

Live Program

Listening Spaces

SoSe2025

Mini Soundfestival

10.07-13.07

A sonic exhibition of Experimental
Radio, Acoustic Ecologies & Sound
Studies and Electro-acoustic
Composition & Sound Art.

Multichannel Pieces

Sound Sculptures

Introductory

The "Mini-Soundfestival" is a constellation of sonic works presented by the students of Experimental Radio, Acoustic Ecology and Electroacoustic Music. It brings together works that were created in two project modules of this summer semester – “Sonar, Sanar y Soñar” (sound, healing and dreaming), and "Rhythmical Zones". Additionally, individual student projects of the winter semester's project module “Towards an Ecology of Practices” will be shown, as well as projects of students at the SeaM, some having been part of the project module "Bilder einer Ausstellung" (Pictures at an Exhibition).



How can we listen beyond the ear? How does sound feel? How do fluid structures, and invisible yet audible forces shape a city - Weimar? And how can we develop an ecological approach through sound? How do different frequencies and vibrations influence our bodies? What sounds are healing?

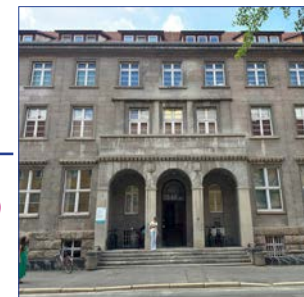
Across multiple spaces and formats – from immersive multichannel compositions, sound sculptures, reflective listening stations to interventions in public space and broadcasts - this Mini-Soundfestival explores how the human body and environments are shaped by sound, and sound shapes stories and perception. Each work invites audiences to a different facet of auditory experience. An accompanying live program consists of sound and listening walks, concerts, radio shows and transmission performances.

Listening becomes a form of attention, a tool for healing, a connector across bodies and spaces, and a way of relating to more-than-human ecologies.

MAP

LISTENING SPACE

Coudraystraße 13A
- Studio for electroacoustic Music(SeaM)



12



18

LISTENING SPACE

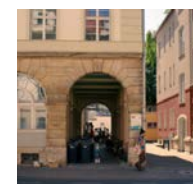
Steubenstraße 8a - Limona Glass Cube | Courtyard

MULTICHANNEL PIECES | SOUND SCULPTURES

Marienstraße 5 - Klanglabor | Basement

SOUND SCULPTURES

Marienstraße 14 - Atelier



38

LIVE PROGRAM

Marienstraße 18 - Courtyard



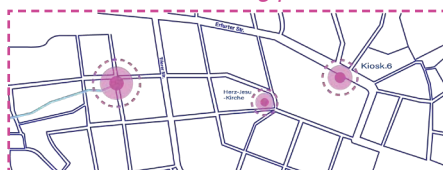
24



40

Public Space

Sites along the river stream of Asbach and Lottenbach/ Meeting point Kiosk.6



38

Project Module Experimental Radio

[Wiebke Stark, Marc André Schmidt, Wing Ching/Sorrel, Nicolás Quintero, Lukas Johnsen Lieps, Leonie Brennsteiner, Fritz Buhtz, Emily Thorwarth, Tabea Grüninger, Steffen Rudolf, Sophia Julienne Taube, Yiming Han, Yaman Sad Addin & Eric Beck, Frederike Moormann, Lefteris Krysalis, Nathalie Singer]



Sonar, Sanar, Soñar

- Sound, Healing and Dreaming

Gongs, drums, mantras, overtone singing, and breathwork: using sound and vibration for healing is one of humanity's oldest practices. Our bodies are mostly water, our hearts beat in rhythm, and our brains operate in frequency patterns—vibration directly affects us.

In a breathwork workshop and various excursions—such as to the Weimar Sophien- und Hufeland Klinikum and into nature—students listened to healing and non-healing sounds. They explored their own body rhythms, the sound of trees, and the voices of social healing spaces. Their personal works range from eerie lullabies to soothing hums and acoustic isolation, including 8-channel compositions, interactive installations, and intimate headphone pieces—a multifaceted experience of sound as a path to healing.

Flow Follows Concrete Follows Flow

- Rhythmical Zones

*Flow Follows Concrete Follows Flow
is a collective sound piece for public space
unfolding as a walk across Weimar.*

Starting from the question of how rhythms emerge within urban infrastructures, water systems, and the body as a living instrument of measure and perception, we developed a collective investigation. Out of this process grew **Flow Follows Concrete Follows Flow**, a sound piece for public space unfolding as a walk across Weimar. Through sound maps, graphic notations, installations, and subtle interventions, we explored how the city flows, reflects, and responds to presence. Between concrete and current, a dialogue unfolds—tracing the interplay of structure, fluidity, and the invisible yet audible forces that shape the city. We invite you to walk with us, following Weimar's threads of water—along narrow lines between the visible and the hidden, the infrastructural and the perceptual.

*Pull the thread.
Leave a trace.*

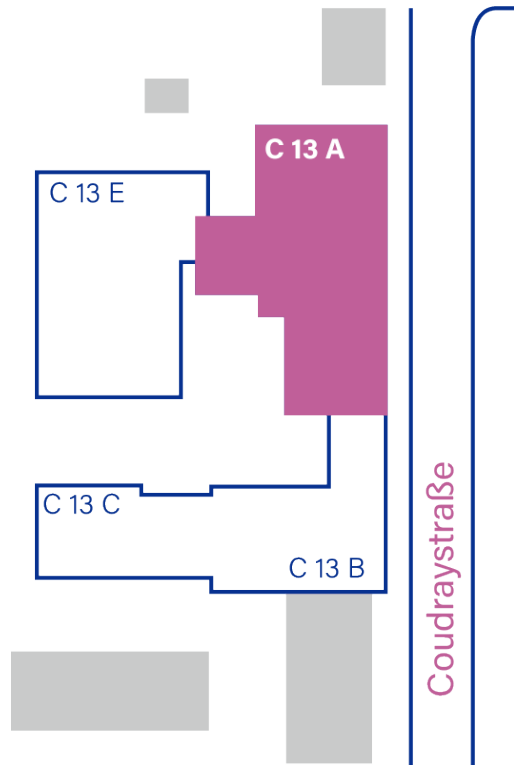


**Project Module Acoustic
Ecologies and Sound Studies**

[Timm Albers, Nina Bendix
Igleses, Alicja Gaszta,
Rieke Hettinger, Henriette
Schmidt, Cosmo Schüppel,
Sebastian Veloza Varela,
Robin Wieber, Moritz Lang,
Elijah Aran, Florencia Curci,
Kerstin Ergenzinger]

Project Module





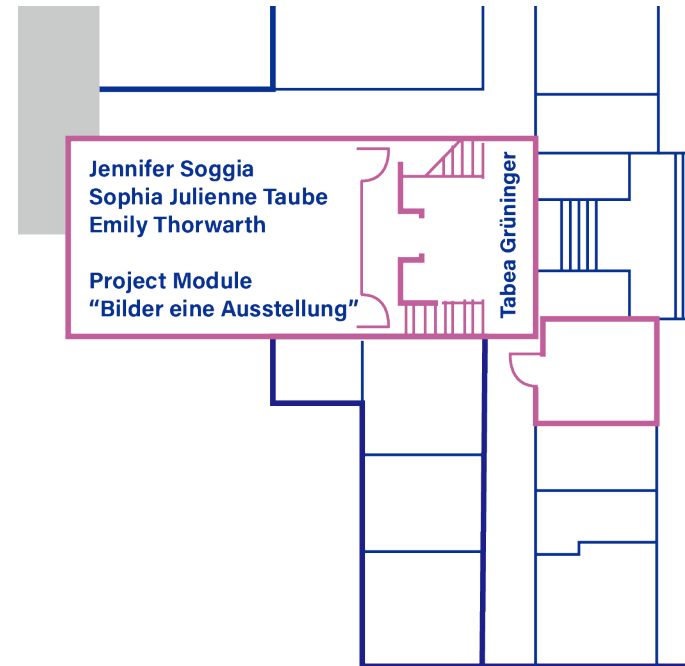
LISTENING SPACE

Coudraystraße 13A

Studio for electroacoustic Music

SeaM

The SeaM – Studio for Electroacoustic Music – hosts during the Mini-Soundfestival a listening space for different formats. In the shown works, sound becomes a medium for intimacy, growth, and inquiry. Across multichannel installation and headphone pieces, students have explored how vibration and resonance shape perception. Through immersive formats, from a humming hallway to binaural ecologies and collective sound-creatures, SeaM offers spaces where sound is also felt: expanding listening into a tactile, emotional, and ecological practice.



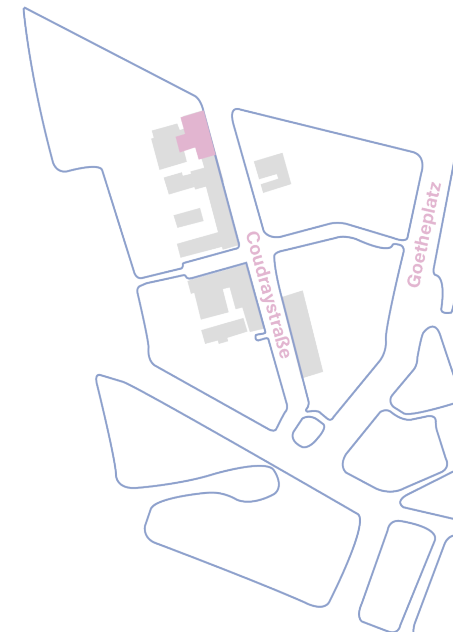
Course
"Electroacoustic
Music - Getting
Started"

Bilder einer Ausstellung

Project Module SeaM

Kopfhörerleiste,
10 Fixed media compositions

Created in a collaborative project with the Weimar Gallery • 10 fixed-media compositions will be available to listen to at a listening station, each of which was created as part of a project module for a painting from the Weimar Gallery collection • with works by Johannes Kirchberg, Tianwei Zhu, Marc André Schmidt, Moritz Lang, Steffen Rudolf, Lennard Behnke, Konstantin Glas Montecino, Lukas Johnson Lieps, Paul Schilling, Jacob Elias Aran



Can you feel the Sound of my Voice?

Tabea Grüninger

Can you feel the sound of my voice?
When we're seven feet apart?
Moving through the air
Gently
Soft

Barely noticeable

Close your eyes
Begin to hum
Tune in
Place your hand on your chest
Can you feel the sound of your voice?
(Underneath the beating of your heart)
Vibrating

Moving through you
Through me
Us

Multichannel
Sound installation

Creatures

Basic Course SeaM

Collective installation of individual acoustic creatures
by students from the basic course 'Electroacoustic
Music - Getting Started' • Studies by Aaron Dan,
Rosanna Ecker, Johannes Eichberg, Rosa Friedrich,
Kristina Klumbies, Junying Meng, Florian Rommel,
Lisa Spöri, Tianwei Zhu, Béla Zielinski



Sound Installation &
Live Performance

Sensing Structures

Jennifer Soggia

When looking closely at the structures from tree barks, a new sensory world opens up for exploration. This live performance invites for an atmospheric sound journey, through recorded sound samples of trees and animated visuals, showing an artistic attempt of giving the small details of our environment a space of expression. By allowing to step into this space with no expectations and giving trust, one might experience a little magic within.



Leben im Sterben

Sophia Taube

Leben im Sterben

Sophia Taube

Sound Piece for
Headphones

“Leben im Sterben” (Living in dying) traces stages of a life through the lens of the Gospel. The piece moves through symbolic spaces – from origin and longing to moments of surrender. Voices, sounds and ambient recordings invite listeners to enter their own images.

What does nature sound like when it grows?

Emily Thorwarth

„Wie klingt die Natur, wenn sie wächst?“ (‘What does nature sound like when it grows?’) is a binaural sound piece about healing and inner growth. Nature sounds such as water, trees and wind interweave with quotes from naturopath Anette Hähnlein. The result is a sensitive listening space that invites you to pause – quiet, organic, growing.

Sound Piece for
Headphones

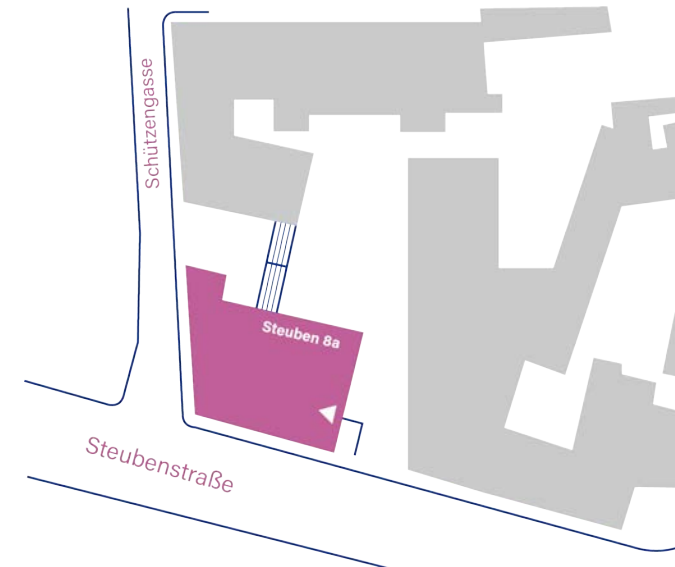
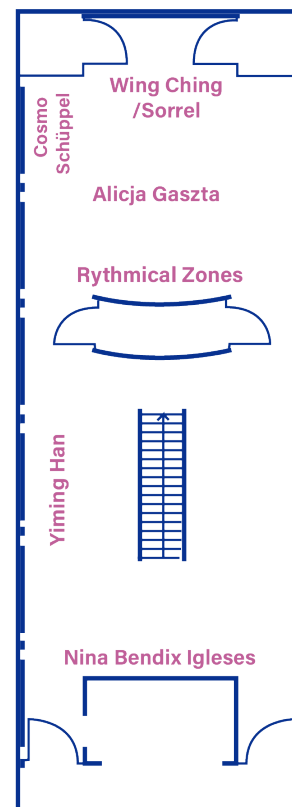


Steubenstraße 8a

Limona

LISTENING SPACE

At Limona we can see far
– until the borders of Weimar.
During Mini-Soundfestival, Limona
becomes space to listen to fluid
and transitional states and sites .
The presented sound works deal
with listening as multisensoric, and
the connection between listening
and seeing. Vision is often seen as
objective and distancing, whereas
sound is immersive and intimate.
Yet, sound and vision interact in
practice. Sound can destabilize visual
dominance. It leaks through walls,
moves around corners and animates
places. In the spatial and interactive
sound works shown here, listening
becomes a spatial orientation, an
embodied navigation, a way of
mapping and altering the space that
we could inhabit differently.



Border Imaginaries

Cosmo Schüppel

The Project BORDER IMAGINARIES reimagines a research-essay as an interactive, ever changing web-format. Fragments of the text drifting over borders and screen, forming new in every reading. The research unfolds in two modes. On the one hand, it examines the Narva, the border river between Estonia and Russia, as a fluid zone—changing throughout history and seasons. On the other hand, the research imagines what if the Ilm River in Weimar, Germany would be a 'natural' border. What would change?



Drawing

Cartography of currents

Alicja Gaszta

Whenever you step into the river, the water flows around your entire body. It moves past your ankles, shifting at different speeds. Your toes touch the slippery stones; the surface shimmers. Sound, rhythm, flow, and velocity are all embodied in the trace.

Nets of interdependence stretch from one riverbank to the other, weaving a map of relationships.

All of this influences the slowness of your steps, the carefulness not to slip, not to disturb the other beings that live beneath the shimmering mirror of the river.

Zwischen Quelle und Klang - or: How to Listen to a Stream?

Nina Bendix Igleses

Installation

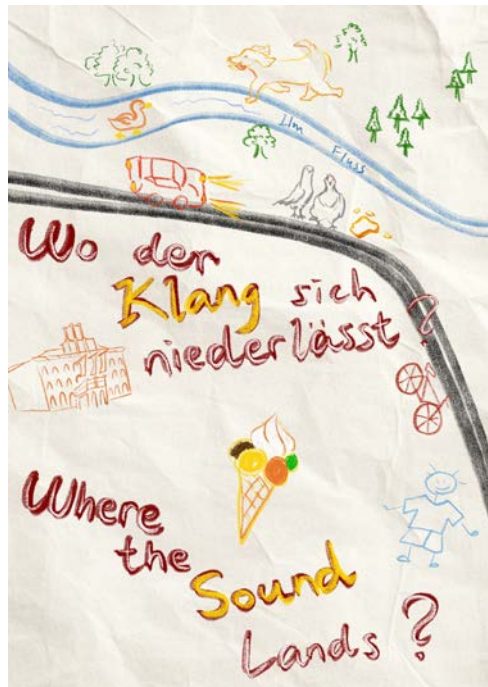


Installed along the waters of Weimar, this sound sculpture invites us to explore ways of careful listening in outdoor space. Played directly by the stream, water becomes both performer and composer. Vibrations pass through a resonant body, creating sounds shaped by flow and pressure. The German title *Zwischen Quelle und Klang* ("Between Source and Sound") points to the word *Quelle*, meaning both spring and origin. In this space between flow and resonance, we're asked: how do we listen to a stream?Z

This project invites visitors to listen to recorded Weimar soundscapes and respond through drawing. Tracing papers are placed on the window, which becomes a site where sound, memory, and imagination meet. As the city echoes through the speakers, each mark drawn reflects a personal interpretation. Thus, it reveals how the same sound can land differently in every mind.

Where the Sound Lands

Wing Ching, Sorrel

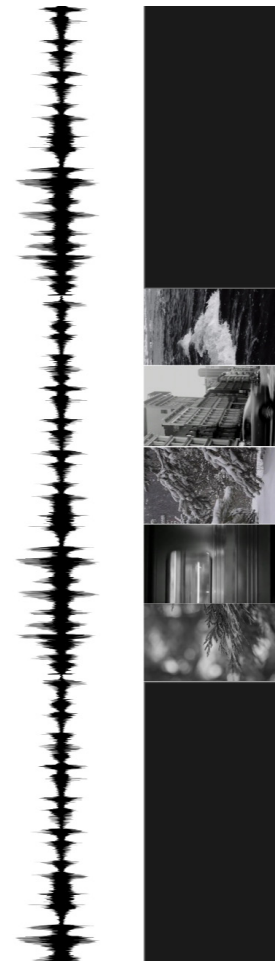


Speakers, Tracing Paper

You heard it - but what did you listen to?

Yiming Han

Sound-video installation



This work transforms my inner conflict into a sensory journey. It explores self-acceptance and healing beyond “fixing” or becoming who I “should” be. I use a consistent sound and black screen, along with different scenes that match the sound, to guide people to focus on their most basic instincts and let go of all self-judgment. In the end, there is no right or wrong. Your first feeling is true. By accepting all parts of ourselves, we begin to treat ourselves with gentleness and find freedom.

Marienstraße 5

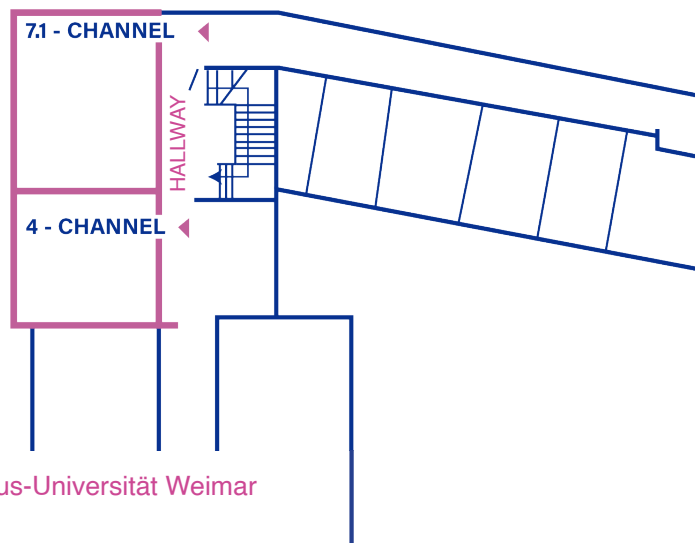
At KLANGLABOR you can experience multichannel sound compositions. They use immersion and spatiality. When sound moves around and through us, it dissolves the clarity of the boundary between listener and environment. In the Klanglabor, listeners encounter multichannel sound works that explore memory, healing, rhythm, and transformation. The works are being played in rotation.

Klanglabor

MULTICHANNEL PIECES

7.1 - CHANNEL:
 Leftis Krysalis,
 Lukas Johnsen Lieps,
 Nicolás Quintero,
 Robin Wieber,
 Sebastian Veloza Varela,
 Steffen Rudolf

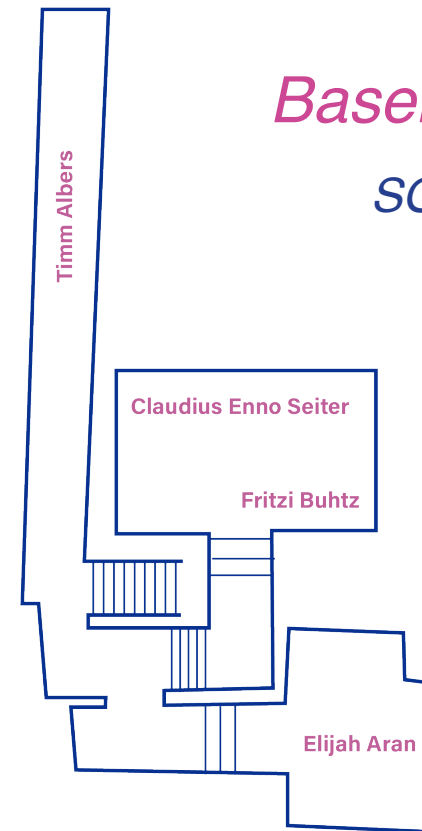
4 - CHANNEL:
 Wiebke Stark,
 Yaman Sad Addin &
 Eric Beck



Basement

SOUND SCULPTURES

In the basement of Marienstraße 5, sound becomes sculptural—made tactile through space, material, and resonance. Sound sculptures activate the object world. Sound sculptures offer an engagement with the material and spatial conditions of sound, as objects become channels or platforms for sonic activity. The works shown here invite us to listen through materiality, touch, but also through memory. They are amplifying what often remains unheard, yet is deeply present. A further sound sculpture is exhibited in the ateliers at Marienstraße 14.



HALLWAY

Sound and Epistemology Texts

This collection presents student writing from a Sound and Epistemology course, exploring sound studies, listening practices, soundscape analysis, and sonification. The texts function as both academic publication and spatial interventions within university environments, creating dialogue between theoretical inquiry and embodied experience while challenging boundaries between scholarship and practice.



Multichannel
Soundscape
Composition and
listening score
| 30min

Aphonic Echotopia (work-in-progress)

Lefteris Krysalis

Aphonic Echotopia is a work-in-progress listening score presented in eight channels. It listens to the post-wildfire landscapes of Dadia, at the borderlands of Greece, Turkey, and Bulgaria. Field recordings, earwitness accounts, and sonic traces of burned forests, military drills, and crossings unfold silences, ruptures, and invasive low frequencies. The work navigates through ecologies under pressure and shifting rhythms of absence, presence, and control.

O.M.

Lukas Johnsen Lieps



O.M. is an auditive cartoon that travels through various planes of existence. What seemed to be another ordinary day, turns into an seemingly random array of a healing journey. You may encounter odd figures who carry deep wisdom inside of their shell, but be careful! Some lessons shall rather be learned, before they might turn into hell...

Multichannel Audio Play
| 10min

Casitis (Homesickness)

Nicolás Quintero

Casitis (slang for Homesickness) is an 8 channel sound piece for the course Sonar, Sanar y Soñar. Its main sound source are field recordings of street vendors in Colombia. The main goal of the project is to create a prosodic parallel between their voices and healing ritual chants of curanderos from indigenous communities in South America. The project idea rose due to the author's longing for their home country while living in Germany.



Multichannel Composition
| 10min

This project marks the beginning of a series of sound-based compositions that explore sound as a tool to suspend, stretch, or freeze time and movement. Blending everyday sounds with synthesized textures, it draws on electronic music to explore how listening—without visual cues—evokes space, memory, and meaning. Rooted in daily rhythms, it questions the line between routine and culture, using technology to reveal hidden sonic layers.

Music to Freeze the Movement

Sebastian Veloza Varela

Multichannel
Soundscape
Composition
| 8min



Multichannel Fixed
Media Composition
| 8min



Symbols, Spirits, Space

Steffen Rudolf

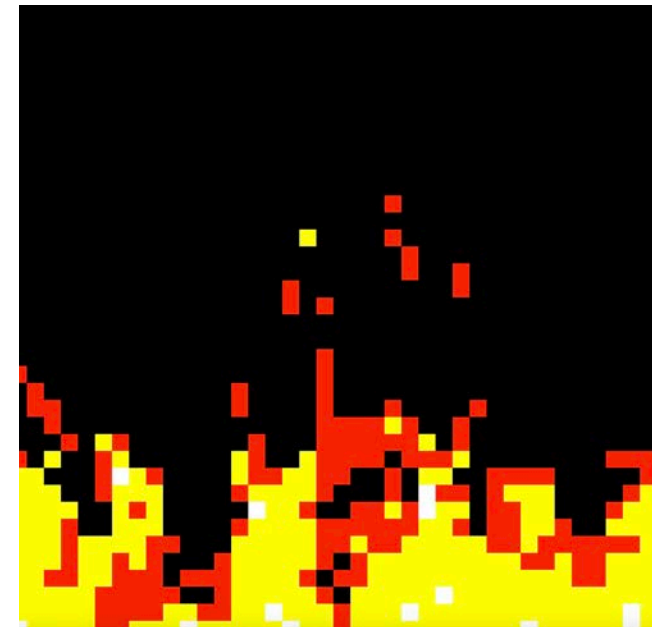
An experiment exploring ritual gestures, embodied memory and infinite motion. SSS opens a gate that weaves rising and grounding energies, summoning ancient voices, feline guardians and elemental spirits. A journey through shifting layers, traced through the quiet force of symbols - inviting a listening where something long forgotten re-members itself.

Echoes of Ember

Robin Wieber

Echoes of Ember explores fire through sound, treating it as an organic system of micro-reactions and feedback loops. Using modular synthesis, the piece recreates fire's sonic behaviors without recordings, drawing on noise and feedback to simulate its complexity. It reflects on how deeply fire sounds affect memory and emotion, and imagines fire in conditions beyond Earth.

Multichannel
Composition
| 8 min

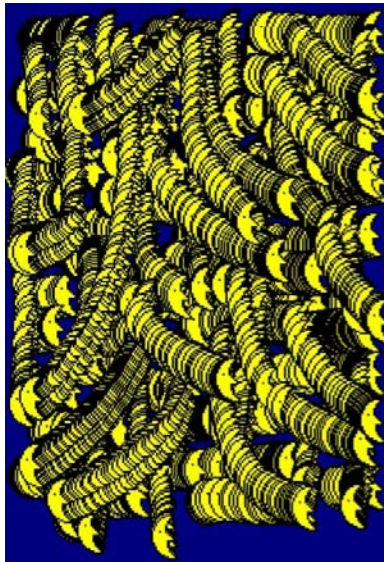


when we couldn't fall asleep

Wiebke Stark

Fixed Media
Composition
| 10 min

Drawn from a pool of personal recollections and shared memories, this 4-channel sound installation gathers lullabies across languages and generations. The songs respond to one another - tender//uneasy, shifting // forming a collective remembrance and rewriting that speaks beyond the private, immersed in a sonic connection of sung memories.



Breathing, footsteps, voices, machines. Sounds from the hospital tell of movement, encounters and interruptions. The installation invites you to lie down, listen and let your own images emerge. What otherwise seems distant comes closer and becomes tangible. Sometimes calm, sometimes restless, sometimes distant, sometimes close. Between the sounds, a space opens up for the in-between, for breathing, for a rhythm that perhaps also reminds us of something healing.

Breath in Motion. Following the Rhythm of Recovery

Yaman Sad Addin & Eric Beck

Multichannel
Installation
| 8 min



Proceed to seat

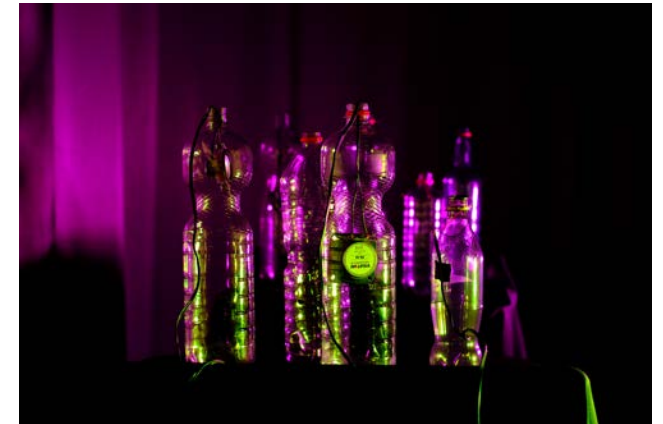
Claudius Enno Seiter

Proceed to seat is an installation that takes elements from urban architecture and combines them with sound recordings from the same locations. The sculptures are either based on found objects or replicate them. They have various types of speakers built into them, turning them into membranes that spread the soundscape throughout the room while also dampening and filtering it.

Sound Installation



Multichannel
Sound installation



RESO PET

Jacob Elias Aran

Removed from the reuse cycle, PET bottles are brought to eye level and transformed into sound objects. Bathed in colored light, they stand still throughout the space, resonating from within. Small speakers play recordings of sounds made by blowing across bottles and modulated sine tones. In a cyclical multi-channel composition, the bottles' natural resonances are explored. Visitors move freely among them, immersing in the soundscape.



Zaytoon

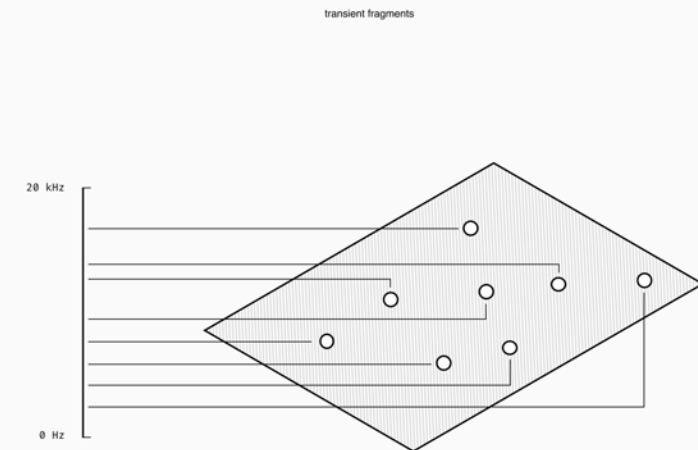
Fritzi Mathilda Buhtz

Zaytoon is telling a story about the olive trees in Palestine, their rootedness, fragility and deep connection to land and community. In understanding the olive tree as an indispensable component, the project researches how olive harvesting and farming are not just agricultural acts. They are deeply connected with palestinian culture, social life, care and politics. What does it mean for the collective when such important presences are gone?

Transient fragments is a sound installation derived from a series of experiments using manipulated recordings. It is concerned with a mode of listening merging everyday and synthetic sounds. Field recordings are analyzed and reduced to their transient elements, focussing on the contained rhythmical layers. The resulting pulses are played back using speakers arranged in space, which allows new aspects to surface, which would neither be found in unmodified ordinary nor in purely artificial sounds.

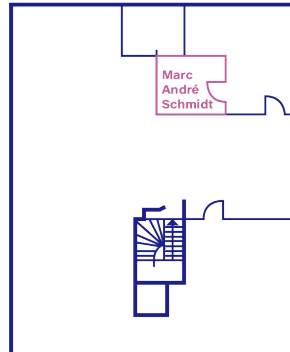
Transient fragments

Timm Albers



ATELIER M14

SOUND SCULPTURES



"chambre isolée"

[transparency as barrier, silence as presence.]

Marc André Schmidt

"chambre isolée" is an experiment—an interactive glass and metal sculpture that invites participants to experience a form of sonic solitude. this space might become a pocket of silence. visitors step inside, momentarily severed from the audible world. they remain visible to others while potentially disappearing sonically. inside, a stethoscope offers the chance to listen and feel one's own body—an imperfect self-diagnosis, more poetic than clinical. an unstable line between solitude and présence.



Interactive Sound
Sculpture

LIVE PROGRAM

Unlike fixed recordings, live sound is shaped by the moment: the acoustics of the place, moments of chance, the listeners, and the unpredictable dynamics between them. Liveness is about the relational and ephemeral nature of sound, as it emerges, decays and transforms. A dialogue between control and chaos, structure and spontaneity, composition and experiment.

The Mini-Soundfestival is framed by live acts – from amplifying trees to radio improvisations, concerts and interactive transmissions. This invites to experience sound as a living ecology. Listening becomes an active practice, an attunement to shifting rhythms and invisible forces. Live sound resists capture, it breathes, connects us across spaces and bodies, and stirs memories and imagination in real time.

The live programme will take place at different sites in public and inside, as well as it will be broadcast on bauhaus.fm 106.6. Mhz from 5pm 11th of July – 9pm 12th of July 2025.

DIGITAL BAUHAUS LAB

Composing Senses

Saturday, 12.07.25 | 6-8pm

This project sonifies microscopic image data through SuperCollider, creating multichannel synthetic soundscapes that translate cellular structures into immersive spatial audio experiences. Presented at Digital Bauhaus Lab as outcome of Composing Senses course, it explores cross-sensory translation methodologies, transforming biological patterns into sonic textures that reveal hidden relationships within microscopic worlds through computational sound synthesis and algorithmic composition techniques.

Back to the roots

Leonie Brennsteiner

The project focuses on the acoustic life of the trees - the wind, the crackling of the water in the tree trunk, the insects on the ground. Special microphones make it possible to actively hear through sound and sonificate what would otherwise remain hidden. This work creates space for a deeper ecological awareness and encourages us to recognise and respect our connection with our surroundings at a time when nature is reduced to a backdrop and our deep connection with the earth is often silenced.

11.07-12.07
| 12:00-13:00
| Courtyard of
Marienstraße 18
| 10min per session



PUBLIC SPACE

Rhythmical Zones Project Module - Flow Follows Concrete Follows Flow.

Live Intervention
12.07.25 | 4:30pm | Meetingpoint: Kiosk.6
| 60min



Please join us for a collective walk to experience the audioguide Flow Follows Concrete Follows Flow. Together we'll explore hidden waterways and urban rhythms across Weimar through sounds, subtle interventions, and shared listening that reveal how the city moves and resonates. Come curious. Bring headphones. Follow the thread.

[Timm Albers, Nina Bendix Igleses, Alicja Gaszta, Rieke Hettinger, Henriette Schmidt, Cosmo Schüppel, Sebastian Velloza Varela, Robin Wieber, Moritz Lang, Elijah Aran, Florencia Curci, Kerstin Ergenzinger]

Limona Courtyard

SEE - SeaM Experimental Ensemble

Concert
12.07.25 | 8pm | Chair in front of Limona
| 60min

Mit Werken von Kristina Klumbies, Konstantin Glas Montecino und Improvisationen des Ensembles.
Ensemble: Kristina Klumbies, Steffen Rudolf, Kilian Scharf, Konstantin Glas Montecino, Marc André Schmidt, Theo Payer, Lilly Fruth, Sebastian Velloza Varela, Juvêncio Goncalves Rodrigues Júnior, Tian Wie Zhu

bauhaus.fm 106.6 Mhz

Broadcast Program 11th& 12th of July

Join us on air during two days of experimental sound, live interviews, transmission performances, radio plays and sonic interventions.

11th of July

5pm	Opening Show
6pm	Live Interviews on Campus (Wiebke Stark)
7pm	DJ Set (DJ Hottinger)
8pm	Radio Play "Ich spiele mit dem Gedanken, eine Symbiose mit einer Motte einzugehen" (Moritz Hanfgarn)
9pm	Radio Performance HMMM slowed down (Timm Albers/ Kathy Kennedy)
10pm	Ruido Latinamerica (Florencia Curci)
11pm	Confession Tapes (Wiebke Stark)
12pm	O corpo como início da comunicação com o mundo (Rieke Hettinger)

12th of July

1am	Siestaria (Florencia Curci/ Tatiana Heuman)
2am–7am	Live Microphone from Lottenbach (radioearth/ Bauhaus-Universität)
7am	Listening to Bats
8-10am	Live Microphone from Asbach (radioearth/ Bauhaus-Universität)
10am	Radio Play "Roots & Rivers" (Sophie Heinz)
11am	Talk "Flow Follows Concrete Follows Flow" (Project Module Rhythmical Zones)
12am	Radio Play "Home Sweet Home" (Eunike Kramer))
1pm	carewaves (Alicja Gaszta)
2pm	Radio Play "Zone Orient" (Amir Shokati)
3pm	Radio Bridge - Listening to Radios Across the Ocean
4pm	Radio Play "Radio Bizim" (Kaya Peters)
5pm	Mare Nostrum (Mattachin)
6pm	Radio in Weimar (Nathalie Singer, Maria Antonia Smalley, Lefteris Krysalis)
7pm	Sensor Colectivo (Albers & Valeza)
7:30pm	Concert (Albers & Valeza)
8pm	Concert (SeaM Experimental Ensemble)

Artists:

Aaron Dan
Albers & Valeza
Alicja Gaszta
Claudius Enno Seiter
Cosmo Schüppel
Elijah Aran
Emily Thorwarth
Eric Beck
Florian Rommel
Fritzi Buhtz
Henriette Schmidt
Ion Wunderle
Jenny Soggia
Johannes Eichberg
Johannes Kirchberg
Junying Meng
Kristina Klumbies
Konstantin Glas Montecino
Lefteris Krysalis
Lennard Behnke
Leonie Brennsteiner
Lisa Spöri
Lukas Johnsen Lieps

Marc André Schmidt
Moritz Hanfgarn
Moritz Lang
Nicolás Quintero
Nina Bendix Igleses
Paul Schilling
Rieke Hettinger
Rosa Friedrich
Robin Wieber
Rosanna Ecker
SeaM Experimental Ensemble
Sebastian Veloza Varela
Sophia Julienne Taube
Steffen Rudolf
Tabea Grüninger
Tianwei Zhu
Timm Albers
Wing Ching, Sorrel
Wiebke Stark
Yaman Sad Addin
Yiming Han
Béla Zielinski



Adresses:

SeaM

I Coudraystraße 13A, ground floor I 99423
Weimar

Klanglabor

I Marienstraße 5, 2nd floor I 99423 Weimar

Basement

I Marienstraße 5, basement I 99423 Weimar

Atelier

I Marienstraße 14, 1st floor I 99423 Weimar

Limona

I Steubenstraße 8, 6th floor I 99423 Weimar

Radio Lotte

I Goetheplatz 12, ground floor I 99423 Weimar

Courtyard M18

I Marienstraße 18, outside I 99423 Weimar

Meeting Point Kiosk.6

I Coudraystraße 3, outside I 99423 Weimar

Curation & Teaching:

Nathalie Singer
Kerstin Ergenzinger
Floencia Curci
Robert Rehnig
Lefteris Krysalis
Jason Langheim
Frederike Moormann
Marcin Pietruszewski
Yue Wang

Graphic Design:

Yiming Han