HEREAFTER

SONIC ACCESS

FESTIVAL GUIDE

2019

HEREAFTER
Sonic Acts Festival

In 1994, when Sonic Acts was founded, the world was a different place. As we enter 2019, our quarter-of-a-century festival 'celebration' does not wish to 'look back' on the way Sonic Acts, along with the world, has changed. Instead, we are devoted to looking at the bigger picture, to the global crisis, and figuring out what might, could or should happen in the *hereafter*. It is as much a speculative position, as it is, once again, a reality-check.

We need to find a way to confront the inequalities caused by colonisation and the exploitation of land and workers; class, racial and gender binaries still have not been dismantled and have been migrating into the zone of algorithms; immigration remains an unresolved issue and, with new conflicts on the horizon, climate change and pollution, it could only worsen; changes to the working conditions and their precariousness worldwide make our lives unstable and stressful; the apathy of the middle-class is worrisome, especially because it so easily slides into fascist tendencies; education and art have become commodities... the full display of global capitalism.

Instead of looking in one direction only, this year we have invited a selection of over 120 artists and theorists to share their visions and thoughts about the possibilities of survival of this neoliberal catastrophe.

SONIC ACTS 2019

SONIC ACTS Festival

Surviving the brutality of now, creating a space of shared concerns, and activating in order to improve the future – these might be the issues with which we at Sonic Acts will enter the next quarter of the century.

HEREAFTER

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FESTIVAL OPENING – The Acousmonium

Thursday, 21 Feb
20:00–03:00

Exactly 11 years since we first had the honour of hosting them, we welcome back our friends from the National Audiovisual Institute's Musical Research Group in Paris (Groupe de recherches musicales, Institut national de l'audiovisuel – or Ina GRM), with their legendary 80-speaker orchestra, the Acousmonium. The evening will feature commissioned works by Okkyung Lee and BJ

Beatriz Ferreyra. Photo by Laslo Ruszka @ Ina.

ACOUSMONIUM

Paradiso

Nilsen, a new piece by Thomas Ankersmit dedicated to Maryanne Amacher, legendary works by Dick Raaijmakers, Eliane Radigue and Régis Renouard Larivière, and acousmatic live performances by Beatriz Ferreyra, Anthea Caddy and Judith Hamann, as well as François Bonnet and Keith Fullerton Whitman.

SONIC ACTS Festival I

Paradiso – Grote Zaal

20:00–20:05 *live interpretation*
Johan van Kreij CANON I: SUPER AUGERE by Dick Raaijmakers

Dick Raaijmakers' *Five Canons* (1964–66) deal with fundamental aspects of spatiality of sound, yet the full potential of spatiality was never realised at the time of their production, since that was technically impossible. For the opening of Sonic Acts, Johan van Kreij will perform *Canon I: Super Augere* (5 min) live on the Acousmonium.

Johan van Kreij is a musician whose output focuses primarily on improvisation and composition using electronics. He studied music at the Institute of Sonology at the Royal Conservatory in The Hague, where he has been teaching since 2001. He was active within the field of music theatre through cooperations with Dick Raaijmakers and Paul Koek.

20:10–20:40 *live performances*
Beatriz Ferreyra L'ORVIETAN & L'AUTRE RIVE

Beatriz Ferreyra will perform two pieces; *L'Orvietan* (13 min, 1970) is composed of two separate movements – the first drawing from electronic sounds, the second from concrete ones. Ferreyra's second piece, *L'autre rive* (17 min, 2007), meaning 'the other shore', was inspired by *Bardo Thodol*, The Tibetan Book of the Dead. It has been composed with percussion and electroacoustic sounds.

Beatriz Ferreyra worked at the Ina GRM under the direction of Pierre Schaeffer (1963–70), where she took part in the making of Schaeffer's record *Solfège de l'objet sonore*. Ferreyra composes music for performances, films, videos, documentaries, ballet and music therapy.

20:45–21:15 *live performance*
Thomas Ankersmit PERCEPTUAL GEOGRAPHY

Perceptual Geography (30 min, 2019) is dedicated to the legendary American sound artist Maryanne Amacher (1938–2009) and based on her pioneering research. Her research on perception, psychoacoustic phenomena, sound spatialisation, aural architecture, and expanding the role of the listener, form the basis of Ankersmit's piece.

Thomas Ankersmit is a sound artist whose work displays a deep interest in acoustic perception. Sonic frequencies at the threshold of human hearing, sound reflections and other acoustic phenomena are vital elements in his recordings and performances.

21:20–22:00 *live performance*
Anthea Caddy, Judith Hamann **SYSTEM I**

System I (40 min) is a piece for two cellos, room, microphones, loudspeakers and subwoofers. By approaching the cellos as highly amplified sounding bodies, Caddy and Hamann apply alternative performance techniques to physically manipulate the sound propagation within both instruments.

Anthea Caddy is a cellist and artist. Her practice explores the spatio-temporal aspects of sound and architecture, applying these to audio works that manipulate and distort perceptions of time, space and experience.

Judith Hamann is a cellist from Naarm (Melbourne), Australia. Her performance practice stretches across various genres encompassing elements of improvised, contemporary classical, experimental and popular music.

22:05–22:15 *live performance*
François Bonnet **ÉTUDE SPECTRALE**

Étude spectrale (9 min, 2018) is an exploration of the concept of spectrum from a double perspective. Spectrum is at the same time the frequential signature of a sound, but also a wraith, a simulacrum, or a ghost. The piece meanders between these dimensions activating, from one moment to another, sonic flares or, on the contrary, diaphanous sounds that invoke manifest presence or ghostly fugacity.

François Bonnet is a composer, writer and theorist based in Paris. He has been a member of Ina GRM since 2007 and became its director in 2018. He has published several books – *The Order of Sounds: A Sonorous Archipelago* and *The Infra-World*. His last work to date, a collection of essays, *Après la mort*, was published in 2017.

Dick Raaijmakers

22:15–22:40 *live interpretation*
François Bonnet ARTHESIS by Eliane Radigue

Eliane Radigue's *Arthesis* (25 min) was created with a Moog modular system and recorded on magnetic tape. It premiered in 1973 at the Theatre Vanguard in Los Angeles. The interpretation of the piece is diffused by François Bonnet.

Eliane Radigue studied musique concrète techniques under the direction of Pierre Schaeffer and Pierre Henry. From 1970, she was associated with the ARP 2500 Synthesizer and tape. Her extremely sober concerts are made of a continuous, ever-changing yet extremely slow stream of sound, whose transformation occurs within the sonic material itself.

22:45–23:25 *live performance*
Keith Fullerton Whitman RYTHMES NATURELS

Rythmes Naturels (40 min, 2011) features 80 discrete channels of audio that are applied to the collection of vintage elipsons and sparklers, and a contemporary array of full-range speakers. The work is composed with vintage, regional electronic musical instruments put in place with 'Multiples'.

Keith Fullerton Whitman is a composer and performer living in Brooklyn. Active since the early 90s, Keith began exploring electronic music's many facets. He published with labels such as Kranky, Planet µ, Editions Mego, PAN and collaborated with Oren Ambarchi, Tony Conrad, Mark Fell, Okkyung Lee, Matmos, Charlemagne Palestine and others. *Rythmes Naturels was a commission from Sonic Acts, Kontraste, and Ina GRM and it premiered at Kontraste festival in Krems in 2011.*

23:30–00:00 *live performance*
Okkyung Lee 틈 / TEUM (THE SILVERY SLIT)

Okkyung Lee's piece was written for computer-generated sounds, pre-recorded materials and cello and it was created during a residency at Ina GRM in Paris in January 2019. *틈 / Teum (The Silvery Slit)* (30 min, 2019) premieres at Sonic Acts.

Okkyung Lee is a cellist, composer and improviser who moves freely between artistic disciplines and contingencies. A native of South Korea, Lee has taken a broad array of inspirations – including noise, improvisation, jazz, western classical and the traditional and popular music of her homeland.
The piece was commissioned by Ina GRM and Sonic Acts as a part of Re-Imagine Europe, co-funded by the Creative Europe programme of the European Union.

00:05–00:25 *live interpretation*
Philippe Dao CONTRÉE by Régis Renouard Larivière

Contrée (20 min, 2012) speaks of a counter-event. The movement tends to be broad, generous and confident. Time spreads and stretches out. A landscape of entanglements, trajectories, influx, masses and points emerges. 'Something' arises and presents itself out of the sounds. *Contrée* consists of five parts and it is the central section of Régis Renouard Rarivière's electroacoustic triptych. The piece will be interpreted by Philippe Dao.

Philippe Dao studied electroacoustic music and audio technologies at the University of Huddersfield. He has worked at the IRCAM (Institute for Research and Coordination in Acoustics/Music, Paris), then at Ina GRM, where he has been in charge of the musical production since 2006. He is also a composer of electroacoustic and electronic music.

00:30–01:10 *live performance*
BJ Nilsen **ORE**

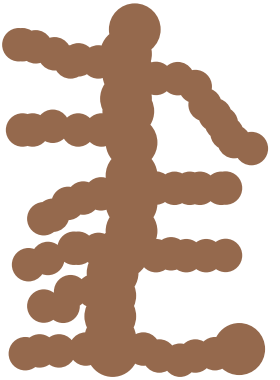
ORE (40 min, 2019) is a piece about the sound of mining. The composition is based on recordings that Nilsen did over the past four years on locations connected to mining iron ore and coal in Norway, Russia and the Netherlands. The acousmatic live performance that Nilsen developed during a residency at Ina GRM, Paris, reveals his research into mining iron ore and its impact on society and cultural relevance.

BJ Nilsen is an Amsterdam-based composer and sound artist. His work focuses on the sounds of nature and their effect on humans. His albums *The Invisible City* (2010) and *Eye of the Microphone* (2013) were released by Touch and *Massif Trophies* and *Terroir* (both 2017) by Editions Mego.
ORE has been commissioned by Ina GRM and Sonic Acts as a part of Re-Imagine Europe, co-funded by the Creative Europe programme of the European Union.

Paradiso – Kelder

01:00–03:00 *dj*
DJ Marcelle / Another Nice Mess

Surprise, adventure, entertainment and education: four keywords often used to describe Dutch DJ and producer Marcelle / Another Nice Mess. On stage, she uses three turntables to combine and merge the latest cutting-edge music from various music styles. Marcelle is a visionary artist, ignoring most stale rules, both when she DJs and when she makes her own music.



CONFERENCE AND FILM PROGRAMME

Friday – Sunday, 22–24 February, De Brakke Grond

CONFERENCE & FILM

Sonic Acts invites you to the celebratory three-day conference and film programme, reminding us of the festival's first quarter of a century and what has changed since, but also encouraging you to look ahead, beyond our current planetary crisis.

Our speakers and artists will try to hint at what happens 'in the hereafter' by reflecting on the issues we are forced to confront on a daily basis: from the challenges we face in the era of the Sixth Mass Extinction, the precarity of the work force, to the inherited, normalised and perpetuated class, racial, gender–based power structures, etc. – that is, 'the gooey mesh of global capitalism'.

Lectures by Rosi Braidotti, Rick Dolphijn, Susanne M. Winterling, Didier Debaise, Irit Rogoff, Sasha Litvintseva, Beny Wagner, Gregory Sholette, Jodi Dean, Flavia Dzodan, Ramon Amaro, Tony Cokes, Ephraim Asili, The Otolith Group, Annie Fletcher, Emma Wolukau-Wanambwa, Louis Henderson, Stoffel Debuysere, Elizabeth A. Povinelli, and Filipa César (with Jin Mustafa). And films by Maeve Brennan, The Otolith Group, Karrabing Film Collective, Tony Cokes, Ephraim Asili, Louis Henderson, Straub-Huillet, Marta Mateus, and Filipa César.

Magritte. $rump. Mirror., G. Sholette, 2018.

Friday, 22 February
CONFERENCE 10:00–18:00

De Brakke Grond – Grote Zaal

1

10:00–12:00 *the first conference session*
LOGIC OF DEATH

As we witness the Sixth Mass Extinction and the Fourth Industrial Revolution our planet is undergoing, it is time to put some serious question marks over our humanist heritage and the way this has dominated our thinking for at least the past 200 years. Through two keynote lectures, by Rosi Braidotti and Rick Dolphijn, we try to radically rethink the idea of death. Firstly, by rephrasing it through posthuman knowledges, and, secondly, by asking ourselves how art functions with an idea of dying. The following two conference sessions are moderated by Rick Dolphijn and Lucas van der Velden.

10:00–11:00
Rick Dolphijn **(THE EARTH DEMANDS) THE NECRO-POLITICS OF ART**

In this talk, Rick Dolphijn will discuss the necropolitics of art. He will talk about the difficult relation that art has with the present and why the power of art is not 'finite'. This 'infinity' also shows that art does not run parallel to a human life, that it knows no beginning (birth) or end (death), but that it keeps on negotiating its relationship to the present. The talk claims that art is, therefore, necessarily a philosophy of nature and that it envisions for us another world (which was always already there).

Rick Dolphijn is an associate professor based at Humanities, Utrecht University. He published *Foodscapes, Towards a Deleuzian Ethics of Consumption* (2004), *New Materialism* (with Iris van der Tuin, 2012) and is finishing a new monograph, The *Cracks of the Contemporary*. He edited *This Deleuzian Century* (with R. Braidotti), *Philosophy after Nature* (2017) and *Michel Serres and the Crises of the Contemporary* (2018).

11:00–12:00
Rosi Braidotti **NECROPOLITICS AND WAYS OF DYING**

What does it mean to die within the posthuman convergence, which positions us – humans and non-humans – between the Fourth Industrial Age and the Sixth Extinction? This contemporary convergence results in the shifting of boundaries between bio-power and necro-politics, life and death, the government of the living and the practices of dying. Braidotti argues that both the concept of life and that of death need to be approached with more complexity and more attention to power differences.

Rosi Braidotti is Distinguished University Professor and founding Director of the Centre for the Humanities at Utrecht University. Her publications include: *Patterns of Dissonance* (1991), *Metamorphoses* (2002), *Transpositions* (2006), *Nomadic Subjects* (1994; 2011), *Nomadic Theory* (2011), *The Posthuman* (2013). She recently co-edited *Conflicting Humanities* (2016) with Paul Gilroy and *The Posthuman Glossary* (2018) with Maria Hlavajova.

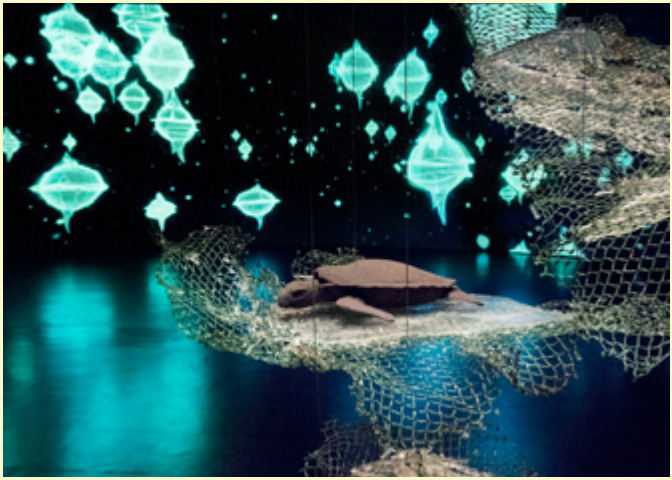
13:00–15:00 *the second conference session*
LOGIC OF LIFE

2

We continue our rethinking of death by rethinking life. Through two keynote lectures, by Susanne M. Winterling and Didier Debaise, we open our eyes to the practices of life that we have hitherto been blind to and that our humanist concept of nature refused to accept.

13:00–14:00
Susanne M. Winterling **GRAVITATIONAL CURRENTS AND THE LIFE MAGIC**

In this conference talk, Susanne M. Winterling will present some of her recent works, including *Planetary Opera In Three Acts, divided by the currents* (2018), a composition of sounds which includes hydrophone recordings of dinoflagellates, the sound of green turtles hatching, crabs rubbing their claws together and other ecological marvels. What if we try to reverse the scale and deploy historical forms of media, usually associated with the internal human drama, to express the drama of the planet instead?



Planetary Opera in Three Acts, divided by the currents, Susanne M. Winterling, 2018. Photo by Michael Yu.

Susanne M. Winterling was born and works in Rehau, Germany. She is known for her time-based installations which critically engage the representation of reality. With an emphasis on enhancing our perceptual and critical consciousness, she undertakes affective and material-based research that highlights the subjective interaction between producers, viewers, materials and species in our ecology.

14:00–15:00
Didier Debaise OUT OF NATURE. HOW A CONCEPT BECAME A POLITICAL POWER?

The moderns have invented 'nature' and have made it one of their most important political institutions. They have instantiated it as an essential actor within the processes of normalisation of practices and as a crucial instrument justifying the extension of their impact on all other territories. Today, the question is how to resist the hegemonic tendencies of this modern version of nature in order to reinstate space and restore legitimacy to other ways of inhabiting the Earth.

Didier Debaise is a permanent researcher at the National Fund For Scientific Research (FNRS) and the director of the Centre of Philosophy at Free University of Brussels, where he teaches contemporary philosophy. With Isabelle Stengers, he co-founded the Groupe d'études constructivistes (GECo). Two of his books are translated in English: *Nature as Event* and *A Speculative Empiricism*.

16:00–18:00 *the third conference session*
WORDING COMPLEXITIES

This conference session is dedicated to 'artistic research'. Irit Rogoff will present her current work on new practices of knowledge production and their impact on modes of research, or the 'research turn' in art and curating. Scholars and artists, Sasha Litvintseva and Beny Wagner, will talk about their new film that will address and shape the possibility of alternative narrative models capable of responding to the complexities of contemporary perceptual realities. The conference session will be moderated by Lucas van der Velden and Victoria Douka-Doukopoulou.

16:00–17:00
Irit Rogoff BECOMING RESEARCH

'Research' as we experience it now in institutional and culturally active contexts has moved away from stable bodies of knowledge. Research models emanating from practice have ceased to be the context or the preparation for work and have become the main event of activity. This is now the arena in which we negotiate knowledge that we have inherited with the conditions of our lives. Through immersion in those conditions, 'research' transforms from an investigative impulse to the constitution of new realities.

Irit Rogoff is a writer, teacher, theorist and curator. She is Professor of Visual Culture at Goldsmiths, University of London, a department she founded in 2002. Rogoff works at the meeting ground between contemporary practices, politics and philosophy. Her publications include: *Looking Away – Participating Singularities*, *Ontological Communities* (2013), *Unbounded: Limits' Possibilities* (2012), etc.

17:00–18:00
Sasha Litvintseva, Beny Wagner UNIVERSAL SYNTAX

Introducing a long-term collaborative project, *Universal Syntax*, which seeks to untangle the human tendency to read the natural world as a text. The long and remarkably consistent history of the use of text as a metaphor for the interpretation of the natural world, from ancient Babylonian observational practices, all the way to the human genome project, is ultimately the history of the human inability to experience the world

unmediated. This is as much a history of media and technology as it is of science, culture and philosophy.

Sasha Litvintseva is an artist, filmmaker and researcher. She is a lecturer in Film Studies at Queen Mary University of London and is currently completing a PhD at Goldsmiths, University of London. Beny Wagner is an artist, filmmaker and writer. His research themes include the cyclical regeneration of media technologies, history of science, thresholds of human and nonhuman life, agricultural production and politics of waste. Wagner is currently a senior lecturer at the Gerrit Rietveld Academy, Amsterdam.

Friday, 22 February
FILM PROGRAMME 13:00–17:30

De Brakke Grond – Rode Zaal

13:00–14:00
Maeve Brennan LISTENING IN THE DARK

Listening in the Dark (44 min, 2018) takes a documentary approach, gathering a series of subtle yet penetrating soundings of human beings' impact on the natural environment. Brennan reminds us of natural marvels that reveal not only our humbling insignificance in the bigger scheme of things, but also the disproportionate damage we are capable of doing to the planet.

Maeve Brennan is a London-based artist and filmmaker. She was educated at Goldsmiths, University of London, and was a fellow of the Home Workspace Programme at Ashkal Alwan in Beirut (2013–14). She received the Jerwood/FVU Award 2018.

14:00–15:00
The Otolith Group MEDIUM EARTH

Medium Earth (41 min, 2013) attunes itself to the seismic psyche of the state of California. It listens to its deserts, translates the writing of its stones and deciphers the calligraphies of its expansion cracks. This audiovisual essay on the millennial time of geology and the infrastructural unconscious of Southern California is focused on the ways in which tectonic forces express themselves in boulder outcrops and the hairline fractures of cast concrete.

The Otolith Group – see p. 26.

Listening in the Dark, M. Brennan.

16:00–17:30

Elizabeth A. Povinelli (Karrabing Film Collective) **TWO FILMS BY KARRABING FILM COLLECTIVE**

When the Dogs Talked (34 min, 2014) mixes nonfiction and fiction in a drama about the difficulties indigenous communities have living within the strictures of modern white culture while maintaining a sense of their own traditions and relationship to the land. In *The Mermaids, or Aiden in Wonderland* (26'29'', 2018) Europeans can no longer survive for long periods outdoors in a land and seascape poisoned by capitalism, but indigenous people seem able to.

In the Emmiyengal language, 'karrabing' means 'tide out', but for Karrabing Film Collective members it also refers to how their families come together through a sacred coastline along the Anson Bay region of the northwest coast of the Northern Territory, Australia. Their films and installations interweave ancestral stories and an early twentieth-century historical displacement and reflect the challenges faced by Karrabing members in relation to government regulation, corporate interests and the natural environment. Elizabeth A. Povinelli – see p. 27.

Saturday, 23 February
CONFERENCE 10:00–18:00

De Brakke Grond – Grote Zaal

1

10:00–12:00 *the first conference session*
COMMUNISM AND THE RADICAL IMAGINATION

The second day of the conference starts with a panel outlining the current political landscape on the Left and Right. Gregory Sholette wonders whether an anti-capitalist art can survive in a world of lolcats, doomsday preppers and xenophobic frog memes, while Jodi Dean shows how the twenty-first century puts forth a new choice: communism or feudalism. She will present two speculative futures and suggest the paths leading to each. The panel is moderated by Ash Sarkar, an activist and senior editor for Novara Media.

10:00–11:00
Jodi Dean **COMMUNISM OR FEUDALISM?**

In the twentieth century, much of the Left understood society as facing a choice between socialism and barbarism. By century's end, some argued that the experiments of state socialism were themselves barbaric. Others pointed out that the reality that unfolded after 1989 proved the truth of the choice: the end of socialism had led to unbearable barbarisms. This presentation suggests that the twenty-first century forces us to confront a new choice: communism or feudalism. It presents two speculative futures and suggests the paths leading to each.

Jodi Dean is Professor of Political Science at Hobart and William Smith Colleges in Geneva, New York. She has held the position of Erasmus Professor of the Humanities at University of Rotterdam. Her many books include *Democracy and Other Neoliberal Fantasies* (2009), *The Communist Horizon* (2010), *Crowds and Party* (2016). Her book, *Comrade: An Essay on Political Belonging*, is forthcoming this year from Verso.

11:00–12:00
Gregory Sholette **CAN AN ANTI-CAPITALIST AVANT-GARDE ART SURVIVE IN A WORLD OF LOLCATS, DOOMSDAY PREPPERS AND XENOPHOBIC FROG MEMES? DO WE HAVE A CHOICE?**

As artistic activism becomes a signature attribute of contemporary high culture, a wave of museum boycotts, protests, occupations and labour unrest marks our current decade. Meanwhile, much of the post-2008, post-Occupy art generation abhors the multi-billion-euro capitalist art market, even as the very term art is radically shifting, twisting, inverting and moving from its familiar white cube to occupy the public sphere. How will art, especially activist and anti-capitalist art, remain critically radical, once fully submerged in a world of lolcats, doomsday preppers and xenophobic frog memes?

Gregory Sholette is an artist, activist and writer. In his works and publications – such as *Art as Social Action* (with Chloë Bass, 2018), *Delirium and Resistance* (2017), *Dark Matter* (2011) – he reflects upon decades of activist art. He holds a PhD in History and Memory Studies from the University of Amsterdam (2017). He teaches at Queens College, CUNY, and is an associate at the Harvard University's Graduate School of Design.

13:00–15:00 *the second conference session*
ALGORITHMIC OPPRESSION

2

This session presents talks by Flavia Dzodan and Ramon Amaro. Dzodan is interested in how contemporary technologies became a tool of racial, gender and class exclusions and Amaro discusses the domain of AI as an arrangement of axiomatic simplicity that, in its present form, diminishes variant domains of psychological and physical reality. The session is moderated by Juha van 't Zelfde.

13:00–14:00
Flavia Dzodan **THE COLONIALITY OF THE ALGORITHM**

This talk unpacks how contemporary technologies became a tool of racial, gender and class exclusions that can be traced back to the foundational moment of modern capitalism in the eighteenth century. The databases that feed algorithms of both corporations and the surveillance state operate through the logic of resource extractives to classify us as voters, consumers,

Fluid Frontiers, E. Asili, film still. Photo by Oona Mosna.

friends, foes, sex partners, suspects, etc. These taxonomies have been in use since colonial times and cannot be detached from a history of racial, gender, sexual or class hierarchies.

Flavia Dzodan is a writer, media analyst and cultural critic. She is a lecturer and research fellow at the Critical Studies Department at Sandberg Institute. Her research is focused on the politics of Artificial Intelligence and algorithms at the intersections of (neo)colonialism, race and gender. She is the editor of the blog This Political Woman.

14:00–15:00

Ramon Amaro AI AS AN ACT OF THOUGHT

In this talk, Ramon Amaro discusses the domain of AI as an arrangement of axiomatic simplicity that, in its present form, diminishes the variant domains of psychological and physical reality. He argues for a return to the problematics of perception, as illustrated in debates between figuration and Black abstract art, to challenge the notion of an a priori analytics. He proposes a reorientation of the algorithmic as an ontological imperative that establishes the genesis of the human differential as an act of thought in itself.

Ramon Amaro is Lecturer in the Department of Visual Cultures and Centre for Research Architecture at Goldsmiths. Ramon completed his PhD in Philosophy at Goldsmiths. His research interests include machine learning, design and engineering, black ontology and philosophies of being.

16:00–18:00 *the third conference session*
THIS FILM WILL (NOT) BE TELEVISED

The final session on Saturday brings together talks by two artists and filmmakers: Tony Cokes and Ephraim Asili. Cokes' presentation connects three threads: historical constructions, revolution as a media construct and how all of this resonates in today's society. Ephraim Asili will talk about his cinematic practice which includes jazz methodologies, meditation, African-American literary traditions, Sigmund Freud, Sun Ra and concepts of landscape/locational cinema. The session is moderated by Ash Sarkar and Juha van 't Zelfde.

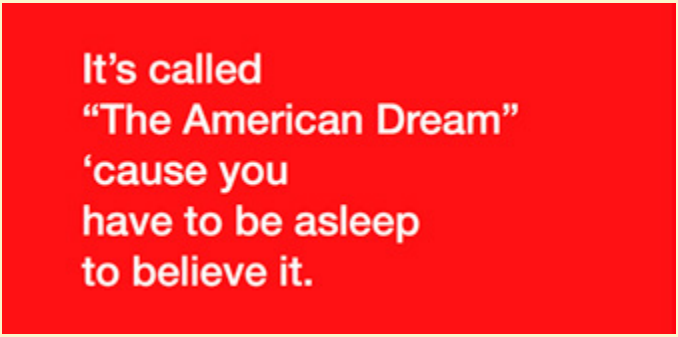
16:00–17:00
Tony Cokes THE NEXT 'REVOLUTION'? 07.2001 (REVISED 02.2019) – OR PROGRESS DOES NOT EXIST

Tony Cokes revisits some of the ideas he deployed in a talk presented in July 2001. He will begin with *Black Celebration* (1988), his first work to examine the legacy of the late 60s and early 70s. Cokes' presentation connects three threads: his scepticism with regard to historical constructions, the media's attempted conversion of 'revolution' into a debased marketing trope, and the question of how these representations resonate in our current climate of fear and proto-fascist nationalisms.

Tony Cokes makes video, installation, print, sound and other works that reframe appropriated texts to reflect upon capitalism, subjectivity, knowledge and pleasure. Cokes deploys sound as a crucial, intertextual element, complicating minimal visuals. He has shown works internationally. Cokes is Professor in Modern Culture and Media at Brown University, Providence, RI.

17:00–18:00
Ephraim Asili MINDFULNESS CINEMA

Artist and filmmaker Ephraim Asili presents a talk about his cinematic practice to date, as well as some ideas that he hopes to resolve in future projects. Themes of his presentation include: jazz methodologies, meditation, African-American literary traditions, Sigmund Freud, Sun Ra and concepts of landscape/locational cinema.



Evil.35: Carlin / Owners, T. Cokes, film still.

Ephraim Asili is a filmmaker, DJ and traveller whose work focuses on the African diaspora as a cultural force. His films have been screened at festivals and venues all over the world. He is a professor at the Film and Electronic Arts Department at Bard College.

Saturday, 23 February
FILM PROGRAMME 13:00–16:00

De Brakke Grond – Rode Zaal

13:00–13:45

Tony Cokes **BLACK CELEBRATION**

'This videotape involves the riots that took place in the Watts section of Los Angeles, California in August, 1965 and the Black neighbourhoods of other American cities during the 1960s. The black and white work uses newsreel footage from events in Watts, Boston, Newark, and Detroit interspersed with text commentary. The newsreel voiceovers are replaced by music. The intent of the piece is to introduce a reading that will contradict received ideas which characterise these riots as criminal or irrational.' (T. C.)

Tony Cokes – see p. 22.

Bring breath to the death of rocks, L. Henderson.

13:45–15:00

Ephraim Asili **AMERICAN HUNGER, FLUID FRONTIERS**

From 2011 to 2017, Ephraim Asili has completed a cycle of films called *The Diaspora Suite* about his relationship with the greater African diaspora. These films document not only his travels, but also a personal meditation on the constructs surrounding African-American cultural identity. Oscillating between a street festival in Philadelphia, the slave forts and capital city of Ghana and the New Jersey shore, *American Hunger* (19 min, 2013) explores the relationship between personal experience and collective histories. Shot along the Detroit River, *Fluid Frontiers* (23 min, 2017) rethinks the links between concepts of resistance and liberation, exemplified by the Underground Railroad, Broadside Press and artworks of local Detroit Artists.

Ephraim Asili – see p. 23.

15:00–16:00

Louis Henderson **BRING BREATH TO THE DEATH OF ROCKS**

Bring breath to the death of rocks (34 min, 2018) proposes an archaeology of the colonial history of France buried within its landscapes and institutions. The film dramatises the escape of the ghost of Toussaint Louverture – one of the leaders of the Haitian Revolution – from his castle prison in the French Jura (through the body of a young Haitian

researcher) into a form of marronage and errantry within the fields of snow and a dark baroque-like cave. Through historical détournement, the past is revisited in order to imagine an alternative future, and in doing so, the film offers what Édouard Glissant described in the introduction to his play *Monsieur Toussaint* as 'a prophetic vision of the past'.

Louis Henderson – see p. 28.

Sunday, 24 February
CONFERENCE 10:00–18:00

De Brakke Grond – Grote Zaal

1

10:00–12:00 *the first conference session*
SETTING THE RECORD STRAIGHT

In this conference session, we deal with legacies of artist Julius Eastman (1940–90), the queer African-American avant-garde composer, pianist, vocalist and conductor, and Amy Ashwood Garvey (1897–69), political activists. Their pioneering and important work has been contextualised in the new artworks by The Otolith Group, *The Third Part of the Third Measure* (2017), and by Emma Wolukau-Wanambwa in *Carrying Yours and Standing Between You* (2018). We welcome Annie Fletcher to this panel, a curator from the Van Abbemuseum, Eindhoven, who is preparing a large solo exhibition of The Otolith Group in May 2019. The talks will be moderated by Emily Pethick, the director of the Rijksakademie van beeldende kunsten, Amsterdam.

10:00–11:00
The Otolith Group, Annie Fletcher **EASTMAN IS THE MATTER AT HAND**

This talk by Anjalika Sagar and Kodwo Eshun, known as The Otolith Group, and Annie Fletcher, will focus on Julius Eastman as an 'Afrofuturist artist', a genius composer and minimalist musician featured in their film, *The Third Part is the Third Measure* (2017). The installation is on display at the Stedelijk Museum during the festival.

The Otolith Group makes films, installations and performances that are driven by extensive research into the histories of science fiction and the legacies of transnationalism. Their works and curatorial projects explore the temporal anomalies, anthropic inversions and synthetic alienation of the posthuman, the inhuman, the non-human and the anti-human.

Annie Fletcher is the chief curator at the Van Abbemuseum. Her projects include the solo exhibition of Qiu Zhijie, a project in collaboration with DAI *Becoming More*, a collaborative research project led by Vivian Ziherl *Frontier Imaginaries: Trade Markings*. She has curated numerous exhibitions. She tutors at De Appel, Dutch Art Institute, and Design Academy Eindhoven.

11:00–12:00

Emma Wolukau-Wanambwa CARRYING YOURS AND STANDING BETWEEN YOU

In this talk, the artist and researcher will be reflecting on the similarities and differences between the contexts and research processes that led Wolukau-Wanambwa to produce the 2015 video *Promised Lands* (on display in Arti et Amicitiae as a part of the Hereafter exhibition) and *Carrying Yours and Standing Between You*, a research/installation recently created for the exhibition *Women on Aeroplanes* at the Showroom Gallery in London.

Emma Wolukau-Wanambwa, born in Glasgow, studied Literature at Cambridge University and Art at the Slade School of Fine Art, University College London. Formerly a participant in the LUX Associate Artist Programme and a researcher at the Jan van Eyck Academie, she is currently a doctoral candidate in Fine Art at the University of Bergen, Norway and Convener of the Africa Cluster of the Another Roadmap School.

2

13:00–15:00 *the second conference session*

COLLECTIVE PRACTICES

In the talks by Elizabeth A. Povinelli and Louis Henderson, we will learn about artistic collective practices with which these two artists and thinkers are associated; the Karrabing Film Collective, a grassroots Indigenous group from Australia's Northwest Territory that produces films intervening in the representation of 'indigeneity'; and The Living and the Dead Ensemble, a collective created in Port-au-Prince with artists from Haiti, France and the UK. The session will be moderated by Mirna Belina.

Promised Lands, E. Wolukau-Wanambwa.

13:00–14:00

Elizabeth A. Povinelli **AFTER THE END, STUBBORN AFFECTS AND COLLECTIVE PRACTICES**

As many in the West look forward to a climate-induced end of times, huge areas of the human and nonhuman world have been struggling to exist in the toxic excrement of late liberal capitalism. For them, the end of the world has already happened – and it has happened multiple times: the catastrophe of colonialism and imperialism, neoliberalism and extractive capitalism, toxicity and disrepair. This talk asks what affective and collective practices look like if viewed from within worlds that have long existed after the end, using the Karrabing Film Collective as a special case.

Elizabeth A. Povinelli is an anthropologist and filmmaker. She is Franz Boas Professor of Anthropology at Columbia University, New York, Corresponding Fellow of the Australian Academy of Humanities and a founding member of the Karrabing Film Collective. She is the author of five books, including the most recent, *Geontologies: A Requiem to Late Liberalism* (2016). Karrabing Film Collective – see p. 18.

14:00–15:00
Louis Henderson **DIALECT OF HURRICANES. PATOIS OF RAINS. LANGUAGE OF STORMS. UNFOLDING OF LIFE IN A SPIRAL.**

Celebrating the vast possibilities of translating both into and from Haitian Creole, this talk will describe how the artist group The Living and the Dead Ensemble came into being by translating the play *Monsieur Toussaint* by Édouard Glissant, from French into Haitian Creole. The group put Glissant's work into motion as a means to critique and test the limits of his philosophy within a contemporary Haitian context.

Louis Henderson is a filmmaker who is trying to find new ways of working with people to address and question our current global condition defined by racial capitalism and ever-present histories of the European colonial project. His work aims to develop an archaeological method in cinema. Since 2017, Henderson has been working within the artist group The Living and the Dead Ensemble.

3

16:00–18:00 *the third conference session*
FICTION OF MEMORY

Fiction is everywhere, in the news and in the cinema; fiction creates a sense of reality. *Fiction of Memory* will problematise the usual 'real of fiction' and make arguments for the 'fictions of the real'. After Stoffel Debuysere's talk, Filipa César will close the Hereafter conference with a performative reading, *Meteorisations*. This visual and sonic reading explores agronomic writings of Amílcar Cabral. She will be joined by sound artist Jin Mustafa and films by Sana na N'Hada and Flora Gomes, Guinea-Bissau Cinema Archive. This session will be moderated by Polina Medvedeva and Mirna Belina.

16:00–17:00
Stoffel Debuysere **FICTIONS OF THE REAL**

What has happened to the cinematic fictions that set out to make sense of our times? In accordance with the laws of credibility that aim to make situations identifiable and understandable, fiction in cinema is commonly made up of calculated entanglements of effects that attest to the real, so that fiction is, in turn, attested by the real. Against the logic that is grounded

in the 'real of fiction', where the unexpected is always already accounted for, the fictions analysed in this talk look for the unexpected where it is not supposed to be, thereby calling into question the way in which things are commonly expected. We could call them 'fictions of the real'.

Stoffel Debuysere is a Brussels-based researcher and curator of cinema and audiovisual arts. He is a head programmer for the Courtisane collective and a lecturer in Critical Film Studies at the KASK School of Art, Ghent, where he recently obtained a PhD with the project *Figures of Dissent (Cinema of Politics, Politics of Cinema)*.

17:00–18:00

Filipa César, Jin Mustafa METEORISATIONS: READING AMÍLCAR CABRAL'S AGRO-POETICS OF LIBERATION

We close the Hereafter conference with a performative reading by Filipa César, with sound by Jin Mustafa and films by Sana na N'Hada and Flora Gomes, 1974, Cape Verde. This visual and sonic reading explores the definitions of soil and erosion that Amílcar Cabral developed as an agronomist, to unearth his double agency as a state soil scientist and as a 'seeder' of African liberation in the struggle against Portuguese colonialism.

Filipa César is an artist and filmmaker interested in the porous boundaries between the moving image and its reception, the fictional dimensions of the documentary and the economies, politics and poetics inherent to cinema praxis. Jin Mustafa is a Stockholm-based

visual artist, DJ and electronic music producer. Her work shifts between media, often taking the form of moving images, objects, sound and music. She is interested in the relationship between technology, imaginary spaces and memory.

This iteration of the lecture has been commissioned by Sonic Acts as a part of Re-Imagine Europe, co-funded by the Creative Europe programme of the European Union.

Sunday, 24 February
FILM PROGRAMME 12:00–15:00

De Brakke Grond – Rode Zaal

12:00–13:00
IN THE PRESENT TENSE

This film programme is curated by Stoffel Debuysere and relates to his conference talk *Fictions of the Real* (Sunday, 16:00). Accounts of dispossession and resistance, transmission and resilience; (hi)stories told, (hi)stories heard – in the present tense.

Danièle Huillet, Jean-Marie Straub HUMILIATED: THAT NOTHING PRODUCED OR TOUCHED BY THEM, COMING FROM THEIR HANDS, PROVES FREE FROM THE CLAIM OF SOME STRANGER (UMILIATI)

A continuation and the ending of *Workers, Peasants*, recounting the attempts of a metaphorically 'shipwrecked' group of men and women to construct a new life among the rubble of post-war Italy. In *Umiliati* (34 min, 2003) Straub-Huillet isolate the chapters in which the members of the new-born community are brutally confronted with the outside's economic and political laws and find themselves being submitted to a tribunal that has no other purpose than their humiliation.

Jean-Marie Straub and Danièle Huillet sought to make 'an abstract-pictorial dream', while remaining rigorously sensitive to the letter and spirit of the text, and to the relationship between sound and image. All of their films are political and committed to the subversion of all forms of cinematic convention. They aspire to a revolution in political consciousness, especially among the colonised and the exploited.

Marta Mateus BARBS WASTELANDS (FARPÕES BALDIOS)

In the Portuguese Alentejo region it is said that, when something is lost, those who are looking should start to walk back to the beginning. *Farpões Baldios* (25 min, 2017) gives an account of dispossession and occupation, of wastelands that were once part of the commons, of the people who have been living and working on these lands without ever owning them, and of their struggles for justice. Some of the people who sowed carnations and spread resistance in their own words tell their story to the youngsters of today.

Marta Mateus studied philosophy, drawing, photography, music and theatre. Her first film *Farpões Baldios* (2017) premiered at the Quinzaine des Réalisateurs in Cannes and received the Grand Prix of the Vila do Conde Festival, Hiroshima Film Festival, etc.

14:00–15:00

Filipa César TRANSMISSION FROM THE LIBERATED ZONES

The film (30 min, 2016) departs from the concept of Liberated Zones, areas freed from Portuguese domination, organised and managed by the guerrilla militants of the PAIGC in Guinea during the 11-year liberation war (1963–74). The protagonists are Swedish diplomat Folker Löfgren, filmmaker Lennart Malmer, filmmaker and psychologist Ingela Romare and politician Birgitta Dahl, all of whom have visited the Zones in the early 70s. The contemporary presenter states that recalling instances of liberation prepares the ground for further recurrences.

Filipa César – see p. 29.

Transmission from the Liberated Zones, F. César.

SONIC ACTS STEDELIJK

SONIC ACTS AT STEDELIJK

Friday, 22 February
19:00–23:00
Stedelijk Museum
Amsterdam

Furthering the collaboration between Sonic Acts and the Stedelijk Museum, over the course of three days – from Friday to Sunday, 22–24 February – we present a wide variety of sound art explorations, many of which are premieres.

The selection includes multichannel performances by Nina Pixel, Ji Youn Kang, Fedde ten Berge and Hugo Esquinca (Pentacle, in collaboration with STEIM); a series of audiovisual stagings by Verdensteatret; live appearances by gamut inc, Het Interstedelijk Harmonium Verbond and The Rodina; and the third act of the HEREAFTER exhibition with works by Tony Cokes and The Otolith Group, and new installations by Ryoko Akama and Joost Rekveld as a part of our microTONE collaboration with STEIM.

Friday, 22 February
PERFORMANCES 19:00–23:00

Teijin Auditorium

19:15–20:15, 21:30–22:30 *performance/installation*
Verdensteatret **HANNAH**

HANNAH (50 min, 2017) is a hybrid between concert, performance and installation in which the whole space is played as one polyphonic audiovisual instrument. It is an elaborate spatial composition that provokes a state of absorption in an immersive audiovisual space. Inspired by the immense span and gradual unfolding of geological time, the material acts as a kind of sedimentation process, drawing attention to gentle transformations and the way physical objects can affect their surroundings over extremely long time spans.

Verdensteatret was founded in 1986 and is recognised as one of the leading Norwegian art collectives, known for its surprising uses of new and old technologies in the making of contemporary theatre, performance and art. Their recent activity has become a 'telling orchestra' that performs compositions in the 'movable room' genre.

Supported by Arts Council Norway. With support from PAHN (Performing Arts Hub Norway), the Norwegian Ministry of Foreign Affairs and OCA (Office for Contemporary Art Norway).

Stedelijk Schiphol Lounge

19:15–19:45 *pentacle live*
Fedde ten Berge **PSEUDO RANDOM PULSE FIGHT**

In the fall of 2017, Fedde finished the Pentacle 15.3 surround system. He became fascinated by the syncopated patterns that arose from his pseudo random pulse algorithm. During his explorations into the material, he made certain decisions for moments that are more or less composed. Because of the pseudo randomness of the pulses, there is a constant suggestion of drive that is not really there.

Fedde ten Berge is an Amsterdam-based sound artist, builder of interactive sound installations, performer and composer of electronic music. He works as the artistic coordinator at STEIM in Amsterdam. Fedde designed a 15.3 loudspeaker surround sound system, the Pentacle.

Ji Youn Kang

20:00–20:30 *pentacle live*
Nina Pixel **BIAS LOOP**

There is no clear objective truth, just a subjective hallucination of the interpretation of our own realities. *Bias Loop* is a sonic poem about reconnecting with the self. It is about looking into the eyes of our monsters and getting out of the loop of personal biases.

Nina Pixel often uses her experience mixed with recordings, trashed instruments she cannot play or does not play in a traditional way, to create a demonstration of the organic beauty of the imperfections of life.

This piece was co-commissioned by Sonic Acts and A4 as a part of Re-Imagine Europe, co-funded by the Creative Europe programme of the European Union.

21:15–21:45 *pentacle live*
Ji Youn Kang **UNTITLED**

Ji Youn Kang's performance plays with two customised bamboo sticks and a small Korean gong, with analogue devices that connect the instruments for further real-time processing. Kang uses the voltage flow between her body, a self-built generator, the bamboos and an extra synth.

Ji Youn Kang is a Hague-based composer and sound artist. Most of her musical pieces have been based on the rites of Korean Shamanism, exploring the relationship between musical and physical spaces in relation to traditional shamanistic performances. *The work has been co-commissioned by Sonic Acts and A4 as part of Re-Imagine Europe, co-funded by the Creative Europe Programme of the European Union.*

22:00–22:30 *pentacle live*
Hugo Esquinca **DEFORMATION STUDIES ON DIMENSION AND STRUCTURE FOR FIFTEEN POINT THREE**

Hugo Esquinca's piece is a mediation between the potential of localisation through audio within the Pentacle system, the programming of each modulation of sound according to this capacity, and the acoustic resonances of the Stedelijk Museum Amsterdam.

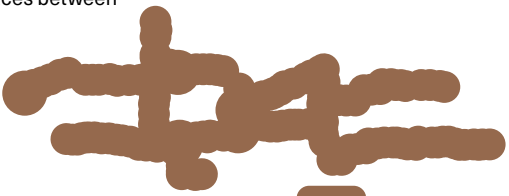
Hugo Esquinca is a Berlin-based sound researcher from Mexico. In his work he investigates diverse spatial-temporal relations deriving from transductive interactions between indeterminacy, thresholds of instability, micro temporality, digital signal processing and sonorous modulation at various perceptual, physical and material degrees.
This piece was co-commissioned by Sonic Acts and A4 as part of Re-Imagine Europe, co-funded by the Creative Europe Programme of the European Union.

Stedelijk Hallways

19:00–22:30 *design intervention, navigation infrastructure*
The Rodina **ACCIDENTAL GEOPOETICS**

Revealing and hiding are two basic principles of design practices. Sometimes, uncovering the hidden layers of planetary apparatuses of extraction and exploitation might be the way to theorise about design and also to reinvent the pathways of its execution and its potential to provide new perspectives on the political responsibilities related to our planetary embeddedness.

The Rodina is a post-critical design studio with an experimental practice drenched in strategies of performance art, play and subversion. The studio often explores the spatial and interactive possibilities of virtual environments as spaces for new thoughts and aesthetics that arise from interstitial spaces between culture and technology. The Rodina has been creating visual identities and promo materials for Sonic Acts since 2017.
Commissioned by Sonic Acts as a part of Re-Imagine Europe, co-funded by the Creative Europe programme of the European Union.



Het Interstedelijk Harmonium Verbond.
Photo by Krysztoff Dorion.

0.30 Paulus Potter Entrée

19:30–20:00, 21:30–22:00 *live humans and robots*
gamut inc **AGGREGATE**

The retro-futuristic ensemble gamut inc consists of a growing number of autonomous music robots, which are controlled live through a computer. At their performance, gamut inc will play a hybrid structure of instrumental-, robot- and electronic music. During the course of three days the machines will run as an installation, while on Friday night they will play two concerts.

The Berlin-based retro-futuristic ensemble gamut inc produces musical theatre and computer-controlled machine music. Computer musician Marion Wörle and composer Maciej Śledziecki are the core of the ensemble, but they also collaborate with other artists.

0.1 Audiozaal

20:30–21:15 *live*
HET INTERSTEDELIJK HARMONIUM VERBOND

Het Interstedelijk Harmonium Verbond brings together four drone musicians from four Belgian cities: Glen Steenkiste (Hellvete), Brecht Ameel, David Edren and Steve Marreyt. Together they embrace the spectral beauty of the harmonium, an acoustic keyboard instrument with a bellow, used to play long low tones. Using four harmoniums they create elongated compositions that focus on texture and timbre.

The Third Part of the Third Measure, The Otolith Group.

Het Interstedelijk Harmonium Verbond quartet has a simple, but genuine mission: maximalism through minimalism. The instruments: four Indian harmoniums; the context: the holy tradition of Terry Riley-inspired minimalism; the outcome: a maximalist deep listening exploration, launching your mind and soul into the universe.

0.29

2017, 44 min *double projection, video installation*
The Otolith Group **THE THIRD PART OF THE THIRD MEASURE**

Julius Eastman was a queer African-American avant-garde musician and composer whose ecstatic, militant minimalism initiated a black radical aesthetic that revolutionised the East Coast's new music scene of the 1970s and 1980s. In January 1980, he was invited by the Music Department at Northwestern University to present his compositions *Crazy Nigger*, *Evil Nigger*, and *Gay Guerrilla*. A number of African-American students and one faculty member objected to the titles, which were redacted from the printed programme. Before the concert, on 16 January 1980, Eastman delivered a public statement that responded to these objections.

The Otolith Group – see p. 26.

0.27

As part of their joint anniversary, Sonic Acts and STEIM co-commissioned two new works for STEIM's series of microTONE sound installations. STEIM believes that every sound art piece needs and deserves its own space, a box of air molecules, more or less isolated from the rest of the world. Their miroTONE initiative is all about that – 'boxes' you can stick your head in that contain a sound art piece; a space for sound art.

microTONE installation
Joost Rekveld **#71.1**

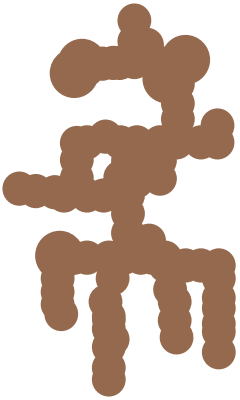
This piece is a generative audiovisual composition for a radar display tube and analogue chaotic circuit. It is an experimental outcome of a long-term project that aims to give voice to the materiality of technology with which we surround ourselves.

Joost Rekveld is an artist who explores the sensory consequences of systems of his own design, often inspired by the forgotten corners in the history of science and technology. His films, installations and performances are an attempt to reach an intimate and embodied understanding of our technological world.

microTONE installation
Ryoko Akama **KOSETSU**

Kosetsu is a sculptural work that examines accidental aural properties. There are no two equal sound resonances – its characteristics constantly change, depending on architectural settings. The performance features glass jars, hearing aids and motors.

Ryoko Akama is a sound artist, composer and performer who approaches situations that magnify silence – time and space. Her works employ small and fragile objects, such as paper balloons or glass bottles that may produce tiny occurrences embodying the aesthetics of 'almost nothing'.



1.2, 1.3, 1.4

Tony Cokes **A SELECTION OF VIDEO WORKS**
On display until 3 March

EVIL.27: SELMA, 2011, 9'
EVIL.48: FN.KNO.IT.ALLS, 2012, 6'
EVIL 66.1: DT.SKETCH.1.8, 2016, 8'
EVIL.13: ALTERNATE VERSIONS O.N.H.D.2, 2010, 10'
EVIL, 2003, 11'
EVIL.16: TORTURE.MUSIK, 2011, 17'
FACE VALUE, 1-3: VON TRIER, BOWIE, KANYE, 2018, 14'
BLACK CELEBRATION, 1988, 17'
EVIL.35: CARLIN/OWNERS, 2012, 8'

Tony Cokes see p. 22.

Saturday, 23 February
10:00–18:00

Teijin Auditorium

14:00–15:00, 16:30–17:30 *live a/v*
Verdensteatret **HANNAH**

Stedelijk Schiphol Lounge

13:15–13:45
pentacle playback
Fedde ten Berge
PSEUDO RANDOM PULSE FIGHT

15:15–15:45
pentacle playback
Ji Youn Kang
UNTITLED

0.30 Paulus Potter Entrée

10:00–18:00 *live robots*
gamut inc **AGGREGATE**

Sunday, 24 February
10:00–18:00

Teijin Auditorium

14:00–15:00, 16:30–17:30 *live a/v*
Verdensteatret **HANNAH**

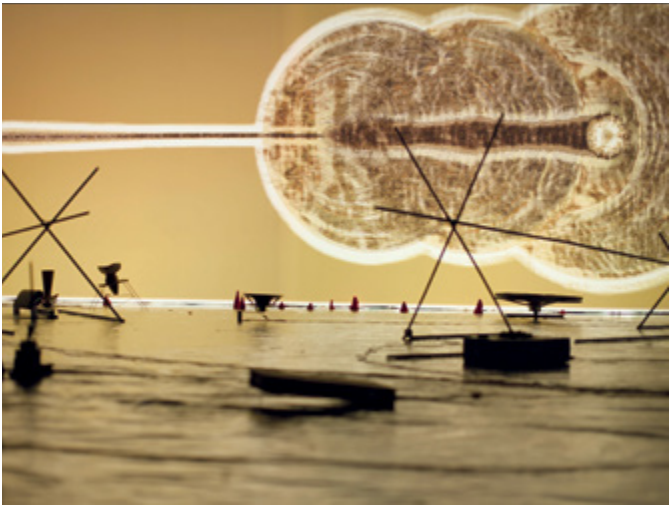
Stedelijk Schiphol Lounge

13:15–13:45
pentacle playback
Nina Pixel
BIAS LOOP

15:15–15:45
pentacle playback
Hugo Esquinca
DEFORMATION STUDIES

0.30 Paulus Potter Entrée

10:00–18:00 *live robots*
gamut inc **AGGREGATE**



HANNAH, Verdensteatret. Photo by Jenny Berger Myhre.

Saturday, 23 February and Sunday, 24 February
EXHIBITION

0.29

video installation
The Otolith Group **THE THIRD PART OF THE THIRD MEASURE**

0.27

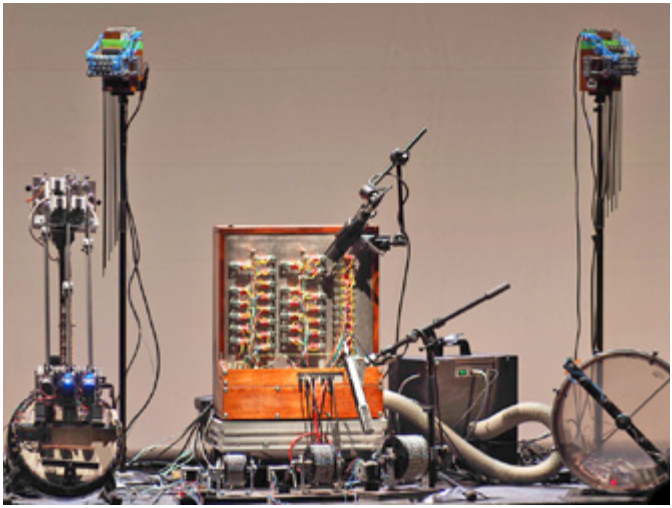
microTONE installation
Joost Rekveld **#71.7**

microTONE installation
Ryoko Akama
KOSETSU

1.2, 1.3, 1.4

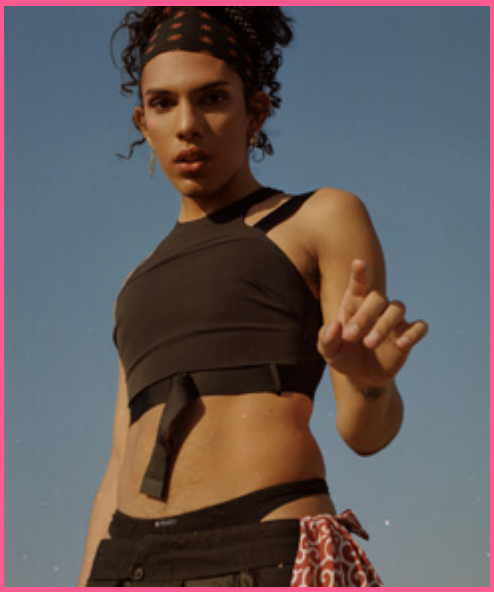
Tony Cokes **A SELECTION OF VIDEO WORKS**

For exhibition programme see pp. 37–39. Or see the Exhibition guide.



gamut inc, HAU, CTM. Photo by Udo Siegfried.

PROGRESS BAR



Charm Mone. Photo by Clara Renner.

PROGRESS BAR

Friday, 22 February
22:00–04:00
Paradiso – Grote Zaal,
Kleine Zaal, Kelder

Progress Bar aims to represent radical equality, communality and hopefulness. It is a growing community of artists, academics and activists who occupy clubs for a better politics. When confronted with the world of today – institutional inequality, neofascism, platform capitalism, austerity and a dying planet – being happy becomes a political act.

Paradiso – Grote Zaal

22:00–22:20 Yoong *dj*

Yoong is an Amsterdam-based producer whose debut EP was released last year on Ashida Park. Taking influence from early trance, Yoong's music is an embodiment of reverie, as layers of melancholy, nostalgia and even sadness are cached beneath a melody-heavy and playful surface.

22:20–23:00 Charm Mone *live*

A Berlin-based Brazilian artist who creates hybridised music performances, which navigate from both stage and club environments to gallery and theatre spaces. In early 2018, Charm premiered a live show *Body Memory* at MoMA Warsaw featuring a collaboration with producer nunu. Charm is currently working on their first EP, set for release in 2019.

23:00–23:30 Phoebe Collings-James and Last Yearz Interesting Negro – Sound as Weapon, Sounds 4 Survival *dance performance*

Charting psycho-emotional landscapes and mapping them onto the physical, Phoebe Collings-James and Jamila Johnson-Small (a.k.a. Last Yearz Interesting Negro) work with their multi-dimensional bodies as the primary technology and source material for a collaborative live performance *Sound as Weapon, Sounds 4 Survival* that is embodied through a symbiotic relationship between dance, music and sculpture. *The piece is commissioned by Bergen Kunsthall and Sonic Acts as part of Re-Imagine Europe, co-funded by the Creative Europe programme of the European Union. Based on the work developed in residency at Wysing Arts Centre.*

23:30–00:10 SUUTOO *dj*

A multi-disciplinary artist and musician who creates both harmonious and discordant sounds. Non-linear dramaturgies to send you through chaos, climax and utter bliss. Utilising fantasy as a weapon of choice, SUUTOO destroys the gods you thought you worshipped and lets you swallow light. Sounds that really touch you.

00:10–00:50 Quay Dash *live*

A rapper and a solo artist from the Bronx. Her work looks into her experiences as a Black transgender woman living in modern-day America. Her first project, EP *Transphobic*, was released in September 2017. She released her mixtape, *Satan's Angel*, in April 2017.

Quay Dash. Photo by Serena Jara.

00:50–01:40 Bbymutha *live*

Bbymutha is a rapper from Chattanooga, Tennessee, whose lyrics are equally dark, witty, unforgiving and smart. In the Bbymutha universe (a.k.a. The Mutha Land), women are celebrated for being sexual, vulgar, ambitious and savvy. Following a series of self-released mix tapes, Bbymutha's 2018 EP, *Muthaz Day 3*, sees her joining a new wave of underground female rappers, challenging a still male dominated genre with genuine swagger.

01:40–02:30 DJ Nervoso *dj*

He is well-known for a bare-bones approach to rhythm, working the basic hypnotic feel of pounding drums to mesmerising effect in his permanent quest to make people move. His sound is meant to unite, not divide, and his production is focused on adapting the beats of Angolan kuduro, changing the codes for a more inclusive experience.

02:30–03:20 Divoli S'vere *dj*

One of the leading members of the ballroom-house power label Qween Beat, shining as a producer, remixer, vocalist and DJ. A lot of his remix and production work can be found in the *Ckuntinomksz Mixtape* collection. Divoli S'vere's music has been recognised by major music blogs such as FACT.

03:20–04:00 Dave Quam *dj*

Portland-based musician, multimedia artist and writer. During his time as a student at SAIC in Chicago, he began recording his experimental sounds, DJing and penning his blog, It's After the End of the World. He released several EPs under the Massacooramaan handle on LAX-based label Fade to Mind. He has retired his old handle to continue creating without an alias.

Paradiso – Kleine Zaal

22:00– 22:30 Snufkin *dj*

Pim Sem Benjamin, alias Snufkin, is a new young force to be reckoned with in Amsterdam. Extending his artistic multi-disciplinary practices into the realm of night life, he aims to create experiences that extent beyond what is to be expected.

22:30–23:10 YATTA *live*

Yatta Zoker is an interdisciplinary artist, digipoet and musician. They use incantations born of loop pedal drones, channelled screams and improvised poetry to explore connections between psychosis, prayer and presence. Their debut EP, *Spirit Said Yes!*, was released on PTP in 2017.

23:10–23:50 Yantan Ministry *dj*

Berlin-based musician, DJ and cross-disciplinary arranger. Layering and decompartmentalising, shuffling relentlessly between jargons and undercurrents, edging on communication, their sets are a soaring, hard-hitting sonic tapestry.

23:50–00:30 GIRLISONFIRE *dance performance*

Monika Janulevičiūtė and Antanas Lučiūnas have been working together for a year, examining the paradoxical intimacies of digital and physical spaces. Janulevičiūtė has recently published a graphic novel *The Great Outdoors* (2017), and a film *Switchblade Grassland* (2018). Lučiūnas has performed at the Baltic Triennial and in Plays for the Strange Stranger.

00:30–01:20 Jasmine Infiniti *dj*

The Queen of Hell, Brooklyn-based DJ and producer. Jasmine blends dark and ambient techno and industrial sounds with break beats, 'cunty' house tracks and experimental noise. As a black non-binary/trans woman, Jasmine uses her experience to inform her art, invoking sexuality, anger, confusion, perhaps even sombre vibes, all the while making you dance.

01:20–02:10 Chynna Rogers *live*

She is rap's high priestess. This 24-year-old Philly-born artist likes matching moody atmospherics with deadpan, often brutally honest vocals. In 2015, Chynna released the I'm *Not Here, This Isn't Happening* EP, following it up with last year's *Ninety*, her ode to 90 days of sobriety from opiate addiction.

Matale, Photo by Tadi.

02:10–02:50 Slikback *dj*

A Kenyan DJ and producer. After joining the Nyege Nyege collective in Kampala in mid-2017, he developed a unique dark yet accessible sound, drawing from a sonic palette including footwork, trap, grime and a variety of contemporary underground African club styles. His debut EP, *Lasakaneku*, was released in 2018 by Hakuna Kulala.

02:50–03:30 Petit Singe *dj*

Hazina Francia is an Indian-born, Milan-based producer. Petit Singe was created in 2012 as an outlet for explorations of vague reminiscences of her heritage, as well as old school Adriatic House, and the darker side of dub and techno. Her approach is prone to punctuate the spiritually intense quality of her taste for melody with heavy barrages of drums into psychedelic stupor.

03:30–04:00 Matale *live*

Linda Suhodolli, under the pseudonym Matale, is a pioneer of drag and queer parties Prishtinë Is Burning, organised at various venues around Prishtina, Kosovo. She's also the co-founder of BIJAT, a collaborative work with her sister on a new series of queer/feminist parties, creating space for female and queer DJs and producers to play their beats in the very male-dominated electronic scene in Prishtina.

AJA. Photo @ lovemusicfuckracism.

Paradiso – Kelder

23:30–00:00 **rkss** *live*

An alias of Robin Buckley, a London-based sound artist. Their *DJ Tools*, released on Lee Gamble's UIQ, was based on their live performances where they recontextualise EDM sample packs into fragmented computer music. Their other releases have explored the materiality of sound through the lens of house, ambient and computer music.

00:00–00:40 **Oxhy** *live*

An artist from London who assembles sounds and words into funeral dirges for lifeless worlds and war songs for new ones. When playing live, Oxhy produces a stream of consciousness performance unpacking the visceral context that fuelled 2017 EP *Respite Unoffered*.

00:40–01:20 **AJA** *live*

AJA's alignment with queer or non-binary scenes secures her as the antithesis of stereotypically bearded, male-dominant noise scenes. Live, AJA gives herself to the audience, ultimately creating a catharsis, breaking down of barriers, and mutual meditation based on drone and noise assault.

01:20–02:00 **Alobhe** *dj*

Berlin-based musician hell-bent on gutturally stabbing each broken genre she comes across. In 2017, she published EP *State Space* followed by many other releases. She has been best described as 'the evilest DJ in the world' by colleague Yves Tumor.

EXPERIENCE EXPANDED

EXPANDED EXPERIENCE

Saturday, 23 February
21:00–04:00
Paradiso – Grote Zaal,
Kleine Zaal

Expanded Experience is a night programme that celebrates 25 years of Sonic Acts to the fullest. Over the years, after dark, Sonic Acts has always been dedicated to exploring radical AV or sonic stimulations in various immersive, expanded and full-on sensory artistic expressions. Carefully composed to extract the maximum from the interaction of space, time and audiences, these nights can shake you to the core, dilate your pupils, amplify your tinnitus and expand your mind. Get ready for the 7-hour ride into the strobe-and-fog-infused church of Paradiso!

Paradiso – Grote Zaal

21:00–21:15 *live a/v in 3d*
Lyra Hill **BREATHE WITH CUBE**

Lyra Hill's piece welcomes you for the evening. This comedy trance is intended to prime the audience for complete immersion into multi-dimensional cinema space. You are invited to dissolve and become one with the cube.

Lyra Hill is an artist, educator and radical priestess who creates films, comix and immersive multimedia events. In 2016 *NewCity Magazine* named her 'Best Urban Ritualist'. She lives in Los Angeles where she teaches martial arts, self-defence against sexual assault and workshops on compassionate authority.

21:15–21:30 *live a/v*
HC Gilje **RADIANT**

A white laser beam moves over a large surface drawing lines and curves that are only visible for a very brief moment before disappearing. However, the ray of light leaves traces: the surface is covered with phosphorescent pigment that captures light and then emits a green shimmer that slowly fades out.

For over a decade, Norwegian artist HC Gilje has been working on an over-arching project called *Conversations with Spaces* (also published as a book in 2017). His aim is to find different ways of transforming spaces using light, projection, sound and motion: ephemeral media that create temporary transformations of physical spaces.
Live performance of Radiant has been commissioned by Sonic Acts as part of Re-Imagine Europe, co-funded by the Creative Europe programme of the European Union.

21:30–22:00 *live a/v*
Jonas Bers **ΔV/ΔT**

In Jonas Bers' work, analogue TVs and their supplementary technologies are re-wired, plugged back in, and given an alternate timeline. By manipulating the flow of electrical current, the tight coordinate systems used to reproduce flat video images become endlessly sculptural planes in Euclidean space.

Jonas Bers is a NYC-based media performance artist working with handbuilt and hacked audiovisual systems. Bers' works incorporate salvaged VHS-era editing machines, modified surveillance cameras, military surplus and laboratory devices repurposed into tools for real-time performance.

22:00–22:30 *live a/v*
Polina Medvedeva, Andreas Kühne THE INFORMALS / НЕФОРМАЛЫ

This piece is partly an autobiographical work and partly a universal statement on the notions of decentralisation, collectivism and non-conformist ways of living in the digital age. *The Informals / Неформалы* travels to the North of Russia. In order to escape local norms and social constructs, young people from Murmansk gravitate towards deserted spaces in their area, where they collectively improvise with space, adding a new layer to its genealogy.

Polina Medvedeva is a Russian-Dutch filmmaker and artist. Her work researches the notion of informality, focusing on economies and non-conformist communal structures. She is a tutor at the Utrecht School of the Arts. Andreas Kühne is a Dutch drummer, ins-tant composer and sound artist researching free improvisation in relation to radical digital culture and exploring the value of intuition, non-conformism and self-sufficiency. He is an artist-in-residence at the Splendor Collective and the Ramses Shaffy Huis.
The piece has been commissioned by Sonic Acts and Inversia Festival, Murmansk as part of Re-Imagine Europe, co-funded by the Creative Europe programme of the European Union.

22:30–23:00 *drone + saxophone*
Drone Operatør, Mette Rasmussen PHANTOM EXHAUSTION

Drone Operatør presents a performance featuring Norwegian saxophone player Mette Rasmussen, who will improvise in conversation with a Phantøm Inspire drone until its battery is empty.

Drone Operatør is the musical venture of artists Paul Barsch and Tilman Hornig who started their prolific career as a conceptual kleptomaniac post-digital free jazz outfit about two years ago. Since then they have created more than 14 hours of experimental and free-form quasi-jazz, continuously released on SoundCloud.

Mette Rasmussen has turned playing saxophone into a complete physical experience, enfolding her audience in sonic altitude and prolific melody lines. She is a vital exponent of a new wave of extreme instrumental improvisers.

23:00–23:30 *live a/v*
Clausthome, Mārtiņš Ratniks ENTROPIK ARCHIVE

Entropik Archive – Studies of Disappearing Living Entities and Signal Disorder is a dialogue between constantly changing shapes and patterns of visible and invisible energies inside us and surrounding us. It is an exploration of the captivating energy of disorder and transformation.

Clausthome is a project initiated at the turn of the century by Lauris Vorslavs and Ģirts Radziņš as a musical interpretation within noise/industrial subculture. Mārtiņš Ratniks is an artist working in the fields of media art and graphic design. Since 2005, he has been lecturing at the Art Academy of Latvia. He has collaborated with Clausthome for more than ten years, capturing and exploring visual patterns.

23:30–00:10 *live a/v*
9T Antiope, Rainer Kohlberger NOCEBO

Taking its title from a medical term that describes instances when the patients' negative expectations cause their treatment to have a more negative effect than normal, *Nocebo* 'recounts the stories of beings who have given up, forcing themselves into complete isolation'. The artists explore images inside the brain of a comatose being, reflecting on their experiences of having one's loved ones stuck in a vegetative state.

9T Antiope, the Paris-based duo of Iranian descent, comprised of Nima Aghiani and Sara Bigdeli Shamloo, blend electronics, noise, song and classical instrumentation with visual collaborations. Rainer Kohlberger is a visual artist. His work is primarily based on algorithmically generated graphics. His audiovisual compositions are fierce attacks on the human system of perception.
Nocebo has been commissioned between CTM and Iran's SET Experimental Art Festival and supported by Goethe-Institut.

00:15–00:21 *film*
Zeno van den Broek ENTROP

Entrop (6 min, 2018) draws inspiration from a pre-film animation device called the cylindrical zoetrope. The work explores the tension between various forces and spatial perception of sound and the moving image.

Zeno van den Broek is a Dutch-born, Copenhagen-based composer and artist. He works in a multi-sensory way, on the intersection of our visual and auditory senses. He works with minimalist and fundamental elements such as sine waves, lines, noise and grids.

00:30–01:00 *live a/v*
Keith Fullerton Whitman and Pierce Warnecke Duo

Pierce and Keith met and began working together in 2018. Pierce began architecting a lush real-time video performance that utilises the raw control and timing voltages from the Redactions and Generators patches to generate a gorgeous, high-frame-rate op-art assemblage that perfectly encapsulates live electronic music in a cleverly analogous visual language.

Keith Fullerton Whitman – see p. 9. Pierce Warnecke is a sound and video artist from the US, based in Europe. He works in sonic and visual domains, via performances, installations and compositions. He has released music on raster-media and Room40. Warnecke currently works as a professor at Berklee Valencia, Spain.

01:00–01:30 *live a/v*
Jung An Tagen AGENT IM OBJEKT

By using synthesis and sampling techniques, Jung An Tagen builds aleatoric arrays, repetitive figures and polyrhythmic moirés that speak equally to the body and the mind. The grammar of this music is confounding, the language itself immediate, oscillating between modern composition and ritualistic techno, between immersion and repulsion.

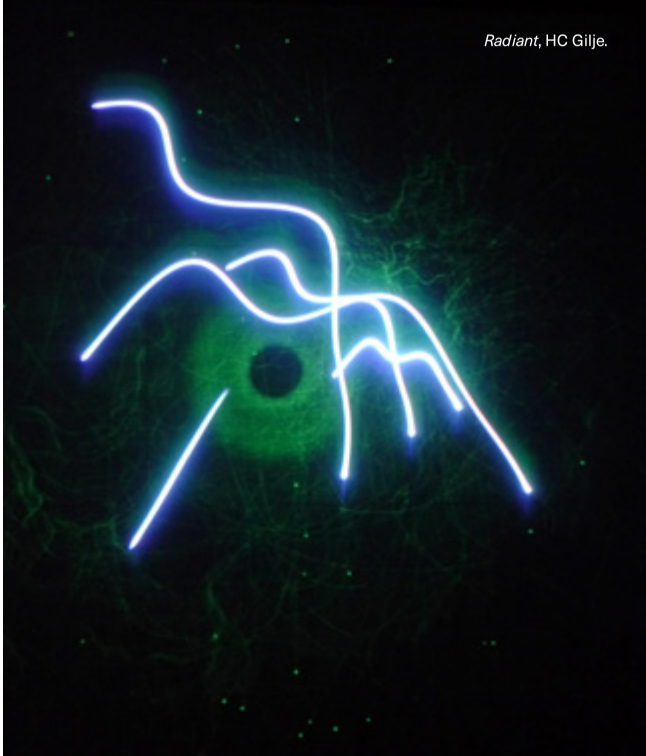
Austrian artist Jung An Tagen is connected to various scenes, from the late 2000s psychedelic drone tape underground to the extreme computer music hub, Editions Mego, where he released his most recent album, *Agent Im Objekt*.

01:30–02:00 *live a/v*
Claude Speeed, Sasha Litvintseva, Beny Wagner

Three artists come together for a haptic journey across a spectrum of emotional states – from the foreboding unknown of a dark landscape to the ecstatic warmth of touch. This 'vertical' AV performance features music by Claude Speeed and video by Sasha Litvintseva and Beny Wagner.

Claude Speeed's intricate ambient music reveals the artist's Scottish roots, viewed at a hazy distance from his Berlin home – a series of memories of Scotland's experimental psychedelic underground, its DIY rock scene and defiant club hedonism. His latest albums *Infinity Ultra* and *Other Infinities*, are impressionistic bursts featuring monolithic noise, euphoric colourful sound, trance stabs, towering drones and skynet math rock. Sasha Litvintseva – see p. 17. Beny Wagner – see p. 17.

Mette Rasmussen. Photo by Monica Ornelas.



Radiant, HC Gilje.

Paradiso – Kleine Zaal

21:00–00:30 *installation*
Pierce Warnecke **SPINVERSION**

Spinversion is a kinetic sound and light installation which focuses on shadow play and the movement of light in a smoke-filled space. Inspired by Gysin and Burroughs' *Dream Machine* and Anthony McCall's *Solid Light Works*, *Spinversion* uses simple variations of rotation and light intensities to form a dynamic repartitioning of the surrounding space.

Pierce Warnecke – see p. 52.

00:30–01:00 EVOL *laser + sound*

EVOL live sets explore the boundaries of a grey area between fun and mental dissociation. In their work, Stephen Sharp and Roc Jiménez de Cisneros, bend and deform their favourite musical objects in a permanent search for disorientation. This piece makes use of a homemade system, which produces a wild array of flowing, stretching and bending shapes, as an extension of what they have previously called 'Acid Mereotopology'.

01:00–02:00 Wilted Woman *live*

A Berlin-based musician and sound artist. Her work addresses the misuse of electronics, the limits of improvisation and the role of context in sound and performance. Since 2013, she has released music on a diverse selection of labels including She Rocks!, Alien Jams and Primitive Languages.

02:00–03:00 ZULI *live*

Ahmed El Ghazoly a.k.a. ZULI is a multi-instrumentalist, producer and sound artist from Cairo. He is a co-founder of Kairo is Koming (KIK), a collective that played an important role in the rise of the city's underground electronic music scene. ZULI released his debut EP, *Bionic Ahmed*, with Lee Gamble's UIQ label, following up with *Numbers* and *Trigger Finger* for Haunter Records.

03:00–04:00 Bergsonist *dj*

Selwa Abd, originally from Morocco, is a New York-based artist and musician. She holds a BFA in Communication Design from Parsons School for Design and is founder of the music platform Bizaarbazaar. Under the guise Bergsonist (from Deleuze's 'Bergsonism'), she uses multiple mediums to investigate social resonance through divergent conceptual aesthetics.

FESTIVAL CLOSING – TIME TIME TIME
Opera

Sunday, 24 February
20:30–22:00
Muziekgebouw aan 't IJ

TIME TIME TIME

Time. If no one asks us, we know what it is. Or at least we know what one of the different versions of it is. Deep ecological time, evolutionary time, time travel, longitude, time expansion and contraction, alternative timelines and parallel universes. Polyphasic sleep, anti-ageing creams, fertility clocks, black holes and artificial intelligence. The groups of neurons forming population clocks within our brains, the nanosecond of difference between the space-time of our feet and heads, the monitoring of every second through our devices. Dinosaurs. And crying.

Timothy Morton and Jennifer Walshe join forces to explore the multiplicity of temporalities at the heart of being human. Everyone in the room is important – the fast-paced digital time of M. C. Schmidt and Walshe, the deep geological rhythms of Lee Patterson, the liminal eternal drones of Aine O'Dwyer, the shifting tectonic plates of Streifenjunko and Vilde&Inga, the audience, whose entropy demonstrates that time is indeed passing.

Photo by Charitra Jain, Geophysical Fluid Dynamics, ETH Zurich.

ARTISTS

Music: Jennifer Walshe, with Áine O'Dwyer, Lee Patterson, M.C. Schmidt, Streifenjunko (Eivind Lønning, Espen Reinertsen), Vilde&Inga
Text: Timothy Morton, Jennifer Walshe
Direction and video: Jennifer Walshe
Stage and lighting: Aedín Cosgrove
Sound design: Úna Monaghan

Jennifer Walshe: voice, electronics
Áine O'Dwyer: voice, harp, electronics
Lee Patterson: electronics
M.C. Schmidt: voice, electronics
Eivind Lønning: trumpet
Espen Reinertsen: saxophone
Inga Aas: double bass
Vilde Alnæs: violin

Composer and performer Jennifer Walshe was born in Dublin. She has been the recipient of fellowships and prizes from the Foundation for Contemporary Arts, New York, the DAAD Berliner Künstlerprogramm, the Internationales Musikinstitut, Darmstadt, and Akademie Schloss Solitude among others. Recent projects include Aisteach, a fictional history of avant-garde music in Ireland, and *EVERYTHING IS IMPORTANT*, a work for voice, string quartet and film, commissioned by the Arditti Quartet, which has been touring to critical acclaim.

Timothy Morton is Rita Shea Guffey Chair in English at Rice University. He has collaborated with Björk, Jeff Bridges, Olafur Eliasson, Haim Steinbach and Pharrell Williams. He is the author of *Being Ecological* (2018), *Humankind: Solidarity with Nonhuman People* (2017), *Dark Ecology* (2016), The Ecological Thought (2010), *Ecology without Nature* (2007) and many other books and essays on philosophy, ecology, literature, music, art, architecture, design and food. His concept of 'dark ecology' inspired a three-year art, research and commissioning project

initiated by Sonic Acts and Hilde Methi in Norway and Russia (2014–16).

By using sound recording as a form of ear training, Lee Patterson has devised and performs with a selection of amplified devices and processes. Whether working live with amplification or recording within an environment, he has pioneered a range of methods to produce or uncover complex sound in unexpected places. He lives and works in Prestwich, Manchester, UK.

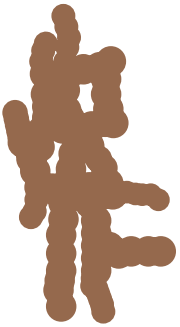
M. C. Schmidt is a sound artist, video artist and member of the band Matmos (with tenuously legal husband Dr. Drew Daniel). He enjoys sound synthesis, digital and analogue, sampling sounds, reading out loud, playing percussion on unusual objects and the piano. At home in Baltimore, he works in a record shop, and is the president of the collective The High Zero Foundation.

Áine O'Dwyer creates live and recorded events that embrace the broader aesthetics of sound and its relationship to environment, time, audience and structure. The notion of a holding space as extension-of-instrument is a cornerstone of her artistic investigation and the crux of her live performances and recorded works to date, which include *Gallarais*, *Beast Diaries*, *Locusts*, *Gegenschein*, and her most recent publication *Poems for Play*.

Streifenjunko have been making music together since 2005, with members Espen Reinertsen (saxophone and electronics) and Eivind Lønning (trumpet and electronics) closely working together to present original compositions at more than 200 concerts around the world. In 2018, they released their third album, *Like Driving*.

Vilde&Inga is a string duo playing acoustic free improvised music, featuring violin and double bass. By exploring non-traditional approaches to instruments, they greatly expand their timbre palette. Their music develops slowly and organically, yet with a keen underlying sense of compositional form. Vilde Sandve Alnæs and Inga Margrete Aas studied at the Norwegian Academy of Music in Oslo. They have played together since 2010. In 2016, they received the Lindeman Prize for Young Musicians.

TIME TIME TIME has been commissioned by Borealis – en festival for eksperimentell musikk, Sonic Acts, MaerzMusik – Festival for Time Issues, Ultima Oslo Contemporary Music Festival, and London Contemporary Music Festival/Serpentine Galleries. The commission was supported by Arts Council Norway, Arts Council of Ireland and the Performing Arts Fund NL. Funded by the Ernst von Siemens Musikstiftung. Commissioned as part of Re-Imagine Europe, co-funded by the Creative Europe programme of the European Union.



HEREAFTER

ARTI ET AMICITIAE
8 February–3 March

CYPRIEN GAILLARD
Nightlife, 3D motion picture

EMMA WOLUKAU-WANAMBWA
Promised Lands, video

LOUIS HENDERSON and JOÃO POLIDO with poems by the members of THE LIVING AND THE DEAD ENSEMBLE
These lowest depths, these deeps, six-channel sound installation

RANA HAMADEH in collaboration with ANDRÉ CASTRO
Étude #1: On Recitation, Disklavier, Sony cube monitor, organ book and organ book machine, speakers

SONDRA PERRY
Lineage for a Multiple-Monitor Workstation: Number One, two-channel video installation

DE BRAKKE GROND
16 February–3 March

ALEXIS DESTOOP
Phantom Sun, 2017, two-channel video installation

ANA VAZ
Mediums, 2018, multi-channel video installation

CHRISTINA KUBISCH
Electrical Walks Amsterdam, 2019, sound walk (each walk is approx. 1 hr)

LUKAS MARXT
Imperial Valley (cultivated run-off), 2018, video, 14 min, colour
Imperial Valley, 2017, print, lightbox, 730 cm x 290 cm

ULRIKE OTTINGER
Chamisso's Shadow, 2016, 720 min, video

Electrical Walks. Christina Kubisch.

EXHIBITION

STEDELIJK MUSEUM AMSTERDAM
22 February–3 March

TONY COKES
a selection of video works: *Black Celebration* (1988, 17'), *Evil* (2003, 11'), *Evil.13: Alternate Versions o.n.h.d.2* (2010, 10'), *Evil.16: Torture.Musik* (2011, 17') *Evil.27: Selma* (2011, 9'), *Evil.35: Carlin/Owners* (2012, 8'), *Evil.48: fn.kno.it.alls* (2012, 6'), *Evil 66.1: DT.sketch.1.8* (2016, 8'), *Face Value, 1–3: Von Trier, Bowie, Kanye* (2018, 14')

22–24 February

THE OTOLITH GROUP
The Third Part of the Third Measure, double projection

– microTONE
JOOST REKVELD, *#71.1*
RYOKO AKAMA, *Kosetsu*

More information in the Exhibition guide.

SPECIAL PROGRAMMES

SILENCE x SONIC ACTS
The Instrument of Troubled Dreams silence concert

Friday, 22 February
08:00–09:00
Oude Kerk

Together with Sonic Acts, the Oude Kerk organises a morning concert consisting of an hour of contemplative music inspired by Janet Cardiff and George Bures Miller's sound installation, *The Instrument of Troubled Dreams*. The Oude Kerk has developed a series of 'silence concerts' inspired by that piece, which play every first Friday of the month December 2018 through April 2019. The extra concert on 22 February is performed in the choir of the church with jazz musician Oene van Geel, bass clarinettist Gareth Davis and Jacob Lekkerkerker on the mellotron.

Photo by Maarten Nauw.

14 Feb	Close Reading Session *Still Alive and Already Dead* Rick Dolphijn, Utrecht University
20 Feb	*Sub-Conscious Decision-Making while Performing Live Electronic Music* Keith Fullerton Whitman
21 Feb	Workshop *A Necropolitics of Life* Rosi Braidotti, Rick Dolphijn, Susanne M. Winterling, University of Amsterdam
21–24 Feb	Critical Writing Workshop Arie Altena, Katía Truijen
24 Feb	Workshop for Children *The Sound Hunter* Fedde ten Berge
25–27 Feb	*The Hidden City* Christina Kubisch

More information at
www.sonicacts.com.

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HEREAFTER
– Exhibition in Three Acts
10:00–20:00

Arti et Amicitiae
Cyprien Gaillard, Louis Henderson, João Polido, The Living and the Dead Ensemble, Sondra Perry, Emma Wolukau-Wanambwa, Rana Hamadeh, André Castro

De Brakke Grond
Alexis Destoop, Ana Vaz, Christina Kubisch, Lukas Marxt, Ulrike Ottinger

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OPENING AT PARADISO
The Acousmonium
20:00–01:00
Johan van Kreij, Beatriz Ferreyra, Thomas Ankersmit, Anthea Caddy & Judith Hamann, François Bonnet, Keith Fullerton Whitman, Okkyung Lee, Philippe Dao, BJ Nilsen

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Paradiso – Kelder
01:00–03:00
DJ Marcelle / Another Nice Mess

p. 10

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SILENCE x SONIC ACTS
Oude Kerk
08:00–09:00
Oene van Geel, Gareth Davis, Jacob Lekkerkerker

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CONFERENCE
De Brakke Grond
Grote Zaal
10:00–18:00

Logic of Death
10:00–12:00
Logic of Life
13:00–15:00
Wording Complexities
16:00–18:00

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FILM PROGRAMME
De Brakke Grond
Rode Zaal
13:00–17:30
Listening in the Dark, Medium Earth, When the Dogs Talked, The Mermaids, or Aiden in Wonderland

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HEREAFTER – Exhibition in Three Acts **10:00–20:00**

SONIC ACTS x STEDELIJK
19:00–23:00
The Otolith Group, Tony Cokes, Ryoko Akama, Joost Rekveld, Verdensteatret, Fedde ten Berge, Nina Pixel, The Rodina, gamut inc, Hugo Esquinca, Ji Youn Kang, Het Interstedelijk Harmonium Verbond

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PROGRESS BAR
Paradiso
22:00–04:00
Charm Mone, YATTA, Yantan Ministry, AJA, SUUTOO, Quay Dash, Jasmine Infiniti, Alobhe, Slikback, DJ Nervoso, Bbymutha, Divoli S'vere, Dave Quam, Matale, Petit Singe, Chynna Rogers, Oxhy, rkss, ...

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CONFERENCE
De Brakke Grond
Grote Zaal
10:00–18:00

Communism and the Radical Imagination
10:00–12:00
Algorithmic Oppression
13:00–15:00
This Film Will (Not) Be Televised
16:00–18:00

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FILM PROGRAMME
De Brakke Grond
Rode Zaal
13:00–16:00
Black Celebration, American Hunger, Fluid Frontiers, Bring breath to the death of rocks (work in progress)

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SA at Stedelijk 10:00–18:00

HEREAFTER – Exhibition in Three Acts **10:00–20:00**

EXPANDED EXPERIENCE
Paradiso
22:00–04:00
Lyra Hill, Polina Medvedeva, Andreas Kühne, Drone Operatør, Mette Rasmussen, Clausthome, Mārtiņš Ratniks, 9T Antiope, Rainer Kohlberger, Zeno van den Broek, Keith Fullerton Whitman and Pierce Warnecke Duo, EVOL, Wilted Woman, ZULI, Bergsonist

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CONFERENCE
De Brakke Grond
Grote Zaal
10:00–18:00

Setting the Record Straight
10:00–12:00
Collective Practices
13:00–15:00
Fiction of Memory
16:00–18:00

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FILM PROGRAMME
De Brakke Grond
Rode Zaal
12:00–15:00
Humiliated, Barbs Wastelands, Transmission from the Liberated Zones

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SA at Stedelijk 10:00–18:00

HEREAFTER – Exhibition in Three Acts **10:00–20:00**

FESTIVAL CLOSING:
TIME TIME TIME *opera*
Muziekgebouw aan 't Ij
20:30–22:00
Jennifer Walshe, Lee Patterson, M. C. Schmidt, Áine O'Dwyer, Streifenjunko, Vilde &Inga

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VENUES

VENUES

1 PARADISO
Weteringschans 6-8
1017 SG Amsterdam
I II III IV

2 DE BRAKKE GROND
Nes 45
1012 KD Amsterdam
I II III IV

3 STEDELIJK MUSEUM AMSTERDAM
Museumplein 10
1071 DJ Amsterdam
I II III IV

4 MUZIEKGEBOUW AAN 'T IJ
Piet Heinkade 1
1019 BR Amsterdam
I II III IV

5 ARTI ET AMICITIAE
Rokin 112
1012 LB Amsterdam
I II III IV

6 OUDE KERK
Oudekerksplein 23
1012 GX Amsterdam
I II III IV

More information on
www.sonicacts.com.

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