

international  
conference  
24th - 26th  
June 22

# I AM NOT SITTING IN A ROOM

urban, political and  
social resonances

eine Veranstaltung des Experimentellen Radio an der Bauhaus-Universität Weimar

## INVITATION

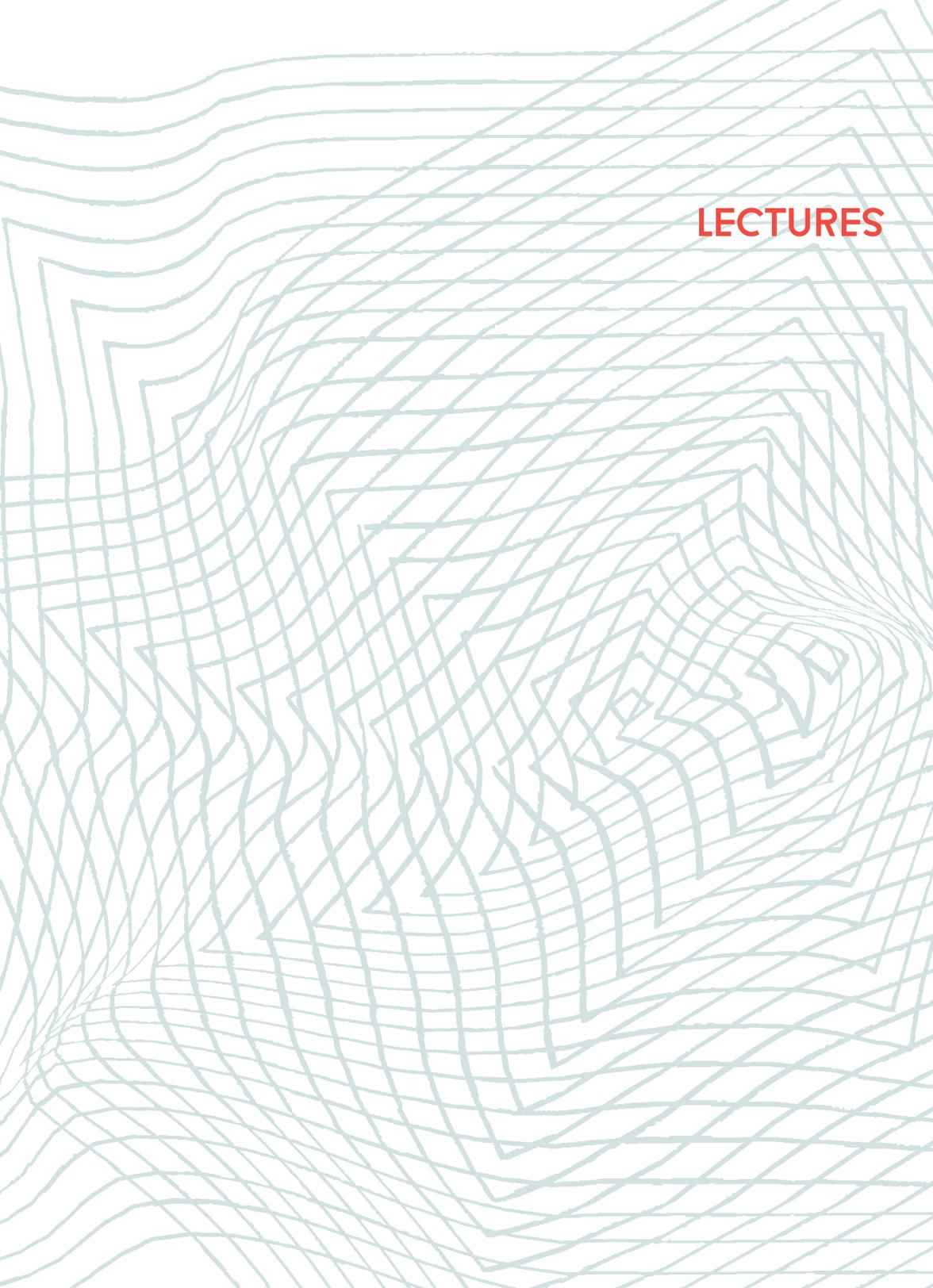
# HOW WOULD OUR ENVIRONMENT CHANGE IF WE DESIGNED IT WITH OUR EARS?

**PROF. NATHALIE SINGER (SHE/HER)**

Prehistoric caves are most famous for their wall paintings but recently researchers began to examine them in terms of their acoustics. They found a direct connection between the sound characteristics of the caves and the pictorial worlds: Cave drawings mark zones that reflect sound especially well. Apparently, our ancestors used the dark caves for their first physical resonance experiences.

What other discoveries would we make, what insights would we gain, if listening became the starting point to our questions and explorations? Would we understand global problems differently? What would future cities look like if they were thought, designed, and shaped acoustically? How would politics change? Could listening even enable political resistance? How can we communicate with non-human species by listening?

How can we give them a voice? And is there such thing as sonic memory? In eleven lectures and four workshops the international conference "I am not sitting in a room - urban, political and social resonances" invites you to interdisciplinary reflection and practical exploration of these questions. Starting from the ambiguous concept of resonance, urban, social, and political resonance spaces will be explored. The concept of resonance will be considered as a physical and physiological model, but also as a metaphor for invisible connections, thinking spaces and social processes.



# LECTURES

24.6.22  
10:00 am, *Audimax*  
Steubenstraße 6



# KEYNOTE

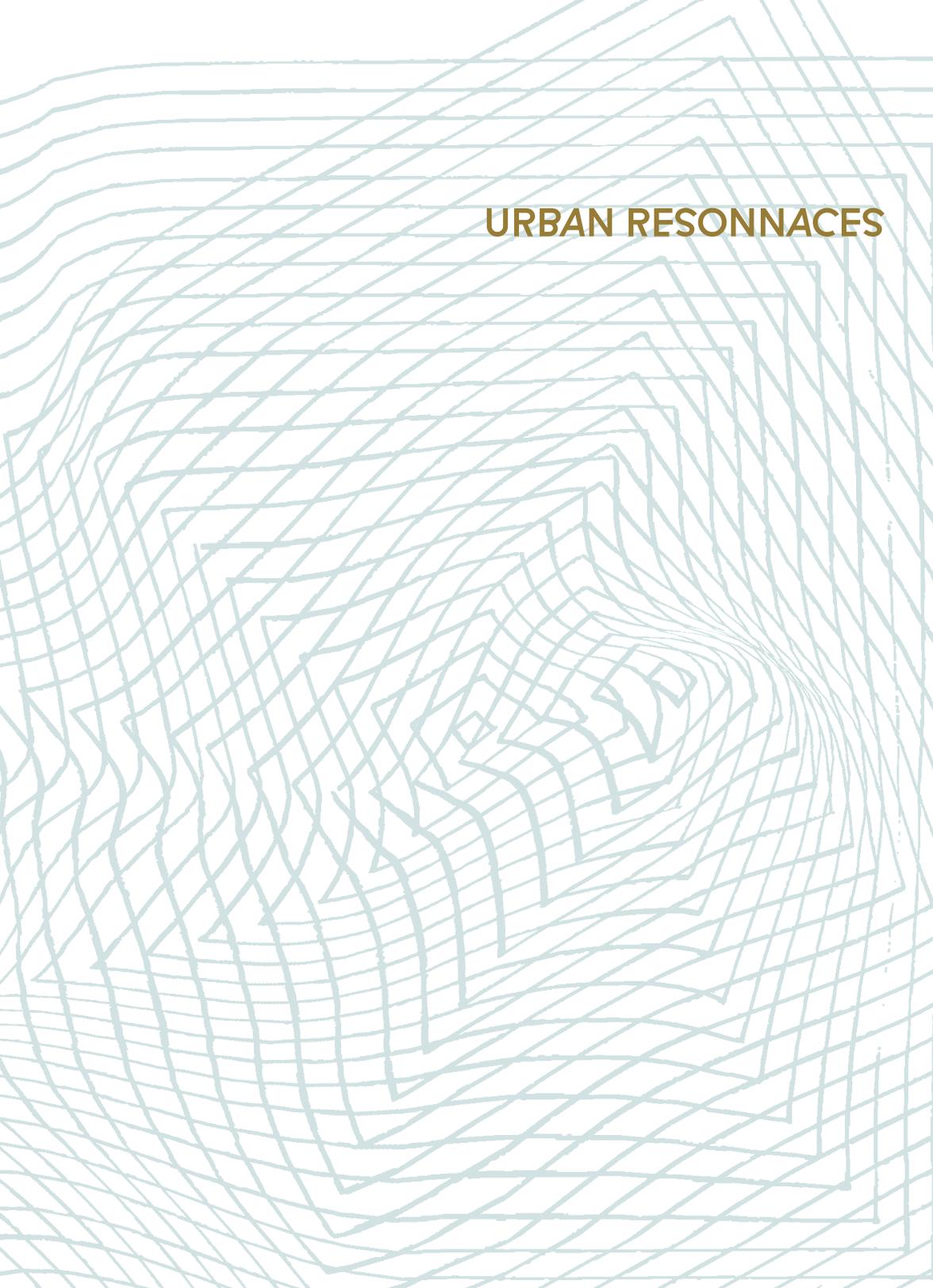
## DESIGNING POSSIBLE WORLDS FROM SOUND'S TRANSVERSALITY

**PROF. DR. SALOMÉ VOEGELIN (SHE/HER)**

In a time when billionaires compete to reach other planets to escape medical, climate and resource emergencies, sound invites us to perceive invisible possibilities and imagine inaudible impossibilities to design another world.

In her keynote Salomé Voegelin proposes that the relational capacity of sound offers new ways of engaging the compound "wicked" problems of this planet and enables its redesign. Through sound's transversality and with feminist and ecolonial sensibility, we generate fuzzy geographies of connected and plural knowledges, people and things that trouble disciplinary and boundary lines, and live in the disruption as their own home is made from sound.

Salomé Voegelin is a Professor of Sound at the London College of Communication, UAL, and represents the Professorship Sound Studies at the University of the Arts Braunschweig. She works with the transversal potential of sound: listening at once to literature, art, music, and history as well as to science and social science, to hear a hybrid field. She writes essays and textscores for performance and publication. Books include "Sonic Possible Worlds" (2014/21), "The Political Possibility of Sound" (2018) and "Listening to Noise and Silence" (2010).



# URBAN RESONANCES

24.6.22  
11:10 am, *Audimax*  
Steubenstraße 6



# MADAM BANAM'S SONIC COMMUNICATION WITH NON-LIVING BEINGS

*ECHOED BY OUR RADIO-THEORY OF QUANTUM TIME FIELD*

## ANDRES BOSSHARD (HE/HIM)

Based on the intercultural tradition of creative misunderstandings, Andres Bosshard practices artistic re-generation of knowledge, insights, and pleasures by independent, trust-worthy scholars: An intercultural, contemporary, and poly-historical dispute between Madam Banam, Figure A and Jack Hammer.

We will learn how Madam Banam teaches Figure A to shout against reverberant walls, and how we encourage ourselves to wear headphones and listen to the echoes at Esch, the steel factory city in Luxembourg, where we are invited to explore the fading thunders of Belval. Subjects like Negotiation Noise, the acoustic argument in architecture, as well as practitioner's knowledge and public involvement in the acoustic environment will be discussed.

Andres Bosshard is an independent sound artist. He works with architects and landscape planners, advises noise control experts, publishes on sound art, and taught at the Zurich University of the Arts in the Department of Art and Media. Bosshard collaborates with the Klanghaus Toggenburg by Marcel Meili which is now under construction by Astrid Stauffer. He created the sound project "sonicArk" (2017), the sound of Aarhus, for the European Capital of Culture and won the "Swiss Music Prize" for Sound Architecture (2017).

24.6.22  
11:50 am, *Audimax*  
Steubenstraße 6



# URBAN SOUND DESIGN AS A COLLABORATIVE EFFORT

**DR. THOMAS KUSITZKY (HE/HIM)**

The sound of the city is a relevant aspect of our daily life experience. It serves our orientation, our well-being, and our cultural and social cohesion. But the sound of our cities is too often influenced by chance. Admittedly, this can occasionally lead to a good result. But in too many cases what we hear contradicts what we strive for in good urban living. A conscious urban sound design is therefore essential. How can this design practice be established? Thomas Kusitzky aims to explain and justify the thesis that urban sound design requires a joint effort by an entire network of stakeholders with different areas of expertise and competencies.

Thomas Kusitzky is an urban sound researcher and designer. Going far beyond the topic of pure noise abatement, he examines how the sound of the city, understood as a positive and relevant aspect of our daily life and experience, can be designed. He researched and taught at the Berlin University of the Arts and at the Zurich University of the Arts. Kusitzky did his doctorate "Stadt-klanggestaltung: Konditionen einer neuen Entwurfs-, Planungs- und Entwicklungspraxis"(2021) at the Bauhaus University in Weimar.



# SOUND ARCHITECTURE

*SOUND THROUGH SPACE, SPACE THROUGH SOUND*

## DR. PROF. TERESA CARRASCO (SHE/HER)

When we talk about Sound Architecture today, we mostly refer to artistic works that are based on the concept of sound spaces.

In Sound Architecture the creative process focuses on the investigation, perception, and development of sound qualities in one or more architectural spaces. The creative process addresses the characteristics of spaces, intervenes in, and transforms them through sound. At the same time, we can define the creation of Sound Architecture as the composition of sound experience based on the perception of sound in space. Teresa Carrasco will present various artistic strategies of spatial sound composition, including a sound installation created in collaboration by students from Bern and Weimar during the summer semester 2022, which will also be exhibited during the conference.

Teresa Carrasco is a Professor at the Bern University of Arts and leads the Sound Arts study program. She studied piano, music theory, music pedagogy and graduated with a Master in Digital Arts at the Pompeu Fabra University in Barcelona. Furthermore, she studied Media Art at the University of Arts and Design in Karlsruhe and Composition at the electronic studio of the Music Academy in Basel. She received her PhD in Composition from the University of Birmingham. After teaching electronic composition at the Music Academy in Freiburg she worked as an artistic employee for electro-acoustic music at the Bauhaus University Weimar.



**POLITICAL RESONANCES**

24.6.22  
2:30 pm, *Audimax*  
Steubenstraße 6

# LISTENING FOR MIGRANT JUSTICE AT A PEOPLE'S TRIBUNAL

**PROF. DR. LEAH BASSEL (SHE/HER)**

International people's tribunals date back to post World War II era, starting in the 1960s, with the Russell Tribunals on Vietnam and Latin America. Leah Bassel's presentation explores one such initiative: the Permanent Peoples' Tribunal (PPT) hearing, "The Hostile Environment on Trial", which took place in London, United Kingdom in 2018. How does a people's tribunal with no legal enforcement powers act as a form of resistance to the UK's Hostile Environment policy? She argues that a politics of listening acts as the bridge between a gathering designated as a tribunal to put the Hostile Environment on trial and the acts of resistance that can become possible. Through this tribunal process, campaigns and activism can be transformed to connect with other struggles that reinforce as they re-configure migrant justice.

Leah Bassel is a Professor of Sociology at the University of Roehampton, UK. Her research interests include the political sociology of migration, intersectionality, and citizenship. Before pursuing an academic career, Bassel was an emergency outreach worker in Paris where she provided humanitarian assistance to asylum seekers and created a circus camp project for refugee youth. Her books include "The Politics of Listening: Possibilities and Challenges for Democratic Life" (2017), and "Minority Women and Austerity: Survival and Resistance in France and Britain" co-authored with Akwugo Emejulu (2017).

24.6.22  
3:10 pm, *Audimax*  
Steubenstraße 6



# ARTISTIC PRACTICE ON THE SOUNDSCAPES OF PALESTINE THROUGH POLITICS OF LISTENING

**LEFTERIS KRYSALIS (HE/HIM)**

Lefteris Krysalis is a radio and sound artist as well as a freelance researcher. He completed his bachelor's degree in Art History and Theory at the Athens School of Fine Arts and his M.F.A in Media Arts and Design at the Bauhaus University Weimar in the chairs of Experimental Radio and Studio of Electroacoustic Music. He was a DAAD scholarship holder and guest teacher at the Bauhaus University Weimar. Currently he is the project coordinator of the Radio Art Residency Weimar.

What artistic and social practices could Politics of Listening encompass? How do we approach soundscapes through Politics of Listening? Could it be a way to listen to our sonic environment from a different ear-view and make audible unheard narrations? What narrations do we find in the soundscapes of borders? Lefteris Krysalis will address these questions by using his research and snippets from his sound installation "Soundscapes from Ramallah, Palestine". Field recordings and voices of people who live or once lived in the area, soundscapes of the night, the border and resonances of the past will be examined to broaden the discussion.

24.6.22  
4:00 pm, Audimax  
Steubenstraße 6



# RESONANCE IN A FRAGMENTED CITY?

*FROM A CRITIC OF PARADIGM TO PROJECTS OF COMMUNITY REBUILDING*

**PROF. DR. FRANK ECKARDT (HE/HIM)**

Cities offer individual resonance space, which, however, is shaped very differently depending on the social situation of the individual. In Germany, growing segregation of various residential and living situations led to the fact that social ruptures have cemented themselves as fragmentation of housing and resonance spaces. The main thesis is that the ecological upgrading of neighborhoods will continue to do so. Apparently, "green gentrification" is not a win-win but a win-lose approach. In the dilemma of a quick response to the effects of climate change, a new way of looking at the paradigms of urban life planning is most urgent. Frank Eckardt will discuss what needs to be done politically and in terms of planning so that community life in cities can face social fragmentation.

Frank Eckardt holds a doctorate in political science, habilitated at the Architecture Faculty at the Bauhaus University Weimar where he holds the professorship for Urban Studies and Social Research. In his academic career, the theoretical debate on the impact of globalization on cities came to the fore. As a founding member of the Institute for European Urban Studies, he is particularly concerned with the problems of citizen participation and the issues of exclusion and poverty in cities. His work on this subject recently included "Postwachstumsstadt: Konturen einer solidarischen Stadt" (2020).

24.6.22  
4:40 pm, *Audimax*  
Steubenstraße 6



## ON A POSSIBLE COLLECTIVE VOICE

### FLORENCIA CURCI & AGUSTÍN GENOUD (THEY/ THEM)

Several species produce sound by voicing. Those different performing vocalities are a relevant aspect in the production of territoriality. The vocal territory emerges as a plural and common place where technical, social, and political interchanges are enacted. Florencia Curci and Agustín Genoud will explore a collective transsynthetic voice to develop performance practices that traverses the tension areas between self and alien, personal and impersonal, material, and immaterial.

Florencia Curci works as a sound and radio artist, performer, curator, and cultural manager. Curci is the director of CASo (Sound Art Center), an institution of the Ministry of Culture of Argentina promoting artistic research on sound, radio art, experimental music and listening studies. Curci's work was commissioned by KunstRadio, AMEE, CA2M, Centro Cultural Kirchner and her live performances were presented in Festival Aural, MediaLab Prado, Tsonami Sound Art Festival among others.

Agustín Genoud works as a performer and scholar at the National University for the Arts in Buenos Aires in the fields of contemporary voice, performance, and post-humanism. Genoud graduated as a media artist and finished a postgraduate degree in data science and AI. Genoud was in residence and performed at Sonandes Biennial, CTM Festival, The Wrong Biennial, Tsonami Sound Art Festival, FIME, Metabody Symposium, New Materialisms Symposium, Colón Theatre, among others.

# SOCIAL RESONANCES



25.6.22  
2:00 pm, *Audimax*  
Steubenstraße 6



# LISTENING TO THE OTHER ANIMALS

## DR. EVA MEIJER (THEY/THEM)

Dolphins have names. Prairie dogs speak about humans. Bees deliberate. Bats gossip. Whales sing love songs that last over twenty hours. Even though studies in biology and ethology show that nonhuman animals have their own languages and communicate with humans in many ways, they are still considered to be mute in philosophy, culture, and society. This is a political problem, because power relations determine who gets a chance to speak, and because animal voices need to be included in political interactions for democratic reasons. Eva Meijer will discuss the connections between politics and language in relation to other animals. Meijer also proposes political multi-species listening practices as a step towards sharing the world more justly with others.

Eva Meijer is a philosopher, visual artist, musician, and writer. Meijer currently works as a postdoctoral researcher at the University of Amsterdam, and Wageningen University and Research. Meijer is the chair of the Dutch study group for Animal Philosophy. Meijer wrote thirteen books, fiction and non-fiction, their work has been translated into eighteen languages. Recent publications include: "When animals speak. Towards an Interspecies Democracy" (2019), and "Animal Languages" (2019).

25.6.22  
3:00 pm, *Audimax*  
Steubenstraße 6



## SHARED HABITAT

### PROF. URSULA DAMM (SHE/HER)

This lecture presents interactive, acoustic installations, which Ursula Damm understands as steps on the way to the exploration and unfolding of a Shared Habitat. Insects (flies and mosquitoes) are cultivated and then brought into technical arrangements so that humans can interact with them acoustically. Bioacoustics prove that insects use sounds for species-specific communication. We are now trying to enter into this communication and see if an encounter with these animals can be possible. This raises the question of how humans experience themselves in the process and which cultural changes are necessary in order to enter the cosmos of the animals. Ultimately, the question arises which shared habitat we can experience as a common one.

Ursula Damm holds the chair for Media Environments at the Bauhaus University in Weimar, where she established a DIY Biolab and the Performance Platform at the Digital Bauhaus Lab. Her work analyses humans and more-than-humans in a Shared Habitat, a place in which we have to define our relationship to our surroundings anew as a consequence of crises of the environment. Together with Mindaugas Gapsevicius she published the book "Shared Habitats – A Cultural Inquiry into Living Spaces and Their Inhabitants" (2021).



## SOUND MNEMONICS

### ALESSANDRO BOSETTI (HE/HIM)

In classical mnemonics the visual was predominant and memory was described as a receptacle of "images". Very little attention was given to the world of sound. What would a memory palace entirely built with sounds look like today? A partial answer was given a century ago with the appearance of audio recording. We have sampled, archived, remixed and re-appropriated immense quantities of sounds for unimaginable lengths of time, but the practice of sound memory has remained obscure and elusive within the memory of each of us. Guided by the suspicion that his own sonic memory is perhaps excessively unstable and changing, Alessandro Bosetti seeks a possible itinerary that leads him towards the hypothesis of a sonic mnemonics.

Alessandro Bosetti is a composer and sound artist with a particular interest in the musicality of language and in the voice, conceived as an autonomous object and an instrument of expression. His works enact a dialogue between language, voice and sound within complex tonal and formal constructions, often crossed by oblique irony. He builds surprising devices, often linked to the radio medium and to a tireless reflection on the relationships between music and language, questioning aesthetic categories and listening postures. One of his many publications is: "Thèses/Voix" (2020).

# WORKSHOPS



25.6.22  
9:00 am, *Limona*  
Steubenstraße 8a

## IN BETWEEN ARCHITECTURE

**ANDRES BOSSHARD**

The air between buildings, serving as giant membranes, activates the flow of sounds, as Adolf Loos guessed in 1912. Aural spaces in and in between architecture are considered vibrational media, connecting us to ourselves and the space we are living in. Listening gives us pleasures of expanding, contracting, acceleration, and possible tranquility, but it is also elementarily spacious, omnidirectional, and highly precise in proportional and positional location.

In a sound experience walk, which Lucius Burkhardt has developed as a methodology for design praxis, we will empower our listening in the context of a near urban environment, share our perception potentials and strive to recompose the invisible topology from the audible, ever changing streams of our everyday background noises.

25.6.22  
9:00 am, *Studio 1*  
Steubenstraße 8a

## COLLECTIVE VOCALITIES FOR A FUTURE SONIC FOREST

**FLORENCIA CURCI & AGUSTÍN GENOUD**

Based on contemporary expanded singing, corporal and holistic techniques, we propose a common space for collective performance, discussion, sharing and dive into a temporary depersonalized voice. A space to explore different vocal exercises and vocal sound processing techniques. This workshop aims to produce a field of performative practices that oscillate between human, animal and robotic vocalizations from a post-human and new materialistic perspective.

26.6.22  
10:00 am, *Limona*  
Steubenstraße 8a

## PRACTICAL APPROACHES FOR URBAN SOUND DESIGN

**THOMAS KUSITZKY**

In this two-hour workshop, we will test the so-called "Auditory Map" as a design method. The Auditory map is a tool that can be used to examine and depict experienced sound and its conditions. First, the sound environment of a selected location will be recorded and then evaluated together. Based on the results, we will use the Auditory Map to develop approaches for a sound re-design.

26.6.22  
10:00 am, *Studio 1*  
Steubenstraße 8a

## SOUND MNEMONICS

**ALESSANDRO BOSSETI**

Through a series of experimental exercises, this workshop questions the nature of sound memory and how it integrates and articulates with other sound related concepts: listening, composition and recording. How much does the mnemonic substrate influence the way we listen? How are sound experiences preserved inside of us? Can we analyze and manipulate the way our memory interacts with sounds? Can we fuse sounds experienced in the physical world with remembered sounds into hybrid sound compositions? These activities will be experienced without theoretical apparatus and are meant to stimulate possible ideas and awareness for memory-based sound art and composition.

The background of the page is a complex, abstract pattern of light blue lines. On the left side, there are several concentric, wavy lines that resemble a topographic map or a series of nested, irregular shapes. These lines curve and flow downwards. On the right side, the pattern transitions into a more structured grid of lines, with some lines being straight and others slightly curved, creating a sense of depth and perspective. The overall effect is a dynamic, layered composition of lines that create a sense of movement and depth.

# INSTALLATION

25.6.22  
9:00 pm, *Gallery Eigenheim*  
Asbachstraße 1



# EIN MUND VOLL WALD - CON UN BOSQUE EN LA BOCA

**FLORENCIA CURCI & AGUSTÍN GENOUD**

"Ein Mund voll Wald" proposes a drift into a vocal territory where different topographies are drawn by technical, political, and performative exchanges. The exhibition presents a series of works by Curci & Genoud; through video performances, graphics, and a radio installation the audience is asked to explore vocal ecosystems by understanding the mouth as a territory inhabited by multiple beings where animal machine learning becomes a terra-forming force. The exhibition is part of the Radio Art Residency Weimar, an international fellowship program for artistic practice on the radio. The residency is a joint project by Goethe-Institut and Experimental Radio at Bauhaus-Universität Weimar in cooperation with University of Music Franz Liszt, Deutschlandfunk Kultur, EIGENHEIM Weimar/Berlin and ACC Galerie Weimar.

t.b.a.

# TRITTSCHALL – SOUND TO WALK ON

**TERESA CARRASCO & YVONNE GRAEFE**

"The movement of words captured in space. Movement capturing space. Movement opens the space ... the sound ... the word."  
Sound installation created by students at Bauhaus University Weimar and Bern University of the Arts during the seminar "Trittschall – Klang zum Betreten" which dealt with compository practices in music of the 20th and 21st century.

TEAM WEIMAR - Virginia Mancaralla, Christian Rene Manzano Schlamp, Nama Mohamed Muoftah Masoud, Beatrice Schiavoni, Yvonne Graefe.

TEAM BERN - Manuela Meier, Nadja Karpinskaya, Aurélien Perdreau, Melissa Castelletti, Erwin Fonseca Aranda, Felipe Arteaga, Tobias Rueetschi, Valeska Marina Stach, Teresa Carrasco.

The background of the page is a complex, abstract pattern of light blue lines. It features a grid of squares that is distorted and warped, creating a sense of depth and movement. The lines are thin and have a slightly hand-drawn or textured appearance. The overall effect is a dynamic, swirling pattern that draws the eye towards the center.

## TIMETABLE

## URBAN RESONANCES

### FRIDAY

#### *Keynote*

10:00 am Salomé Voegelin  
*Designing Possible  
Worlds from Sound's  
Transversality*

#### *Lectures*

11:10 am Andres Bosshard  
*Madam Banam's Sonic  
Communication with  
Non-living Beings*

11:50 am Thomas Kusitzky  
*Urban Sound Design as  
a Collaborative Effort*

12:05 am Teresa Carrasco  
*Sound Architectures*

12:30 am Joint Discussion

*Moderation*  
Elena Zieser

1:00 pm Lunch Break

## POLITICAL RESONANCES

2:30 pm Leah Bassel  
*Listening for Migrant  
Justice at a People's  
Tribunal*

3:10 pm Lefteris Krysalis  
*An Artistic Practice on  
the Soundscapes of  
Ramallah, Palestine  
through the Politics  
of Listening*

3:30 pm Joint Discussion

4:00 pm Frank Eckardt  
*Resonance in a  
Fragmented City?*

4:40 pm Florencia Curci &  
Agustín Genoud  
*On a Possible  
Collective Voice*

5:00 pm Joint Discussion

*Moderation*  
Nathalie Singer

## SOCIAL RESONANCES

### SATURDAY

- 12:00 am Lunch Break
- 2:00 pm Eva Meijer  
*Listening to the  
Other Animals*
- 3:00 pm Ursula Damm  
*Shared Habitat*
- 4:00 pm Alessandro Bosetti  
*Sound Mnemonics*
- 5:00 pm Joint Discussion
- Moderation*  
Frederike Moormann
- 9:00 pm *Installation*
- Florenca Curci  
& Agustín Genoud  
*"Ein Mund voll Wald -  
Con un bosque en  
la boca"*

## WORKSHOPS

### SATURDAY

#### *Workshops*

- 9:00 am Andres Bosshard  
*In between Architecture*
- Florenca Curci &  
Agustín Genoud  
*Collective Vocalities for  
a Future Sonic Forest*

### SUNDAY

- 10:00 am Thomas Kusitzky  
*Practical Approaches  
to Urban Sound Design*
- Alessandro Bosetti  
*Sound Mnemonics*
- 12:30 pm Closing Discussion

## IMPRINT

I AM NOT SITTING IN A ROOM -  
URBAN, SOCIAL, AND POLITICAL RESONANCES

### TEAM

CURATION - Nathalie Singer  
PLANNING AND EDITING - Frederike Moormann, Elena Zieser  
PROJECT ASSISTANCE - Susann Altmann  
TECHNICAL SUPPORT - Jacob Elias Aran, Jason Langheim  
DESIGN - Anna Maria Bartels  
PRINT - Graphische Betriebe Rudolf Kessner Weimar

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Alexandra Pommer  
Alexander Schwinghammer  
Frank Thomas  
All students from the course "I am not sitting in a room"

