

Radio

**International conference in correspondence with
Radio Revolten – International Radio Art Festival
27th and 28th October 2016 in Halle/Saale, Germany**

Space

**Internationale Konferenz in Korrespondenz
zum internationalen Radiokunst-Festival Radio Revolten
27. und 28. Oktober 2016 in Halle/Saale**

is the

**99,3 FM | UKW 99,3 in Halle
106,6 FM | UKW 106,6 in Weimar
www.radiorevolten.net/radio-space-is-the-place**

Place



Photo: Marcus-Andreas Meier

Radio Space is the Place*

Anna Friz

Radio space (envisioned as a continuous, available, fluctuating area), is inhabited by interpenetrating and overlapping fields and bodies. We are led to believe that each part of the electro-magnetic spectrum is precisely and evenly divided into categories such as AM or FM radio, shortwave radio, VLF or UHF frequencies, etc. However, listening and playing with waves reveals a radically different reality: frequencies are in fact not discrete but dense and overlapping; noisy, full of fluctuation, interference, and dynamic activity. Radio space refers to both the symbolic spaces of cultural production such as a radio station as well as to the invisible but very material space of dynamic electromagnetic interactions.

* The title is referring to point 7 of the RADIO ART MANIFESTO written by Robert Adrian on the occasion of "Immersive Sound/Kunst in der Stadt II", Bregenz 1998 (www.kunstradio.at/theorie/manifesto)

Radio in the 21st century has undergone numerous changes, from format to distribution channels to the democratization of production through old and new media appropriations. Radio space as described by the radio dial is likewise on the verge of major change, as AM, LW, and citizen's band frequencies fall silent, and FM radio is the next band to experience a potential station exodus to digital radio. At the same time, there is renewed interest among corporations on the one hand, and citizens, artists, and students on the other to re-occupy these emptying frequencies. So never mind the radio of the future - what proposals, projects, activities and art practices are taking place now across what we might consider the post-industrial vacant lots of the radio band?

Exhibitions and public presentations at Radio Revolten 2016 will demonstrate the



Photo: Marcus-Andreas Mehr

Radio Space is the Place*

Anna Friz

significant variety of practices undertaken by artists working with transmission and radio internationally, in order to explore the social, symbolic, and material space of transmission and broadcast. What further potential can be utilized immediately for expanded radio practices including radio art?

This international conference blends lectures with an open round-table format, where invited artists, practitioners and researchers together with audience discuss the challenges and potentials of working across frequencies in expanded radio space.

Radioraum (im Sinne eines kontinuierlichen, erreichbaren, veränderlichen Raumes) setzt sich aus durchdringenden und überlappenden Feldern und Formen zusammen. Wir glauben, dass jeder Teil des elektromagnetischen Spektrums genau und gleichmäßig unterteilt werden kann in Kategorien wie AM- oder FM-Radio, Kurzwellenradio, VLF- oder UHF-Frequenzen etc. Jedoch offenbart sich eine ganz andere Realität, lauscht und spielt man mit den Wellen: Frequenzen sind faktisch nicht allein stehend, sondern dicht und überlappend; lärmend, voll von Schwankungen (Fluktuation), Interferenz und dynamischer Aktivität. Radioraum bezieht sich damit auf beides: sowohl auf den symbolischen Raum

kultureller Produktion wie etwa auf einen Radiosender, als auch auf die unsichtbaren, aber sehr präsenten Räume dynamischer, elektromagnetischer Interaktionen.

Das Radio des 21. Jahrhunderts hat bereits zahlreiche Veränderungen durchlebt: vom Formatradio über die Nutzung als Vertriebskanal bis hin zur Demokratisierung der Produktion durch alte und neue Mediennutzungsmöglichkeiten. Radioraum, wie er durch den Drehknopf am Radio beschrieben wird, steht gleichfalls am Rande größerer Veränderungen - wenn AM-, LW- und Lokalradio-Frequenzen abgeschaltet werden und FM-Radio wohl als nächstes dem digitalen Radio weichen wird. Gleichzeitig haben aber Gemeinschaften, BürgerInnen, KünstlerInnen und StudentInnen Interesse daran, diese sich leerenden Frequenzen für sich nutzbar zu machen. Es besteht also kein Anlass zur Sorge um das Radio der Zukunft -

* Der Titel der Konferenz bezieht sich auf Punkt 7 des RADIO ART MANIFESTO, geschrieben von Robert Adrian im Rahmen von "Immersive Sound/Kunst in der Stadt II", Bregenz 1998 (www.kunstradio.at/THEORIE/manifesto)

es gibt schon jetzt zahlreiche Ideen, Aktivitäten und Kunstprojekte für und rund um die ‚postindustriellen Lücken des Radiofrequenzbands‘.

Ausstellungen und öffentliche Präsentationen im Rahmen des Radio Revolten Festivals 2016 werden die beeindruckende Vielfalt an Möglichkeiten darstellen – dank den KünstlerInnen, die international mit Radioübertragung und Radio arbeiten, um die sozialen, symbolischen und materiellen Übertragungs- und Sendungsräume auszuloten. Welches weitere Potential liegt in den immer umfangreicher werdenden Radio- und Radiokunstpraktiken, die unmittelbar genutzt werden können? Was sind die Eigenheiten dieses Arbeitens über verschiedene Frequenzbereiche hinweg, welche Herausforderungen und Möglichkeiten liegen in einem erweiterten Radoraum und was steht auf dem Spiel?



Photo: Marcus-Andreas Mohr

From Casting to Translocal

A Mail Interview with Tetsuo Kogawa
by Jan Philip Müller

Radiophonics

Question: *If we think about radiophony in terms of a specific connection between the transmission of radio waves and sound (speech, noise, music, etc.), what differences does or can radiophony make?*

You have started with “radiophonics” which is, by your definition, “a specific connection between the transmission of radio waves and sound”, but I have to discuss about some prepositions that even “radiophonics” is based on.

In my understanding, radio doesn’t always need sounds. Radio is first and foremost electromagnetic radiation. It is not limited to radiophonics using AM, FM, DMB and so on. Radio means all sorts of radiation from artificial radio-transmission to natural thunder, from human brain

waves to catfish’s electricity, from microwave oven to car’s electromagnetic noises and so forth. Radio influences human body and various sorts of natural beings and natural environments. It can heal them as well as can disturb and destroy. Radio could construct itself as a killing weapon. At the same time, it could heal our body and feeling. It could polymorphously synchronize each different persons. The devices for these have been changing time to time. Future radio would not be the same as the present radio nor computer.

Radiophonics still relies upon the concept of casting in which a radio station broadcasts its transmission with the contents (sounds) toward the marginal area. The anticipated concept is to cover all marginal areas with the same contents without qualitative difference of sound. But this idea had to become irrelevant now.



Tetsuo Kogawa

As the diversification of culture and society was going on, such a broadcasting had to diversify itself with multiple contents by genres, favorites, ages, genders, areas, languages, idiosyncrasies and so on. In any case, the contents are cast to the audience. This doesn't make difference in narrowcasting such as community radio and micro-radio. Narrowcasting can provide diverse units for the audience and the listening community, but doesn't stop casting the contents. Of course, there are "interactive" communication even in these broad/narrow-casting such as phone-in, open-door-policy of local station to the audience who could become a broadcaster when they visit the station. Mobile phone and social media make it more easily. But the essence of these communication is still centrifugally or centripetally casting between the center and the margin.

Presumably, the internet technology is expected to finally enable the real "interactive" radio. It gets rid of the technological difference between the sender and the receiver. But it is not always conscious of its real function of the post-casting media. Actually, in the net, new types of radio appear now. Even mobile phone is a kind of radio in this context. The concept of casting is no more relevant in this situation. However, just as one of the popular new-type communication is called "TwitCasting", it is still fettered by the older usage even if it is only by word.

In the reality, however, every unit of radio in the newer condition of radio technology is local and at the same time global: in my term "translocal." Communication itself has changed from casting to translocal. Even conventional casting media is now reconstructed by the

new concept of translocalism. Although casting media seems to be declining and the internet-oriented media is taking over the former, the fact is that both are collaborating, twisting, and complicating each other. The problem is that this complication makes contribution to the control in socio-cultural politics rather than to promote creating and emancipating.

Collectives

Question: *In what ways does radiophonics allow to think about (or deal with; experiment with) relations between individuals and collectives (or individualizing and assembling, separations and connections, listeners and producers, citizens and states or societies, minorities and majorities, private and political or public spheres, etc.)?*

In my argument, the set concepts of "individual" and "collectives" can't cover the present reality anymore. Our personality has been more and more multiple (I prefer to say polymorphous) and the collectivity of different individuals can't work without forced discipline and control. Even every individual has to maintain her/his "identity" by some compelling and curing formats. The micro and molecular level of our body can't act in alignment with such a irrelevant concept of "identity" as it hardly worked in the modernist forms and values at the cost of mental diseases and social tragedies.

As for how radio changed such a conventional set concept radically, I already talked a lot in the example of Mini FM (ex. "Toward Polymorphous Radio"). I found that in Mini FM—a very low power radio without

physical partition between the sender and the receiver—the participants experienced (with some "Verfremdungseffekt") a kind of continuity and contradictions between the "individual" and society and even between the own "selves." This has nothing to do with a religious experience. Mini FM temporarily enabled the participants to realize that without any intentional effort, control and instruction, they could feel some sort of emancipating or deconstructed person-to-person relationship just by taking a microphone. It could be explained by "conviviality" (Ivan Illich) and "structural coupling" (Francisco J. Varela and Humberto R. Maturana).

My experience in Mini FM let me know that the contents of radiophonics didn't change the audience but the forms of transmission and transmitting space did. The form includes the power of transmission, how to use it with the audio and other facilities. The space means not only physical space such as radio studio or gathering space but also conceptual and virtual space. Therefore, depending upon these conditions, your radio is different. This is the point that we have to discuss about the difference between airwaves-radio and streaming radio, too. You can receive the "same" contents over the both media, but you could feel something different in each media. This trivial difference should be the very area that radioart (no letter space: differentiating from "radio art") starts. In such a triviality, I have been working my radioart experiments.

Radioart is unlimited way dealing and playing (spielen) with radiation. However, given the history of arts, radioart has to be conscious of existent art-forms especially



Photo: Marcus-Andreas Mohr

such as sound art, media art, and all of what are usually called “radio art” (two words in English). Critical, deconstructing and hyperizing approach to the existent art-forms by radioart cannot remain in the field of “aesthetics” any more. It has to be involved in micro-politics philosophy of technology, and ecology too.

Futures

Question: *What have been the promises of a future radio and what kind of critique of the present made that possible? And if this has changed, what is the future of radiophonics now?*

Future is not the theme of prediction but the theme of practice. What will you want, what will you expect, what will you imagine and what will you create? I myself

really expect the end of casting media. Translocal media could respect every local (topologically rather than geographically) unit (especially body and nerve cell) as well as globally remote relationship of such units.

Given the ongoing situation of communication technology and socio-economic needs, radio, telephone, television and the internet would be combined. Although the popular distinction of “analogue” and “digital” is nonsense, every medium will be interweavingly reorganized by the digital system, that is the computer-oriented technology and logistics.

The problem is that this technology makes our physical space less and less. In other words, our body is reconstructed and invaded by this technology until ultimately becoming an android or a cyborg with luck (cyborg still has its body elements). Body is

the local place where we are here at/against home. Android has no locality. That’s why it can be virtually anywhere. For the electromagnetic technology, this aspect of utopos (no-place) is the “utopia”.

This transmission is full of conflicts and reactions from the level of social institutions to personal lives. As far as radio concerns, this situation would let radio become an environment: mobile phone is already a kind of an environment; WiFi and Bluetooth transmission too. Usually, radio would not be conscious of it. Already a symptom of this situation appears: you have not to take recoding by yourself because surveillance system such as camera, microphone and data tracing are willfully carrying out.

My question is where we can find place of art in this situation. Forgetting our body would be the easiest way. When we conceive something, a advanced IoT (Internet of Things) system creates art work? It should be possible and probable. However, for a tacky artist who has been obsessed by my own body aspect and hands-on technology, this trends let me remain behind.

Without any “Blade Runner”, we can differentiate human body and android in the point that our body has some redundancy and contingency. Given this “Urdoxa”, I argue that hands are the last islands of our body. While various automatic system from voice control to telepathic control is increasingly advancing, our hands and digits would remain the last island of tacky redundancy and contingency of our body. This is only my choice and my own field of radioart. The future is for everybody and you can find new radio in various ways.

October 12, 2016, Tokyo

Programme-Summary

Thursday, 27.10

*Location: Hallischer Saal, Universitätsring 5
English*

from 8³⁰ am

Registration

9³⁰ – 09⁴⁵ am

Opening and Welcome Speech

9⁴⁵ – 10³⁰ am

Keynote Lecture

Neil Verma: “A Juggler on the Moon”

Coffee Break

10⁴⁵ am – 1⁰⁰ pm

Round Table 1:

Future Radiophonic Collectives

with Meredith Kooi, Diana McCarty,
Michael Goddard, Philipp Hochleichter

Moderation: Marcus Gammel

Lunch

2⁰⁰ – 4⁰⁰ pm

Round Table 2: Alternative Radio
Practices and Spatializations

with Irena Pivka, Brane Zorman, Udo
Noll, Anna Ramos, Roberto Paci Dalò,
Sally Ann McIntyre

Moderation: Elisabeth Zimmermann

Coffee Break

4¹⁵ – 5³⁰ pm

Round Table 3: Turn On, Stay Detuned:
The Politics and Poetics of Wireless Space

with Anna Friz, Sarah Washington,
Bernhard Siegert, Gregory Whitehead

Friday, 28.10

*Location: Stadtmuseum Halle,
Große Märkerstraße 10 | German*

9³⁰ – 11³⁰ am

Workshop:

Radio as Experimental Laboratory

Part 1: Hands on Early Broadcasting
Technology

with Ralf Wendt, Günter Heß,
Ulrich Gerhardt, Volker Martin

Part 2: Studio Productions:

How Experiments can happen

with Ulrich Gerhardt, Günter Heß

Moderation: Golo Föllmer

*Location: Hallischer Saal, Universitätsring 5
English*

12⁰⁰ am – 2¹⁵ pm

Round Table 4:

Radio as Experimental Laboratory

with Ute Holl, Patrick Bergel,
Daniel Gilfillan

Moderation: Golo Föllmer

Lunch

3¹⁵ – 5³⁰ pm

Round Table 5: Radio Art Archives and
Artistic Archive Practice

with Anne Thurmann-Jajes,
Nathalie Singer, Michael Seemann,
Wolfgang Hagen

Response: Gaby Hartel, Reni Hofmüller

Moderation: Andreas Feddersen

Programm-Übersicht

Donnerstag, 27.10

*Ort: Hallischer Saal, Universitätsring 5
in englischer Sprache*

ab 08³⁰ Uhr

Anmeldung

09³⁰ – 09⁴⁵ Uhr

Begrüßung und Grußworte

09⁴⁵ – 10³⁰ Uhr

Keynote Lecture

Neil Verma: “A Juggler on the Moon”

Kaffeepause

10⁴⁵ – 13⁰⁰ Uhr

Round Table 1: Radiophone

Kollektivitäten der Zukunft

mit Meredith Kooi, Diana McCarty,
Michael Goddard, Philipp Hochleichter

Moderation: Marcus Gammel

Mittagspause

14⁰⁰ – 16⁰⁰ Uhr

Round Table 2: Alternative
Radiopraktiken und ihre Auswirkungen

mit Irena Pivka, Brane Zorman, Udo
Noll, Anna Ramos, Roberto Paci Dalò,
Sally Ann McIntyre

Moderation: Elisabeth Zimmermann

Kaffeepause

16¹⁵ – 17³⁰ Uhr

Round Table 3: Schalt ein, bleib
ungestimmt: Von der Politik und Poetik
des Funk-Raumes

mit Anna Friz, Sarah Washington,
Bernhard Siegert, Gregory Whitehead

Freitag, 28.10

*Ort: Stadtmuseum Halle, Große
Märkerstraße 10 | in deutscher Sprache*

09³⁰ – 11³⁰ Uhr

Workshop: Das Radiostudio als
Experimentallabor

Teil 1: Frühe Radiotechnik
im Selbstversuch

mit Ralf Wendt, Günter Heß,
Ulrich Gerhardt, Volker Martin

Teil 2: Studioproduktionen:

Wie Experimente stattfinden können
mit Ulrich Gerhardt, Günter Heß

Moderation: Golo Föllmer

*Ort: Hallischer Saal, Universitätsring 5
in englischer Sprache*

12⁰⁰ – 14¹⁵ Uhr

Round Table 4:

Das Radiostudio als

Experimentallabor

mit Ute Holl, Patrick Bergel,

Daniel Gilfillan, Sally Ann McIntyre

Moderation: Golo Föllmer

Mittagspause

15¹⁵ – 17³⁰ Uhr

Round Table 5: Radiokunstarchive und
künstlerische Archivpraxis

mit Anne Thurmann-Jajes,
Nathalie Singer, Michael Seemann,
Wolfgang Hagen

Response: Gaby Hartel, Reni Hofmüller

Moderation: Andreas Feddersen

Thursday 27.10

*Location: Hallischer Saal, Universitätsring 5
English*

9⁴⁵ – 10³⁰ am

Keynote Lecture

Neil Verma:

“A Juggler on the Moon”

In recent years, scholars have reacted to the transformation of radio space – online audio, radio art, podcasts, historical listening, the displacement and reimagining of terrestrial radio – with excitement that radio, as a historical object, is ready to be “made strange” once more. Radio isn’t just what we used to think it was, or where it used to be. In this lecture, I turn to how radio itself has embraced and depicted this “strangeness”, focusing on Tom Stoppard’s 2013 radio play *Darkside*, a drama situated inside the landmark 1973 Pink Floyd album *Dark Side of the Moon*. A dark comedy about madness and climate change, *Darkside* makes the case that there is a shared tradition linking concept albums, thought experiments and radio plays, three genres the play nests within one another. In doing so, the play also prompts us to rethink how radio today occupies two invisible spaces that it has long defined more powerfully than any other medium – the air around our bodies and the listening imagination contained within them.

Donnerstag 27.10

*Ort: Hallischer Saal, Universitätsring 5
in englischer Sprache*

09⁴⁵ – 10³⁰ Uhr

Keynote Lecture

Neil Verma:

“Der Jongleur auf dem Mond”

Online-Audio, Radiokunst, Podcasts, historische Sendungen, die Verdrängung und Wiederbelebung von terrestrischem Radio – in den letzten Jahren haben Wissenschaftler_innen auf die Wandlung des Radio-Raumes mit Begeisterung reagiert, denn Radio als historisches Objekt zeigt sich in der Lage, nochmals “eigenartig gemacht zu werden“. Radio ist nicht mehr das, was wir dachten, das es wäre oder dort, wo es für gewöhnlich war. In diesem Vortrag schaue ich darauf, wie Radio diese Eigenartigkeit angenommen und dargestellt hat, und rücke Tom Stoppards Hörspiel *Darkside* aus dem Jahre 2013 in den Mittelpunkt. Ein Hörstück, das sich mitten im 1973 erschienenen, bahnbrechenden Album *Dark Side of the Moon* von Pink Floyd abspielt. Als eine schwarze Komödie über Wahnsinn und Klimawandel macht *Darkside* deutlich, dass es eine Traditionslinie gibt, die Konzeptalben, Gedankenexperimente und Radiohörspiel miteinander verbindet – das Hörstück verschachtelt die drei Genres ineinander. Auf diese Weise fordert uns das Stück auf, noch einmal darüber nachzudenken, wie Radio heute zwei unsichtbare Räume einnimmt, die es längst schwungvoller als jedes andere Medium definiert hat – die Luft um unsere Körper und die in diesen enthaltene hörende Einbildungskraft.

10⁴⁵ am – 1⁰⁰ pm

Round Table 1:

Future Radiophonic Collectives

with Meredith Kooi, Diana McCarty, Michael Goddard, Philipp Hochleichter

Moderation: Marcus Gammel

In a particular way the history of radio has also been one of the future: a history of projects, imaginations and experiments dealing with communities, societies or collectives to come. Thus, this past has also been one of a critique of a respective present; a political, theoretical or – in the widest sense – aesthetic critique, often being exercised in actual practices. A crucial point from which critique unfolds from time to time can already be found in the term radiophonics: The specific connection between a technology of transmission by electromagnetic waves and the sounds of radio. From this point, questions can be asked like: Who can – or cannot – get a hearing? From whom and how? What does this scattered listening to the radio that at the same time is shared or even collective produced? But also: how does it sound then? With the digitization of radio something in its history is coming to an end and simultaneously the question ‘what happened to the future?’ seems to be raising increasingly.

In this context, the round table will discuss questions of future radiophonic collectives or connectivities: How have critical practices and techniques of radiophonics been conceptualized and how could they be thought of in the future? Which role do specific

10⁴⁵ – 13⁰⁰ Uhr

Round Table 1:

Radiophone Kollektivitäten der Zukunft

mit Meredith Kooi, Diana McCarty, Michael Goddard, Philipp Hochleichter

Moderation: Marcus Gammel

Die Geschichte des Radios ist auf besondere Weise auch eine der Zukunft – der Entwürfe, Imaginationen und Experimente künftiger Gemeinschaften, Gesellschaften oder Kollektive und damit der politischen, theoretischen, im weitesten Sinne ästhetischen und mitunter ganz praktischen Kritik jeweiliger Gegenwart – gewesen. Ein entscheidender Punkt der Entfaltung von Kritik war dabei immer wieder auch die Verbindung von technischer Übertragung im elektromagnetischen Spektrum mit dem Sound des Radios, die sich schon im Begriff Radiophonie finden lässt. Von dort können dann Fragen gestellt werden, wie: Wer kann sich wie bei wem Gehör verschaffen und wer nicht? Was ergibt das, wenn einzeln verstreut und doch gleichzeitig zusammen Radio gehört wird? Und nicht zuletzt: Wie hört sich das an? Während mit der Digitalisierung in der Geschichte des Radios etwas zu Ende geht, wird gleichzeitig die Frage laut, wo die Zukunft geblieben ist. Dieses Panel geht den Fragen nach zukünftigen radiophonen Kollektivitäten oder Konnektivitäten nach, die sich in diesem Zusammenhang stellen: Wie wurden kritische Techniken und Praktiken des Radiophonen gedacht und wie wären sie in Zukunft zu denken? Welche Rolle spielt die spezifische Konfiguration von Radiophonie; was macht die Verknüpfung zwischen technischen Distributions-Netzwerken und -Infrastrukturen mit Akustik, Hörbarem oder Sound dabei besonders aus? Wie operieren radiophone Konnektivitäten unter

radiophonic configurations play in this context, what marks particularly the connection of technical networks and infrastructures with acoustics, the hearable or sound? How do radiophonic connectivities operate under present political and technical conditions, how do they form and how could they be formed in the future?

2⁰⁰ – 4⁰⁰ pm

Round Table 2: Alternative Radio Practices and Spatializations

with Irena Pivka, Brane Zorman, Udo Noll, Anna Ramos, Roberto Paci Dalò

Response: Sally Ann McIntyre

Moderation: Elisabeth Zimmermann

Radio space is fluctuating, shared, temporary, and relational. Radio space includes the symbolic spaces of cultural activity such as a radio studio or the various sites of listening, as well as the potential and material space where people and devices engage in series of relationships over distance.

This roundtable engages artists and curators creating alternate radiophonic spaces that depart from the radio station/studio paradigm or daily programming grid, expanding the notion of 'radio' to include temporary, independent, site-specific and often portable activities together with transmission technologies.

gegenwärtigen politischen und technischen Bedingungen; wie bilden sie sich oder könnten sich bilden?

14⁰⁰ – 16⁰⁰ Uhr

Round Table 2: Alternative Radiopraktiken und ihre Auswirkungen

mit Irena Pivka, Brane Zorman, Udo Noll, Anna Ramos, Roberto Paci Dalò

Response: Sally Ann McIntyre

Moderation: Elisabeth Zimmermann

Der Radoraum ist veränderlich, zeitlich begrenzt, relational und gemeinschaftlich genutzt. Der Radoraum umfasst sowohl den symbolischen Raum kultureller Aktivitäten zum Beispiel den eines Radiosenders und die zahlreichen Orte des (Zu-)Hörens, als auch reale Räume und das Potential von Menschen und Maschinen immer wieder Distanzen zu überwinden.

Ausgehend von Radiostationen/-sendern oder täglichen Programmschemata lassen die an diesem runden Tisch beteiligten KünstlerInnen und KuratorInnen alternative Radiokunst Räume entstehen, in dem sie die Idee des „Radios“ um temporäre, unabhängige und oft tragbare Arbeiten, die Sendetechnologien verwenden, erweitern.

4¹⁵ – 5³⁰ pm

Round Table 3: Turn On, Stay Detuned: The Politics and Poetics of Wireless Space

with Anna Friz, Sarah Washington, Bernhard Siegert, Gregory Whitehead

Expanded notions of media and transmission must continually contend with systems of command and control which characterize modernity. Radio is deeply implicated in reproducing political norms and military imperatives as much as it can be claimed as a poetic space for experimentation.

This open table will range far afield to consider what is at stake for the formation, agency, and transmission of independent cultures in an era of massive global and environmental change, where the liberatory and innovative potential of social and online media have proven as fraught as early Futurist promises that radio would dematerialize and unite all human consciousness. Our heretical panelists consider the pre- and post-histories of transmission, and the spaces between the channels.

16¹⁵ – 17³⁰ Uhr

Round Table 3: Schalt ein, bleib ungestimmt: Von der Politik und Poetik des Funk-Raumes

mit Anna Friz, Sarah Washington, Bernhard Siegert, Gregory Whitehead

Erweiterte Vorstellungen von Medien und deren Übertragungen stehen in einer Art Konkurrenzkampf zu den Steuerungs- und Kontrollsystemen, die unsere Moderne prägen. Radio impliziert auf profunder Ebene politische Normen und militärische Strukturen, gleichzeitig wird es als poetisches Experimentierfeld in Anspruch genommen.

Diese offene Diskussionsrunde setzt sich weitgreifend mit der Rolle und den Bedrohungen rund um die Gründung, Handlungsfähigkeit und Verbreitung unabhängiger Kulturen auseinander. In einer Zeit massiver globaler und ökologischer Veränderungen haben sich die potentielle Unabhängigkeit und Innovationsfähigkeit der Online- und Sozialen Medien ähnlich fragil erwiesen wie die Versprechungen der frühen Futuristen das Radio würde sich entmaterialisieren und das menschliche Bewusstsein vereinen. Die PodiumsteilnehmerInnen betrachten auf herausfordernde Weise die Vor- und die Postgeschichte des Sendens und den Raum zwischen den Sendern.

Friday 28.10

*Location: Stadtmuseum Halle,
Große Märkerstraße 10 | German*

9³⁰ – 11³⁰ am

**Workshop:
Radio as Experimental Laboratory**

**Part 1: Hands on Early Broadcasting
Technology**

**Part 2: Studio Productions:
How Experiments can happen**

**with Ralf Wendt, Günter Heß,
Ulrich Gerhardt, Volker Martin**

Moderation: Golo Föllmer

In the workshop the studio sound of the early years of broadcasting will become alive again. How sound experiments from former sound departments might sound today will be discussed with media scientists, broadcasters and former broadcasting engineers together. And also which possibilities and limits of experimentation in comparison between then and now can be found.

*Location: Hallischer Saal, Universitätsring 5
in English*

12 am – 2¹⁵ pm

**Round Table 4:
Radio as Experimental Laboratory**

**with Ute Holl, Patrick Bergel,
Daniel Gilfillan**

Moderation: Golo Föllmer

Freitag 28.10

*Ort: Stadtmuseum Halle, Große Märkerstraße 10
in deutscher Sprache*

09³⁰ – 11³⁰ Uhr

**Workshop:
Das Radiostudio als Experimentallabor**

**Teil 1: Frühe Radiotechnik
im Selbstversuch**

**Teil 2: Studioproduktionen:
Wie Experimente stattfinden können**

**mit Ralf Wendt, Günter Heß,
Ulrich Gerhardt, Volker Martin**

Moderation: Golo Föllmer

Wie hat es geklungen, wenn die frühen Radiopioniere live auf Sendung gingen, wie wurde Radio gehört und wie wurde aufgezeichnet? Der erste Workshop widmet sich den technischen Bedingungen des Radios der Anfangszeit, simuliert mit den Teilnehmenden eine Live-Moderation und bringt historische Grammophone zum Klingen. Experten stehen Rede und Antwort.

*Ort: Hallischer Saal, Universitätsring 5
in englischer Sprache*

12⁰⁰ – 14¹⁵ Uhr

**Round Table 4:
Das Radiostudio als Experimentallabor**

**mit Ute Holl, Patrick Bergel, Daniel
Gilfillan**

Moderation: Golo Föllmer

Radio studios are especially in the early history of broadcasting experimental acoustic laboratories, in which collaboration took place in a close interplay between sound engineers, musicians, editors, writers and directors. But there is always the technical equipment of the studio which defines the limits of what is technically and acoustically possible. Quite often cultural techniques are dissolved of their technology of origin. But where exactly did the practices of those involved took place, where have been the possibilities of tinkering and experimenting? Was radio conceived as an open arrangement? What were the differences in the way radio studios operated between countries and studios? How did they influence each other and which traditions can be seen between them, then and now?

3¹⁵ – 5³⁰ pm

**Round Table 5: Radio Art Archives
and Artistic Archive Practice**

**with Anne Thurmann-Jajes,
Nathalie Singer, Michael
Seemann, Wolfgang Hagen**

**Response: Gaby Hartel,
Reni Hofmüller**

Moderation: Andreas Feddersen

In recent years the term 'archive' has experienced - particularly in the context of the digital revolution - a rise of unprecedented dimension: associations like 'secret' or 'dusty' are

Der Wissenschaftshistoriker Hans-Jörg Rheinberger beschreibt Experimentalsysteme als „Maschinerie[n] zur Herstellung von Zukunft“. Wenn sich analog dazu Ton- und Radiostudios als Experimentallabore von Sound auffassen lassen, in denen neue Praktiken und ‚Sprachen‘ des Sound entstehen, was sind Konstellationen von Leuten, Dingen und Apparaturen, die so etwas ermöglichen? Ganz besonders in der frühen Geschichte des Rundfunks besteht ein enges Zusammenspiel zwischen Toningenieuren, Musikern, Redakteuren, Autoren und Regisseuren. Stets ist es die technische Apparatur des Studios, an der die Grenzen des technisch sowie akustisch Möglichen ausgelotet wird. Nicht selten lösen sich dabei Kulturtechniken von ihrer ursprünglichen Technologie. Doch wo genau treffen sich die Praktiken der Beteiligten, inwieweit wird das Studio als eine offene Anordnung begriffen, wo liegen die Unterschiede in der Arbeitsweise zwischen den Ländern und Radiostudios, inwiefern beeinflussen sie sich gegenseitig und welche Traditionslinien gibt es?

15¹⁵ – 17³⁰ Uhr

**Round Table 5: Radiokunstarchive und
künstlerische Archivpraxis**

**mit Anne Thurmann-Jajes,
Nathalie Singer, Michael Seemann,
Wolfgang Hagen**

**Response: Gaby Hartel,
Reni Hofmüller**

Moderation: Andreas Feddersen

Der Begriff „Archiv“ hat in den letzten Jahren besonders vor dem Hintergrund des digitalen Umbruchs einen Aufstieg nie dagewesener Dimension erlebt: Assoziationen wie „geheim“ oder „verstaubt“ gehören längst der

long gone. The archive is of great public and interdisciplinary interest and became the key concept of knowledge and media history. In the field of radio art, this was not without consequences: New ways of distribution and artistic practice have arisen on the basis of audio archives. Online platforms and streaming technologies have opened up new ways of publicity to the independent scene and made material from audio archives accessible, which in turn was the starting point of multiple artistic works.

But how and what could an archive of the radio art under the new circumstances be? An archive that is dynamic and also copes with its artistic content? In which way is the temporality of the radio changing in view of digital platforms? How could a modern museum environment look like for an 'invisible' art like radio art? Which role should algorithms and metadata play in this context?

In this panel discussion old and new concepts of archival order are scrutinized with curators, media scientists, radio theoreticians and sound artists. Radio art archives will undergo a multi-perspective viewing. In addition, a common outlook for a new archive to radio art is to be developed within the discussion.

Vergangenheit an. Das Archiv ist von großem öffentlichen und disziplinübergreifendem Interesse und wurde zum Schlüsselbegriff der Wissens- und Mediengeschichte. Auch im Bereich der Radiokunst blieb dies nicht ohne Folgen: Neue Wege der Distribution sowie der künstlerischen Praxis sind auf Grundlage von Audioarchiven entstanden. Online-Plattformen und Streaming-Technologien haben der freien Szene ganz neue Wege der Öffentlichkeit ermöglicht und Material aus Audioarchiven zugänglich gemacht, das wiederum Ausgangspunkt multipler künstlerischer Arbeiten wurde.

Doch wie und was könnte ein Archiv der Radiokunst unter neu gedachten Vorzeichen sein, das sich als dynamisch begreift und auch in der Realisierung seinem künstlerischen Inhalt gerecht wird? Inwiefern verändern sich die Zeitstrukturen des Radios angesichts digitaler Plattformen? Wie könnte eine zeitgemäße Museumsumgebung für eine „unsichtbare“ Kunst wie die Radiokunst aussehen? Welche Rolle sollten Algorithmen und Metadaten hierbei spielen?

In dieser Podiumsdiskussion sollen mit Kuratoren, Medienwissenschaftlern, Radiotheoretikern und Soundkünstlern alte Konzepte archivischer Ordnung hinterfragt, gegebenenfalls über Bord geworfen und Radiokunstarchive einer multiperspektivischen Betrachtung unterzogen werden. Zudem soll ein gemeinsamer Ausblick für ein neues Archiv zur Radiokunst entwickelt werden.

Biographies

Patrick Bergel is a creative technologist working with sound. He is an Honorary Research Associate at University College London, Department of Computer Science, and an associate member of the New Radiophonic Workshop, an experimental sound research group at the BBC. His work in physical-digital interaction led to the creation of his last startup Chirp, a new audible language for machines based on bird calls. Working elsewhere as Animal Systems, in partnership with composer Sam Britton, he is now developing novel audio processing and sequencing software for musicians. His latest startup is a connected hardware device for the home, designed to make digital radio more accessible to all users.

Andreas Feddersen studied Music and Romance Studies at the Humboldt University Berlin, before studying Media Art/

Media Design at the Bauhaus-Universität Weimar and working at the same time in the PR department of Wolfsburg, the town of VW. From 2008 to 2013 he was artistic assistant at the chair of Experimental Radio as he is again since 2015 within the international research project Radiophonic Cultures – Sonic Environments and Archives in Hybrid Media Systems. Since 2005 he also has working in museums, specializing in exhibition scenography.

Golo Föllmer was Junior Professor at the Department of Media and Communication Studies of the Martin-Luther-Universität Halle-Wittenberg, teaching mainly in the department's section Audiomedien and acting as head of the eLearning-based Masters programme Online Radio. From 2013-2016, he was leader of the collaborative research project Transnational Radio

Encounters. Mediations of Nationality, Identity and Community through Radio. His research areas are sound art, contemporary music and acoustic media with a focus on Radio. He has edited an anthology on experimental music in Central Eastern Europe.

Anna Friz holds a PhD in Communication and Culture from York University, Toronto and is Assistant Professor of Sound in the Film and Digital Media Department of the University of California, Santa Cruz. She began broadcasting on campus/community radio CiTR Vancouver in 1993. Since then she has created audio art and radiophonic works for extensive international broadcast, installation, or performance in more than 25 countries, where radio is the source, subject, and medium of the work. She also composes multi-channel atmospheric sound works for theatre, dance, film, and solo performance that are equally able to reflect upon public media culture or to reveal interior landscapes.

Marcus Gammel studied musicology, German literature and philosophy at Humboldt University, Université Paris IV and New York University. He has worked as a music journalist and radio curator for institutions such as the Berlin Philharmonic and Reclam Publishers before becoming director of the weekly sound art program at Deutschlandradio Kultur in 2009. He has coordinated the Ars Acustica Group of Euroradio since 2013. Since September 2016 he is director of the Radio Art department of Deutschlandradio Kultur.

Ulrich Gerhardt studied drama at the Academy for Music and Theatre in

Hannover and Theatre and German Studies at the FU Berlin. In 1960, he became director in the radioplay department of the RIAS Berlin, in 1970, head of directors. In 1980, he became co-director of the radioplay department of SFB (Station Free Berlin). Since 1986, he has worked as free-lance director for all stations of West German public radio. He has taught at drama schools and is a member of the Academy of Arts as well as of the Academy of Performing Arts.

Daniel Gilfillan is an Associate Professor of German Studies in the School of International Letters and Cultures and a Senior Sustainability Scholar in the Julie Ann Wrigley Global Institute of Sustainability at Arizona State University. He has published widely on German and Austrian radio and sound art, and on the history of the radio in Germany as an experimental art medium. His first book was „Pieces of Sound: German Experimental Radio“ (2009). He is currently working on a second book „Sound in the Anthropocene: Sustainability and the Art of Sound“. He is also co-editing and translating a volume of essays written by Weimar-era radio producer Hans Flesch.

Michael Goddard is Senior Lecturer in Film, TV and the Moving Image at the University of Westminster. Previously he was a Reader and Postgraduate Research Director in the School of Arts and Media at the University of Salford. He has published widely on Polish and international cinema and media culture as well as cultural and media theory. He recently published a book, „Impossible Cartographies“ on the cinema of Raúl Ruiz. He has also been doing research on sonic cultures including both

popular music focusing on groups such as The Fall, Throbbing Gristle and Laibach, as well as free and guerrilla radio stations and culminating in editing two books on noise, „Reverberations“ and „Resonances“.

Wolfgang Hagen is Professor of Media Studies at the Leuphana University Lüneburg. He studied German Studies and Philosophy in Wien and Berlin. From 1970 to 1972 he worked with Merve Publishers in Berlin. After doing his PhD, he became cultural editor at Radio Bremen. From 1979 to 1984, he was editor and moderator of the SFBeat program of SFB. From 1985 to 2002 he worked again in the cultural department of Radio Bremen, at the end als founder and program chief of Radio Bremen Four, the first youth channel of the ARD. After his Habilitation at the University of Basel in 2001, he has taught at the Humboldt University Berlin and the Leuphana University Lüneburg.

Gaby Hartel is a freelance cultural historian, radio author and exhibition curator. She works as a writer for German cultural radio, as a contributor to exhibition catalogues (the Centre Pompidou, the Venice Biennale), as a lecturer (Hochschule für Künste, Bremen) and curator (Kunsthalle Wien 2000). She writes mainly about subjects in the field between media and literature. Her publications include her dissertation on Samuel Beckett in the context of visual arts (2003), a biography of Samuel Beckett (2006) and a book (with Michael Glasmeier) on Beckett's film and television work (2011).

Günter Heß studied at the School for Radio Technology in Nürnberg and started

to work for Bayerischen Rundfunk in 1959. From 1964 until 2003 he worked as sound engineer. 60 % of his work was radio plays, 40 % ‚E-Musik‘ (‚serious‘ classical and modern music) and Jazz. Among his important works are „The Name of the Rose“ (director: Otto Düben, 1986) and – the only musical by and with Friedrich Gulda – „Paradise Island“ (live, 1992).

Philipp Hochleichter works for MiCT as a project manager and project coordinator. He often works on special events that MiCT organises, such as, for example, 2013's two Media and Makers conferences in South Sudan and Sudan. Hochleichter also works on special tasks that need extra attention and management, such as, for example, the setting up of an FM radio antenna in conflict-riven Syria. As well as working with MiCT, Hochleichter is a practising artist and also works in theatrical and event production.

Reni Hofmüller is a DIY artist, musician, composer, performer, organiser, curator and activist in the fields of (new) media, technology, feminism and politics. She concentrates on art in technological contexts and researches the relationship between art, technology and society. Sound is her main artistic tool, but she has equal interest in walking or finding a new network of people to develop a deeper understanding of her surroundings. She is a co-founder of esc, works with Radio Helsinki, mur.at and is a member of IMA.

Ute Holl is Professor of Media Studies with a focus on perception at the University of Basel. Her research focuses on the history of cinema and perception, the intellectual

history of audiovisual media and the media history of acoustics and electro-acoustics. She has initiated the project Radiophonic Cultures. Sonic Environments and Archives in Hybrid Media System which is supported by the Swiss National Fund. In 2014, she published „Der Moses-Komplex. Politik der Töne, Politik der Bilder“.

Meredith Kooi is an artist, curator, author and founder of the art platform Altered Means. Using performance, radio, installation, photography, video, mapmaking, writing, drawing, and collaboration, Kooi's process-based and research-based approaches excavate the material and immaterial layers of place. From 2011 to 2016 she was the editor and assistant director of the Chicago-based experimental radio broadcast platform Radius. Since its founding in 2011 Radius has been on air to „support works appearing in the tonal and public spheres of the electromagnetic spectrum“. Each month features an artist or artist group and terrestrially broadcasted using the Audio Relay Unit – a mobile low-watt FM transmitter developed and built by the Intermod Series with the art collective Temporary Services.

Diana McCarty lives and works in Berlin. She is a founding editor of the award winning free artists radio, reboot.fm. Most of her time is spent working with a few radio projects, mostly in Berlin – at present, booting kotti.fm. In the past, it was herbstradio, backyardradio, Radio 1:1, reboot.fm and Juniradio. She is a founding member of the radia.fm network of cultural radios. As a cyberpunk in the 90s, she was active in netzkultur working with

metaforum, faces, net.art and the nettime mailing list. Her work revolves around art, gender, politics and technology. She co-initiated the Nervous Systems – Quantified Life and the Social Question exhibition at the House of the Cultures of the World in Berlin.

Sally Ann McIntyre, an Australian based in Dunedin, has been on the airwaves for 20 years, starting in 1996 on the experimental graveyard shift of Christchurch student radio station RDU 98:3FM. Playing other artists' radio experiments eventually led her to find ways to make her own. Her work spans writing, transmission art, curation and live experimental music. Since 2006 she has hosted the nomadic small-radius station radio cegeste 104.5FM, encouraging the radio to leave the centralised architecture of the broadcast studio, and enter the field to encounter the landscapes and social contexts it speaks for, shifting the one-to-many broadcast and the representationally figurative into a multiple, local, tangible, poetic and relational space.

Jan Philip Müller studied cultural studies and economics in Berlin and graduated with a thesis on the media history of the x-ray image. In 2015 he finished his doctoral dissertation „Audiovision and Synchronization. Seeing, Hearing, and Simultaneity in Technical Arrangements of the 19th and 20th Century: Astronomical Observatory – Psychological Experiment – Sound Film“ at the Bauhaus-University, Weimar. Since then, he is working at the University of Basel as a post-doc and coordinator in the research project „Radiophonic Cultures – Sonic

Environments and Archives in Hybrid Media Systems“. In the context of this project his research focuses on the history of sound art installations and ‚free radio‘ stations as experimental arrangements of radiophonics.

Udo Noll is a media artist and graduated as a qualified engineer for photography and media technology at the Cologne University of Applied Sciences. He lives and works in Berlin and Cologne and is the founder and developer of radio aporee, a platform for projects and practice in the areas of field recording/phonography, sound art and experimental radio. After numerous works in the field of net.art, e.g. Øtherlands (Documenta X 1997), Parole (Venice Biennial 2000) and H|u|m|b|o|t (ZKM 1999-2004), he increasingly engages with sound in his works, especially field recordings, their sonic topographies and potential spatio-temporal configurations on both real environments and digital spaces.

Roberto Paci Dalò is an Italian artist who has created since 1989 over forty innovative radioworks produced by broadcasting corporations such as ORF Kunstradio, WDR Studio Akustische Kunst, RAI Audiobox, YLE, RNE, Sender Freies Berlin, Kol Israel, ABC Australia. Composer and director, visual artist and radiomaker he created and directed between 1991 and 1998 LADA L'Arte dell'Ascolto, the international radio festival in Rimini. He created in 1995 the web art radio Radio Lada. He taught Media Dramaturgy (Radio & Internet) at the University of Siena and has contributed to the book „Re-Inventing Radio“ (2008) He now teaches Interaction Design at the University of the Republic of San Marino where he is the creator and director of its radio USMARADIO.

Anna Ramos coordinates the Barcelona-based MACBA's online radiophonic project, Ràdio Web MACBA. Over its 10 years of life, this platform which focuses on contemporary thinking, philosophy, critical thinking, contemporary art, sound art, radiophonic art and experimental music, has become a platform for the diffusion of programs relating to contemporary sound creation, heedless of geographic boundaries or language barriers. Anna Ramos is also co-director of ALKU, a pluri-disciplinary platform in operation since 1997. She was the co-editor of „The Way of Hardcore“ (2012), an artist's book by the Danish artist Goodiepal.

Michael Seemann studied Cultural Studies in Lüneburg. In 2010, he took over individually the blog project ctrl-verlust.net which had been started by the Frankfurter Allgemeine Zeitung. Parts of his 2014 book about the loss of control in the digital world, based on the blog, were translated into English under the title „Digital Tailspin – 10 Rules for the Internet after Snowden“. He lives in Berlin, writing for several German magazines, newspapers and online news sites and also working as lecturer and consultant.

Bernhard Siegert studied German and Comparative Literature, Philosophy, Judaic Studies and History at Freiburg University and received his PhD from the Ruhr University Bochum in 1991. He was research assistant at the chair for Aesthetics and Media History at the Humboldt University Berlin until 2001 when he became Professor for Theory and History of Cultural Techniques at the Bauhaus University Weimar. He was one of

the founders of the Graduate School Media Historiographies in 2004 and initiated the Masters program MediaArchitecture at the Bauhaus University.

Nathalie Singer studied Musicology, Communication and Psychology at the universities of Berlin and Paris. In Paris, she also studied electro-acoustic composition at the GRM with Beatriz Ferreyra. Since 1995 she has worked as writer, director and producer for German and French radio stations, as composer of radio drama, theatre and movie and as scholarly writer on sound and radio art. From 2002 to 2007 Singer worked as editor at the Radio Drama and Documentary department of Deutschlandradio Kultur. In 2004 she introduced a successful new mini radio drama format, the Wurfseitung (direct advertising circular), to Deutschlandradio Kultur program. She holds the position of Professor of Experimental Radio at the Bauhaus University Weimar.

Anne Thurmman-Jajes is director of the Research Centre for Artists' Publications in Bremen which is an independent section within the Weserburg | Museum for Modern Art and cofunded by the University of Bremen. Since 1999 she teaches at the Institute of Art and Art Education of the University of Bremen in the area of twentieth and twenty-first-century art, particularly contemporary art since the Second World War, with a special focus on the theory and practice of reproduced art. With over 40 different archives, bequests, funds and collections, the Research Centre for Artists' Publications represents one of the largest and most significant inventories of published artworks in Europe.

Neil Verma is Assistant Professor of Sound Studies in Radio/Television/Film and Associate Director of the MA in Sound Arts and Industries at Northwestern University. He is author of „Theater of the Mind: Imagination, Aesthetics, and American Radio Drama“ (2012) and co-editor (with Jacob Smith) of „Anatomy of Sound: Norman Corwin and Media Authorship“ (2016). He has published articles on topics ranging from film history and television sound design to experimental listening and podcasting and contributed articles to edited volumes on subjects ranging from film noir to 1930s literature. He is Network Director for the Radio Preservation Task Force at the Library of Congress, Special Editor at the website Sounding Out!, and co-founder of the Great Lakes Association for Sound Studies (GLASS).

Sarah Washington is an artist and activist working with experimental radio and music. Her activities involve creating temporary radio art stations and installations, composing experimental radio dramas, giving live radio art performances, curating radio art events and festivals, and performing experimental improvised music on homemade electronic instruments. She is a founder member of the radio station Resonance FM in London and the international radio art network Radia. Notable commissions include a radio art series for the Tate Modern in 2007, and a 100-day radio station for the 30th São Paulo Bienal in 2012. She often works together with her partner Knut Aufermann in the joint radio art project they began in 2005 under the name Mobile Radio.

Ralf Wendt lives in Halle/Saale, working in the field of performance in public space, installation in galleries and public, poetry and soundart in radio and gallery. Since the mid-90s he has thematised in performances, films and radio art a poetics of the sub-linguistic, aiming at the deconstruction of human and animal language and in keeping with Heiner Müller's saying: „the healed world is the last“. At Halle's free Radio Corax he finds the working conditions he could not obtain at public broadcasters. He does soundworks for radiostations worldwide as Kunstradio Vienna, Radia.FM and others and is internationally active in the performance collective The Wolf In The Winter.

Gregory Whitehead is the creator of more than one hundred radio plays, essays and acoustic adventures for the BBC, Radio France, Deutschland Radio, Australia's ABC, NPR and others. Often interweaving documentary and fictive materials into playfully unresolved narratives, Whitehead's aesthetic is distinguished by a deep philosophical commitment to radio as a medium for poetic navigation and free association. In his voice and text-sound works, he explores the tension between a continuous breath/pulse and the eruption of chaotic discontinuities, as well as exploring rhythms of linguistic entropy and decay.

Elisabeth Zimmermann is a cultural manager living in Vienna. She studied at the International Centre for Culture and Management in Salzburg and has been involved in organizing, coordinating, and curating radio art projects, symposia, CDs, publications, and international

telematic art projects. She has held various presentations and lectures on radio art projects at national and international festivals. Since 1998, she has been the producer of the weekly radio art programm Kunstradio - Radiokunst on the cultural channel of the Austrian national radio station ORF. In 1999, she founded werks - an art association dedicated to the realization of artistic projects in telecommunications media.

Irena Pivka, architect, scenographer, newmedia artist, and **Brane Zorman**, composer, newmedia artist, are working together on a series of collaborative projects. Working through different backgrounds, they connect digital electroacoustic creativity with space, listening to works in situ, thus constituting a critical relation toward public space and contemporary social environment. Their important long-term, ongoing work radioCona constitutes the radio FM frequency as a space of art, performance and exhibition for contemporary art. Every year radioCona hosts international artists and curators, promoting radio and sound art. Their own works constitute perception of a space in a new way and strengthen the interaction/awareness of the landscapes, walking and listening.

das Große Rauschen

Ausstellung

The Metamorphosis
of Radio

Rathausstraße 4, EG:

Steve Bates
Kristen Roos

Rathausstraße 4, 1.OG:

Jeff Kolar
Fernando Godoy M
& Rodrigo Ríos Zunino
DinahBird
& Jean-Philippe Renoult
Emmanuel Madan
Sally McIntyre
Halle hören

Garten:

Gabi Schaffner

Stadtmuseum:

Maia Urstad

Kuratorin:

Anna Friz

Öffnungszeiten

Dienstag bis Sonntag 12-20 Uhr
Rathausstraße 4

Photo: © Anna Friz



Photo: © Bundesarchiv

Öffnungszeiten

Dienstag bis Sonntag 10-17 Uhr
Große Märkerstraße 10
kuratiert von Ralf Wendt

Zur Geschichte des Rundfunks
und den Versuchen seiner
Aneignung im Raum Halle

unsichtbare Wellen

STADT
MUSEUM
HALLE



Events

all events free entry

Wednesday, 26.10

Critical Theory and Radio (German)

Talk with Daniela Müller and Iris Dankemeyer

1 pm, City Museum, Große Märkerstraße 10

Also on Radio Corax 95,9 FM

Guided Tour

with curator Anna Friz through the Exhibition „Das Große Rauschen. The Metamorphosis of Radio“

7 pm, Radio Revolten Zentrale, Rathausstraße 4

SMOO (John Bisset & Ivor Kallin)

The Bureau of Melodramatic Research (Irina Gheorghe & Alina Popa)

Radioperformance

8 pm, Radio Revolten Klub, Rathausstraße 3

Thursday, 27.10

Kein Kommerz auf Megahertz? (German)

Talk with Jan Pinseler

1 pm, City Museum, Große Märkerstraße 10

Also on Radio Corax 95,9 FM

Reni Hofmüller | Konrad Korabiewski

Radioperformance

8 pm, Radio Revolten Klub, Rathausstraße 3

For all other exhibitions and events
please visit www.radiorevolten.net

Friday, 28.10

»Äußerst vorsichtig und scheu blendete Radio Zebra aus« (German)

Talk with Jan Bönkost

1 pm, City Museum, Große Märkerstraße 10

Also on Radio Corax 95,9 FM

Gregory Whitehead | Tetsuo Kogawa | Roberto Paci Dalò

Radioperformance

8 pm, Radio Revolten Klub, Rathausstraße 3

every day

RADIORADAR – Tour

Marold Langer-Philippsen invites into his radio studio in the Hausmannstürme.

2 pm, Hausmannstürme Marktkirche

Invisible Waves. On the history of radio broadcasting and attempts at its appropriation in the Halle area

Exhibition curated by Ralf Wendt

Open Daily 10 am – 5 pm, City Museum, Große Märkerstraße 10

Entrance: 3€

Das Große Rauschen: The Metamorphosis of Radio

Exhibition curated by Anna Friz

Open Daily 12 am – 8 pm, Radio Revolten Zentrale, Rathausstraße 4

Veranstaltungen

alle Veranstaltungen freier Eintritt

Mittwoch, 26.10

Kritische Theorie und Radio

Gespräch mit Daniela Müller und Iris Dankemeyer

13⁰⁰ Uhr, Stadtmuseum, Große Märkerstraße 10

Auch auf Radio Corax UKW 95,9

Führung

durch die Ausstellung »Das Große Rauschen. The Metamorphosis of Radio« mit der Kuratorin Anna Friz

19⁰⁰ Uhr, Radio Revolten Zentrale, Rathausstraße 4

SMOO (John Bisset & Ivor Kallin)

The Bureau of Melodramatic Research (Irina Gheorghe & Alina Popa)

Radioperformance

20⁰⁰ Uhr, Radio Revolten Klub, Rathausstraße 3

Donnerstag, 27.10

Kein Kommerz auf Megahertz?

Gespräch mit Jan Pinseler

13⁰⁰ Uhr, Stadtmuseum, Große Märkerstraße 10

Auch auf Radio Corax UKW 95,9

Reni Hofmüller | Konrad Korabiewski

Radioperformance

20⁰⁰ Uhr, Radio Revolten Klub, Rathausstraße 3

Alle anderen Ausstellungsorte und
Veranstaltungen finden Sie unter
www.radiorevolten.net

Freitag, 28.10

»Äußerst vorsichtig und scheu blendete Radio Zebra aus«

Gespräch mit Jan Bönkost

13⁰⁰ Uhr, Stadtmuseum, Große Märkerstraße 10

Auch auf Radio Corax UKW 95,9

Gregory Whitehead | Tetsuo Kogawa | Roberto Paci Dalò

Radioperformance

20⁰⁰ Uhr, Radio Revolten Klub, Rathausstraße 3

täglich

RADIORADAR – Tour

Marold Langer-Philippsen lädt in sein Radiostudio in die Hausmannstürme.

14⁰⁰ Uhr, Hausmannstürme Marktkirche

Unsichtbare Wellen. Zur Geschichte des Rundfunks und den Versuchen seiner Aneignung im Raum Halle

Ausstellung kuratiert von Ralf Wendt

Täglich geöffnet 10⁰⁰ – 17⁰⁰ Uhr, Stadtmuseum Halle, Große Märkerstraße 10

Eintritt: 3€

Das Große Rauschen: The Metamorphosis of Radio

Ausstellung kuratiert von Anna Friz

Täglich geöffnet 12⁰⁰ – 20⁰⁰ Uhr
Radio Revolten Zentrale, Rathausstraße 4

Impressum

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ELISABETH ZIMMERMANN

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MARKUS WESTPHAL

SEVERIN SCHENKEL

JENNIFER FUCHS

KONRAD BEHR

CORINNA THAMM

GRIT LIEDER

JANINE MÜLLER

A collaboration with the Seminar for Speech Science and Phonetics of the University Halle-Wittenberg, Experimentelles Radio der Bauhaus-Universität Weimar (www.experimentellesradio.de) and the "SNF Sinergia Projekt": "Radiophonic Cultures - Sonic environments and archives in hybrid media systems".

Eine Zusammenarbeit mit dem Seminar für Sprechwissenschaft und Phonetik der Universität Halle-Wittenberg, der Professur Experimentelles Radio der Bauhaus-Universität Weimar (www.experimentellesradio.de) und dem SNF Sinergia Projekt "Radiophonic Cultures - Sonic environments and archives in hybrid media systems".

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