ART = SOUND ART?

Saturday, June 23, 2:00 - 6:00

Ircam, Stravinsky Room

A part of the festival ManiFeste-2018,
in connection with the exhibition "Coder le monde" at the Centre Pompidou.

With **Gascia Ouzounian**, University of Oxford; **Christophe Kihm**, Geneva School of Art and Design; **Lina Džuverović**, University of Reading.

Organized by **Annelies Fryberger** (LabEx CAP postdoctoral fellow at IRCAM, Analysis of Musical Practices Team).

With support from the LabEx CAP (Création, Arts, Patrimoines), the CRAL (EHESS) and Electra Productions.



ELECTRA

A workshop on an enigmatic art form

Sound art is a hybrid and interdisciplinary creative form which poses fascinating questions about the use of museum and public space, the status of the composer and/or performer, and the very nature of an artistic or musical work. This art form is situated somewhere between the visual arts and contemporary and/or electronic music, between object and performance, without having a specific place of its own.

In the proliferation of questions posed by this form of artistic expression, this workshop will address the following: Gascia Ouzounian (Oxford) will take us outside the museum to look at the history and politics of sound and noise mapping in urban contexts, with a focus on community-based and participatory sound art projects. Christophe Kihm (Geneva School of Art and Design) will provide a critical look at the genealogy of the sound art genre, with a return to the early 1980s and two exhibits: "Für Augen und Öhren" and "Écouter par les yeux".

A screening of *Her Noise: The Making Of*, on organizing a sound art exhibit at the South London Gallery in 2005, will provide context for a talk by Lina Dzuverović (co-curator of the "Her Noise" exhibition), where she will examine the shifting relations between sound-based practices and various sites of contemporary art.

Annelies Fryberger

This workshop is organized with support from the Labex CAP (Création, Arts, Patrimoines), the CRAL (EHESS), and Electra Productions (London), and is a space for reflection in the context of the ManiFeste festival and the Forum Vertigo 2018 at IRCAM, presenting works by Natasha Barrett, Daniele Ghisi, and Ryoji Ikeda.

Simultaneous translation into English will be provided.

BIOGRAPHIES AND ABSTRACTS

Gascia Ouzounian

Acoustic Cartography: Mapping Sound and Noise

This talk explores the history and politics of sound mapping and noise mapping in urban contexts. It investigates sound mapping projects whose concerns range acoustic ecology to urban sensorial history, and it considers the role of mapping in recent sound art, focusing on participatory and community-based art projects. It further examines recent innovations in noise mapping, including participatory noise mapping apps and automatic noise monitoring systems. Whereas sound mapping projects typically aim to engage urban communities and publics in issues of soundscape and acoustic ecology, noise maps can be seen to enact new forms of 'acoustic power', determining how acoustic environments are regulated, legislated and controlled.

Gascia Ouzounian is Associate Professor of Music at the University of Oxford. Her writing on experimental music and sound art appears in numerous journals of contemporary music, visual art, architecture and philosophy. She co-directs *Recomposing the City*, a research group which brings together sound artists, architects and planners in investigating approaches to sound in urban environments. She is artistic director of *Optophono*, a label that publishes interactive music and sound art.

Christophe Kihm

Field Listening

This presentation will take us back to the early 1980s, in order to look at two contrasting exhibits: "Für Augen und Öhren" and "Écouter par les yeux". The first dealt with the relationship between music and the visual arts in the 20th century, while the second took up the "material of sound" in the arts. For our purposes here, we will look closely at an image provided by René Block, which was published in the *Écouter par les yeux* catalogue, and which was intended to map the "relations between visual arts and music." A second document from the early 1980s deserves our attention: Max Neuhaus' artist's statement from the catalogue of an exhibit of his works at the Paris Modern Art Museum, which gives a practical line for working with sound in the arts. We will aim to clarify what this detached approach to music implies and how, by looking at other histories (that of science, in particular), we might derive certain aspects of the practices associated with what we call "sound art."

Christophe Kihm is professor at the Geneva School of Art and Design.