

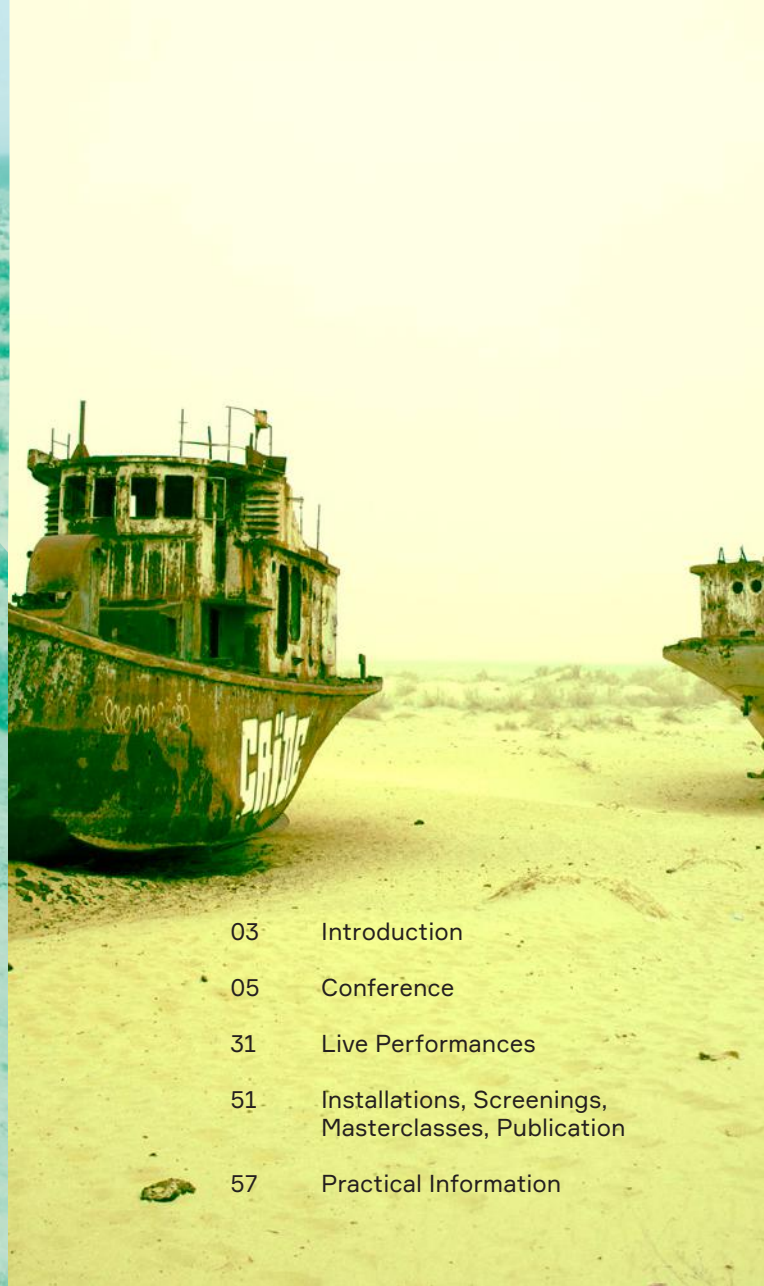
**SONIC  
ACTS  
FESTIVAL**



# **The Geologic Imagination**

**26 FEB-  
01 MAR  
2015**

**EXPLORATIONS IN ART, MUSIC & SCIENCE  
AMSTERDAM**



03	Introduction
05	Conference
31	Live Performances
51	Installations, Screenings, Masterclasses, Publication
57	Practical Information

09	Alan Weirman	44	Kwartludium
34	Bar van Koolwijk	46	Le Révélateur
25	Ben Woodard	18/55	Liam Young
24	Benjamin H. Bratton	12/55	Lukas Marx
40	BJ Nilren	37	M.E.J.H.
46	Burnt Friedman	43/52	Mario de Vega
07	Douglas Kahn	06	Mark Williams
49	Ekkehard Windrich	15/55	Martin Howse
27	Ele Carpenter	43	Matthijs Munnik
26	Elizabeth Ellsworth	54	Michael Snow
17	Emptyset	21	Michael Welland
20/34	Erpen Sommer Eide	37	Minor Science
32	Florian Hecker	45	Mumdance & Logos
49	Gabriel Paiuk	41	Murcof
34	Gert Jan Prins	55	Nik Gaffney
10/55	Graham Harman	14	Noam M. Elcott
48	Grischa Lichtenberger	38	Otto Piene
41	Herman Kolgen	36	part wild horror mane
30	Hillel Schwartz		on both sides
44	Jacaszek	14	Paul Bogard
46	Jaki Liebezeit	37/44	Pedro Maia
26	Jamie Kruse	29/53	Raviv Ganchrow
20/40	Jana Winderen	33	Reza Negarestani
22/55	Jananne Al-Ani	22	Rob Holmer
25	Jeff VanderMeer	45	Robert Curgenven
45	John Foxx	50/55	Robin Hayward
13	John Tresch	41	Rod MacLachlan
30	Jonathan Hagstrum	48	Shackleton
43	Joris Strijbos	48	Shapednoise
37	Juha	48	Shxcxhcxsxh
45	Karborn	45	Steve D'Agostino
37	Karen Gwyer	48	sYn
17/40/55		37	TCF
	Karl Lemieux	08	Timothy Morton
37	Killing Sound	50	Tonaliens
46	Kode9	37	Vessel
12/36/55		46	Visionist
	Kurt Hentschläger		

# The Geologic Imagination

We have ventured far into outer space. Voyager 1, dispatched by NASA in 1977, has left our solar system, entered interstellar space, and at a distance of approximately 19.5 billion kilometres from the Sun, is still transmitting data to Earth. But how much do we actually know about the ground beneath our feet? We probably know more about the Moon than about the deep oceans, more about the skies than about what is underground.

Inspired by geosciences, *The Geologic Imagination* zooms in on planet Earth. A fundamental starting point for this festival is the thesis that we live in a new geological epoch: the Anthropocene. Human activity has irreversibly changed the composition of the atmosphere, the oceans, and even the Earth's crust. In the Anthropocene, humans have become a force on a geologic scale. Scientists have estimated that humans move more sediment, sand and rocks annually than rivers, erosion and other nonhuman processes. Matthew Coolidge of the Center for Land Use Interpretation states in his interview in the book that accompanies the *The Geologic Imagination* festival that 'every molecule on the surface of the Earth has been affected by humans'.

Another powerful example of radical human influence is the Aral Sea on the border between Kazakhstan and Uzbekistan. Before 1989 this was one of the four largest lakes in the world. Since the 1960s the lake has been shrinking because the rivers that fed it were diverted for irrigation projects. It split into four smaller lakes, and since 2014 the entire south-



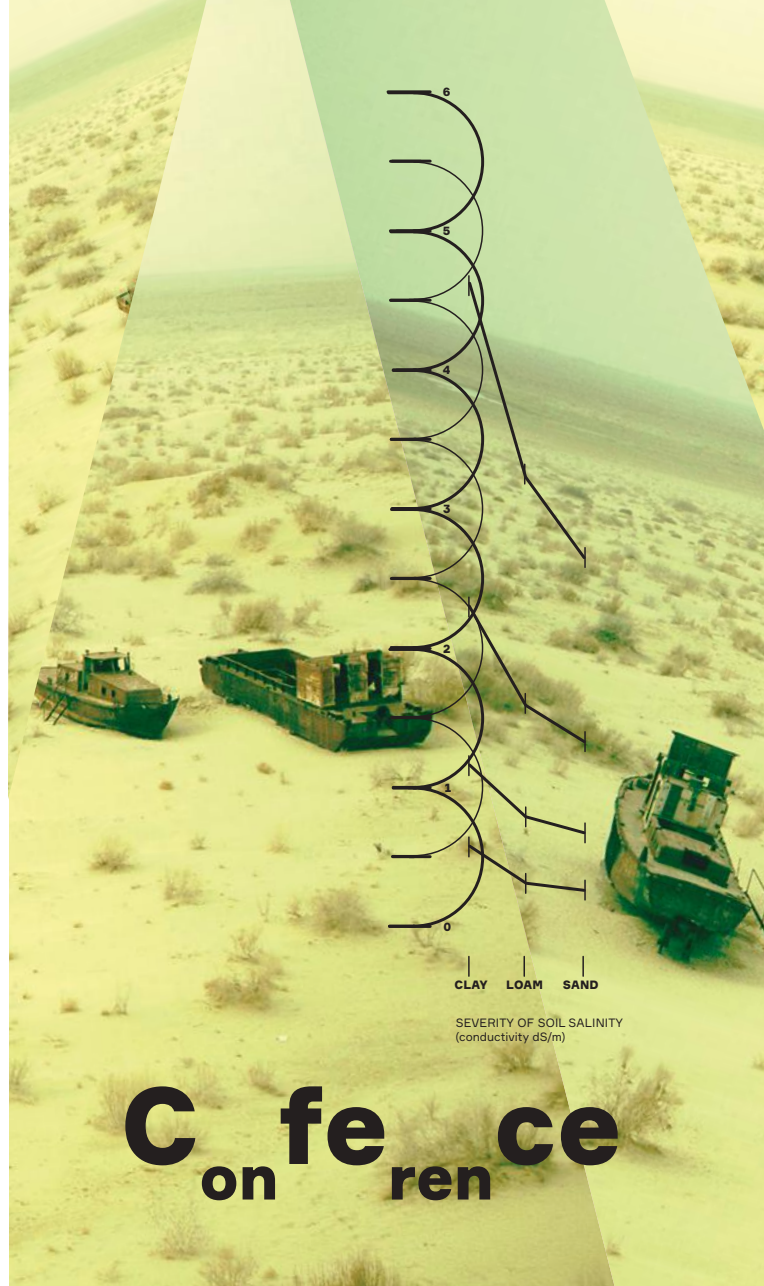
eastern basin had dried up. Most of what was the Aral Sea just 30 years ago is now the Aralkum desert.

The electromagnetic footprint of human activity is also enormous. Suppose we were equipped with the appropriate senses and sensors, and looked at Earth from outer space. What we would see would resemble a giant Christmas tree, a planet that is brightly 'lit-up' with not only visible light, but also with electromagnetic radiation ranging from radio waves to wireless telecom frequencies.

The consequence of the thesis of the Anthropocene is that the emphasis is no longer on a world defined by human history. The perspective has shifted to forces that act on timescales beyond the perceivable. This shift is also marked by changes in the images of Earth. At the end of the 1960s the colour photos of Earth taken during the Apollo missions made such an impact that they are thought to have spawned a new ecological consciousness, simply because we could see 'our' planet from outer space. Now we can look at Earth from space at any time of the day on our communication devices. We can log into the livestream of the International Space Station, travel around the Earth in 90 minutes and see the sun rise twice above the planet's curved edge.

All of this challenges us to rethink our attachments to the world, and our concepts of nature, culture and ecology. How do we conceive of the world? How do we understand the systems and processes of nature, and our intentions and interactions with the planet? With the festival we examine how art and science map and document new insights, and how the changes and transformations that occur on a geological scale can become something humans can feel, touch, and experience.

Sonic Acts invites artists and theorists to reflect on these transformations and make them imaginable.



**C** **on** **fe** **ce**  
**on** **ren**

**The conference brings together scientists, philosophers, theorists, artists, and researchers to reflect on the theme of The Geologic Imagination. How do we rethink our attachments to the world, our concepts of nature, culture and ecology? How do we conceive of the world? It is about understanding the systems and processes of nature, and our intentions and interactions with the planet, about the ways art and science map and document new insights. How can transformations that occur on a geological scale become something humans can feel, touch, and experience?**

# Ea<sub>rt</sub>h Mag<sub>ni</sub>tud<sub>e</sub>

In the first session we consider some of the consequences of the thesis of the Anthropocene, and what it means to imagine events on a geologic scale. Human history and the history of the Earth – once thought to be two completely different disciplines occurring on different timescales and at different speeds– are now seen as closely intertwined. Even human history is not just about humans anymore. This invites thought at ‘Earth magnitude’.

**Mark Williams (with Jan Zalasiewicz)**  
***The Human Impact from a Geological ‘Anthropocene’ Perspective***

The history of human evolution extends back for more than two million years, and in all that time humans and their ancestors have been developing technologies that influence the landscape around them. At first,

simple stone tools aided in finding and preparing food. Later, as innovation accelerated, agriculture provided a surplus of energy that enabled the development of complex urban societies. Human influence has been growing since the Industrial Revolution in the early eighteenth century. Humans have dramatically modified the biosphere, leaving traces of an invasive and domesticated species that is almost globally dispersed. And, humans have caused widespread environmental degradation that threatens the existence of many species. Humans have significantly modified the landscape, for example, by building megacities that will preserve a fossil record of their materials, both above and below ground, including the complex subterranean metro systems. Humans have fundamentally modified the routes of rivers and water supplies, and are changing the composition of the atmosphere and the chemistry of the oceans. Is the influence of humans significant from a geological perspective, and does human influence rank in significance alongside some of the great geological changes that beset the Earth in the distant past?

Mark Williams (UK) is Professor of Geology at Leicester University. Williams is particularly interested in the co-evolution of life and planet Earth, and how the biosphere is now fundamentally changing as a result of human activity. Williams is co-author of two popular science books *The Goldilocks Planet* (2012), and *Ocean Worlds*, (2014).

**Douglas Kahn**  
***Earthstar as Understood through an Electrical Storm in the Blue Mountains***

The work *Earthstar* by David Haines and Joyce Hinterding is an exploration of electromagnetic and vibrational energy. Douglas Kahn’s talk will approach the work by refracting it through electrical storms in

the Blue Mountains near Sydney. *Earthstar's* objects and images invoke frequencies in sensory, physical and biophysical registers. It is tuned through hydrogen to a single wavelength of the Sun, through copper to terrestrial radio influenced by solar winds, and through a vibratory theory of aroma to a memory theatre of ozone. *Earthstar* proposes that when one ventures out into the *elements* there are three weathers – solar, space and terrestrial.

Douglas Kahn (US) is Professor at the National Institute for Experimental Arts, UNSW Art & Design, University of New South Wales, Sydney. His books include *Earth Sound Earth Signal: Energies and Earth Magnitude in the Arts* (University of California Press, 2013), and *Noise Water Meat: A History of Sound in the Arts* (MIT Press, 1999).

### **Timothy Morton** *Subscendence*

We have all heard of transcendence. But what about the inverse, where something shrinks into its component pieces in such a way that the whole is always less than the sum of its parts? In this talk Morton explains why this new concept is very useful for thinking ecological beings. In an ecological world, beings are necessarily fragile and incomplete, even the massive ones. And all kinds of contemporary phenomena (megacities, global warming), the hyperobjects, are subscendent in precisely this way.

Timothy Morton (US) is Professor and the Rita Shea Guffey Chair in English at Rice University, Houston. His work explores the intersection of object-oriented thought and ecological studies. Morton is the author of eleven books, the most recent being *Hyperobjects: Philosophy and Ecology after the End of the World* (2013).

# The World Beyond Humans

The book *The World Without Us* reflects on what the planet could look like if all the humans disappeared simultaneously. Trees and plants would reduce cities to rubble, but radioactive waste and bronze statues would remain. The question of how we can think about a world detached from the human mind has been taken up with vigour, also in recent philosophy that tries to do justice to the autonomy of objects and does not privilege human beings over other entities. The Anthropocene climate is mysterious to us.

### **Alan Weisman** *World Without Us, World With Us*

Alan Weisman challenged himself to write a book about the global environmental crisis that would be read by people who usually avoid topics they consider depressing and scary. He simply imagined what we'd leave behind if we were to suddenly vanish. Then he travelled the globe to learn from scientists, knowledgeable locals, and other experts how the rest of nature would respond to our absence – and how long it would take before the traces of our presence and our environmental impact would be erased. Its underlying principles aren't theoretical, but ecological. In his presentation, Weisman will explain how contemplating a world without us helps us to answer the real question broached by *The World Without Us*: How can we continue to have a world *with* us?

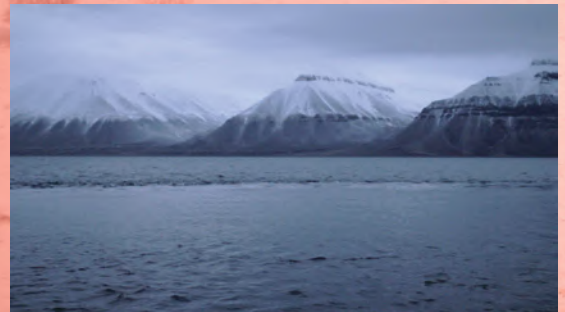
Alan Weisman (US) was Laureate Professor in Journalism and Latin American Studies at the University of Arizona from 2004 to 2013. Much of his

writing is about how the environment, economics, international relations, and human society and culture intersect. Weisman's *The World Without Us* (2007) was a New York Times and international bestseller. His most recent book is *Countdown: Our Last, Best Hope for a Future on Earth?* (2013).

### **Graham Harman** ***Anthropocene Ontology***

The proposed Anthropocene Epoch is not an *Anthropocentric* Epoch, for the obvious reason that it highlights the fragility of the human species rather than human supremacy. This split between the Anthropocene and the Anthropocentric compels us to recognise an important philosophical distinction that is seldom acknowledged. Namely, the fact that humans are involved as ingredients in the creation of some entity does not imply that the entity has no autonomous reality apart from humans. The Anthropocene climate is generated by humans and is independent of us, and the same holds for other fields that have been 'anthropocene' from the start: human society, art, economics.

Graham Harman (US) is Distinguished University Professor at the American University in Cairo. He is a chief exponent of object-oriented philosophy. He has written eleven books, most recently *Weird Realism: Lovecraft and Philosophy* (2012), *Bells and Whistles: More Speculative Realism* (2013), and *Bruno Latour, Reassembling the Political* (2014).



Lukas Marxt, *High Tide*, 2013

# Landscape 3.0

This session is about contemporary ways to visualise nature and landscape. It combines the screening of three films with artist talks moderated by Mirna Belina.

**Lukas Marxt**  
***Directed Oscillation***

Lukas Marxt screens and talks about his films *High Tide* (2013), and *Captive Horizon* (2015), which transfix the gaze on post-apocalyptic and pre-human landscapes. Both films deal with slow transformations and show landscapes on a geologic timescale beyond human comprehension. Whereas *High Tide* represents evidence of a landscape, *Captive Horizon* tries to capture a bird's-eye-view of the landscape.

Lukas Marxt (AT) is a filmmaker whose main goal is 'to capture time'. Deserted places and violent geographies such as oil rigs or Arctic coastlines provide opportunities to pursue this quest.

**Kurt Hentschläger**  
***To Measure or not to Measure***

Hentschläger's *Measure* (2014) hovers between a realistic, documentary approach and a purely synthetic way of depicting landscape. How natural is this nature, and how natural is our experience of nature, now that mediated representations of the real world seem to outnumber direct perceptions, or rather, have become the new standard of direct perceptions. What is real, and what is to be understood as constructed and artificial? Are these dichotomies still meaningful when the real and the artificial have become so inextricable?

Kurt Hentschläger (AT), see p. 36.

# How the Night Changed

The night was once pitch dark. Nocturnal human activity was determined by darkness. The real darkness of the night informed our cultural conception of night and darkness. But the night changed during the nineteenth century with streetlights, better indoor lighting, and the electrification of the world. In the 21st century the night is so bright that the Milky Way can no longer be seen from many places on Earth. Instead, our illuminated cities are visible from outer space. In this session we take a look at the idea of how darkness is perceived and represented in different cultural areas and art forms. What changes have occurred in our cultural conceptions of darkness and the night?

**John Tresch**  
***Fiat Lux and Earth's Answer***

The notion that humans play a role in nature's creation has roots that long precede discussions of the Anthropocene. Very compelling are the Romantic era's personifications of a living, growing earth, whose latest blossoms are humans and their technologies. These new 'cosmograms' rewrote *Genesis*, incorporating geology's dark and hidden past and the illuminations of human industry and society. Their call to 'hear' the Earth still resounds today.

John Tresch (US) is Associate Professor of the History and Sociology of Science at the University of Pennsylvania. Tresch's work explores the interactions between sciences and other cultural formations. He is the author of *The Romantic Machine* (2013).



**Noam M. Elcott**  
***Artificial Darkness***

The moderns mobilised artificial light to conquer the dark, disenchant the night, and create new media and art. Less familiar is the history of artificial darkness. In the nineteenth century, physiologists cleaved blackness from darkness, inventors patented photographic darkrooms, and impresarios extinguished the lights in their theatres. By the late nineteenth century, darkness was controlled in theatres using the velvet light traps known as 'black screens'. These dark places helped to shape modern art, media, and their subjects.

Noam M. Elcott (US) is Assistant Professor of Art History and Archaeology at Columbia University and an editor of *Grey Room*. He specialises in the history and theory of modern art and media.

**Paul Bogard**  
***Know Darkness***

Our world grows ever brighter. Generally light is considered to be good, and darkness bad. But what do we lose if we banish darkness? Paul Bogard shows how the brightness endangers our environment and is bad for human health. Light pollution takes away one of the defining experiences of our culture, one that connects us to the world and the universe. And he argues that we should neither ignore nor avoid the metaphorical darkness; we should go outside and come face to face with darkness.

Paul Bogard (US) teaches creative nonfiction and environmental literature at James Madison University in Harrisonburg, Virginia. His book *The End of Night: Searching for Natural Darkness in an Age of Artificial Light* (2013) is a call to defend the night.

**Noi<sub>se</sub> in<sub>th</sub>e**  
**Elec<sub>tro</sub>mag<sub>ne</sub>tic**  
**Sp<sub>ec</sub>trum**

The Earth is constantly bombarded by cosmic rays, but is now also shrouded in all kinds of anthropogenic radiation. The electromagnetic footprint of human activity on Earth is enormous. All of this radiation is invisible and usually inaudible. More and more artists are beginning to explore various forms of radiation in their work. The session is moderated by Nik Gaffney.

**Martin Howse**  
***The Dark Interpreter***

The domain of electromagnetics is conceived as a dark invisible other, a conspiracy of unseen fields and forces, yet this domain embraces all light. Howse's lecture-performance will attempt a high frequency, electric modulation of the human voice as light passed through a crystal, uniting deep earth currents and atmospheric signals with vocal bone-and tongue fragility. The lecture will bring to light a new technological animism, based on the history and physical science of electricity.

Martin Howse (UK) investigates the links between the Earth (geophysical phenomena), software, and the human psyche (psychogeophysics). Howse proposes that we can return to animism through the critical misuse of scientific technology. He performs, publishes, lectures and exhibits, and is the creator of the skin-driven audio divination module, aka *The Dark Interpreter*.



PHOTO: J. GINSBURG

Nauen Transmitter Station in Nauen, Germany



Karl Lemieux, *Quiet Zone*, 2015

## James Ginzburg & Paul Purgas *Signal*

James Ginzburg and Paul Purgas of Emptyset talk about their new project *Signal*, a radio-based performance that works directly with ionospheric propagation as a live sonic sculptural process and compositional tool. *Signal* uses real-time radio broadcasting and receiving, bouncing a signal across the ionosphere to integrate atmospheric noise into an analogue signal chain. It examines the transmission of basic sound sources and explores their ornamentation through environmental and atmospheric conditions.

James Ginzburg (UK) and Paul Purgas (UK) have collaborated as Emptyset since 2005. In their work they examine the physical properties of sound through electromagnetism, architecture and process-based image making, and reflect on the perceptual boundaries between noise and music.

## Karl Lemieux *Quiet Zone*

Karl Lemieux' new film *Quiet Zone* (2015) takes us into the world of people who suffer from electromagnetic hypersensitivity – a phenomenon whereby the fear of electricity and radiation takes over your life. These people have settled in West Virginia, US, around the Green Bank Observatory in the area known as the National Radio Quiet Zone. The sounds and images in *Quiet Zone* distort reality to sensitise us to the pain and distress of electro-sensitive people. Karl Lemieux screens his film – a hypnotic search for a radiation-free zone – and provides elucidation.

Karl Lemieux's (CA) films, installations, and performances have been shown internationally. He is known as the ninth member of Godspeed You! Black Emperor for whom he does live 16 mm film projections.

# Journeys to the Unknown

There are many aspects of our globalised civilisation that remain out of sight. Travelling to territories that are ignored by the media is a way of beginning to consider these aspects, and of bringing into view a reality on which we depend. But how do we see? How do we perceive a landscape? What do 'hidden' sounds reveal? What knowledge do we gain from listening to sounds we normally cannot hear?

**Liam Young**  
***Brave New Now***

Liam Young takes us on a storytelling journey through the shadows of contemporary technology, sketching out an imaginary city extrapolated from the wonders and possibilities of emerging biological and technological research somewhere between the real and the imagined, and stitched together from fragments of distant landscapes and speculative fictions.

Liam Young (UK) is an architect who operates in the spaces between design, fiction and futures. He is founder of the think tank Tomorrows Thoughts Today, a group that explores the possibilities of fantastic, speculative and imaginary urbanisms and co-runs Unknown Fields Division, a nomadic studio that travels to the ends of the earth to investigate forgotten landscapes, alien terrains and industrial ecologies.



Erpen Sommer Eide, *Material Vision*, 2014/2015



PHOTO COURTESY LIAM YOUNG

The lake of radioactive waste at the world largest rare earth mineral refinery, Inner Mongolia, 2014.

**Espen Sommer Eide**  
***Material Vision – Silent Reading***

*Material Vision – Silent Reading* is an artistic research project, which includes the creation of new musical instruments and a performance developed on the remote Bear Island in the Barents Sea. In exploring an unfamiliar landscape, one cannot avoid a certain process of appropriation, whether one is exploring for the purpose of politics, resources, science or art. The explorer's gaze cannot help but desire to possess and master the object in view. Through a combination of artistic and scientific performances, *Material Vision – Silent Reading* investigates various ways of reading a landscape and how the viewer and the viewed relate to each other.

Espen Sommer Eide (NO), see p. 34.

**Jana Winderen**  
***Listening without getting Answers***

Acidification, overfishing and humans have created imbalances in fragile underwater ecosystems. Through recording and presenting sounds we cannot hear or have access to, Winderen communicates stories and issues that are now of grave concern. She discovers through careful listening and then asks questions. In her presentation she discusses her field trips and presents her soundworks.

Jana Winderen (NO), see p. 40.

# La<sub>nd</sub>scap<sub>e</sub> Trans<sub>for</sub>ma<sub>ti</sub>on

Humans have built cities, physical infrastructures, roads and railways and electricity grids. Humans have also created artificial islands from sand, turned lakes into polders, valleys into lakes, diverted the courses of rivers, and through irrigation made lakes into deserts. In this session we examine some of these 'efforts' at radical landscape transformation and their consequences, and will see the Earth from possibly surprising but all-too-real perspectives.

**Michael Welland**  
***Shape-Shifting Landscapes***

The scale on which mankind has so profoundly changed the Earth's surface and disrupted the 'natural' cycles of erosion and sedimentation is one of the least acknowledged symptoms of the Anthropocene – we are geological agents. Humanity now moves more geologic material around the planet than nature does, and changes the landscape on a timescale we can see and measure on a physical scale. This talk will discuss what is meant by this, review some examples of the dramatic reality of these scales, and ask the perhaps surprising question, 'Is sand a sustainable resource?'

Michael Welland (UK) is a geologist and the author of the book *Sand – A Journey Through Science and the Imagination* (2009). Welland worked for the British Geological Survey in Oman, taught at universities across the US, and has over twenty years of experience in technical and management positions in the international energy industry.



**Rob Holmes**  
***Prosthetic Littoral***

With instruments such as turbidity curtains, slumping geotubes and confined disposal facilities, humans are radically reshaping the pedosphere, the thin skin of active soils that covers the Earth. These landscape prosthetics produce an anthropogenic counterpart to natural cycles like the rock and water cycles: the dredge cycle. Within this cyclic whirlwind of accelerated erosion and forced uplift, strange new landscapes are formed and reformed at an accelerating pace. This talk is a tour of such landscapes, the instruments that shape them, and the unexpected design opportunities they may contain.

Rob Holmes (US) is Assistant Professor of Landscape Architecture at the University of Florida, and co-founder of the blog *mammoth*, and of the Dredge Research Collaborative.

**Jananne Al-Ani**  
***Shadow Sites***

In the last five years Jananne Al-Ani has developed a portfolio of film and photographic works titled *The Aesthetics of Disappearance: A Land Without People*, which explores the disappearance of the body in contested and highly charged landscapes by examining the development of film and photography in relation to the technology of flight. In addition to screening the films *Shadow Sites I* (2010) and *Shadow Sites II* (2011), a range of archival material will be presented, including unpublished reconnaissance photographs from WWI and the work of early aerial photography pioneers.

Jananne Al-Ani (IQ) is currently Senior Research Fellow at the University of the Arts London. Throughout her work, Al-Ani tackles issues of conflict, loss and displacement.



Jananne Al-Ani, still from the film *Shadow Sites II*, 2011

# Sp<sub>ec</sub>ula<sub>ti</sub>ve Geo<sub>phi</sub>lo<sub>so</sub>phy

What is the Earth? Earth does not care for human thoughts and human civilisation. How can we truly imagine the force of the Earth, the nonhuman forces, things that defy human comprehension?

**Benjamin Bratton**  
***Geobiopolitics and Planetary-Scale  
Computation: Sensors, Abstractors,  
Governors***

Geography, geology and geodesy now converge on computational platforms to form interlocking information infrastructures. These infrastructures sense biochemical reserves, abstract their measure and status, and in turn provide a recursive medium for their governance. A panoptic eco-epistemology is created that could re-situate computational technology closer to its origins, suggest alternative geo-engineering projects, or inaugurate a new sovereignty of sensation. It's a smart grid eating its own tail...

Benjamin H. Bratton (US), Associate Professor at the University of California, San Diego, researches the intersections of contemporary social and political theory, computational media, infrastructure, urban design problems, and the politics of synthetic ecologies and biologies. His books *The Stack: On Software and Sovereignty*, and *Dispute Plan to Prevent Future Luxury Constitution* are forthcoming.

**Ben Woodard**  
***The Earth is Not the World***

Geophilosophy is a strand of thought most associated with Deleuze and Guattari who, in turn, take Nietzsche as their source. In his lecture Woodard argues that their notion of geophilosophy in fact erases the very subject (the Earth) that they hope to conceptually elucidate. Against this trend, he illustrates a form of geophilosophy that is true to the Earth.

Ben Woodard's (CA) work focuses on the concepts of dark vitalism and nature in German Idealism, philosophies of becoming, and speculative realism. He is the author of *On an Ungrounded Earth: Towards a New Geophilosophy* (2013).

**Jeff VanderMeer**  
***AREA X: The Fictive Imagination in  
the Dusk of the Anthropocene***

Jeff VanderMeer presents his thoughts on relevant and outdated approaches in fiction in the context of his bestselling *Southern Reach Trilogy*, including brief readings from his novels. The *Southern Reach Trilogy* features Area X, a hyperobject that resists comprehension while exposing the limitations of human thought. In this modern era, what constitutes escapism or commodification in near-future fiction, what are old ideas in new clothes, and what is truly revolutionary? How can the philosophy behind new ways of looking at the world inform fiction?

Jeff VanderMeer (US) is the author of the international bestselling *Southern Reach Trilogy*, which delves into environmental issues and the dysfunction in human ecologies. VanderMeer writes nonfiction for the *New York Times*, *Los Angeles Times*, *Washington Post*, *Guardian*, *Atlantic.com*, and more.

# The Nuclear Dimension

In this session we look at artistic approaches and responses to the 'nuclear dimension', and the imaginings of a future on a geological scale. The dimension of nuclear waste is truly mind-boggling. Human-created nuclear waste is incredibly harmful for hundreds of thousands of years. We have to imagine that the impact of our activities stretches far into a nonhuman future, and, if we take an ethical position, it implies potentially communicating with a future species that lives on Earth... The mounds that store nuclear waste are uncanny monuments to humanity that will outlast the human species as we know it.

**smudge studio**

***Practices for Turning into the  
Anthropocene: Look Only at the Movement***

In the fall of 2012, two artists set out with a car-mounted video camera to seek out a particularly abject material-event. For twelve days, they travel the routes used by the trucks transporting transuranic nuclear waste through Utah, New Mexico and Colorado. They stage a meeting and a mutual reframing of two geologic imaginations: the timescale of a human life and the timescale of radioactive material's 24,000-year half-life. They make media from within this practice.

Jamie Kruse (US) is an artist, designer and part-time lecturer at Parsons, The New School for Design, New York. In 2005, she co-founded smudge with Elizabeth Ellsworth. They edited the book *Making the Geologic Now: Responses to Material Conditions of Contemporary Life* (2012).

Elizabeth Ellsworth (US) is Professor of Media Studies at the New School, New York. Her research and teaching focus on media and change, the design of mediated learning environments, and documentary media forms. Ellsworth is author of *Places of Learning: Media, Architecture, Pedagogy* (2004), and *Teaching Positions: Difference, Pedagogy and the Power of Address* (1997).

**Ele Carpenter**

***The Nuclear Anthropocene***

Ele Carpenter introduces her curatorial research into nuclear culture, drawing on artistic practices in Europe and Japan, and field trips to underground research laboratories for high-level radioactive waste storage at Horonobe, Japan, and Bure in northern France. While the slow violence of radiation may render it imperceptible, the foregrounding of radiation through accidents and public consultation programmes reflects the evolution of this 'hyperobject' from state (weapons), to private (energy), to the public sphere through 'public consultation'. We witness the disaster unfold in slow motion; as we adapt to living in a radioactive environment, we consider what the nuclear archive should contain for future generations.

Ele Carpenter (UK) is a curator and writer. Her Nuclear Culture research (a partnership between Arts Catalyst and Goldsmiths College, University of London) focuses on nuclear aesthetics from the atomic sublime to radioactive divinity, the relationship between social and material concerns in the nuclear cycle, and how the nuclear affects our perception of deep time within the Anthropocene.

# The Terrain of In<sub>fra</sub>sound

Infrasound literally connects the solid Earth to oceans and weather as well as to industrial practices. Infrasound-sensing stations all over the world record rocket launches, auroras, collapsing glaciers, mudslides, atomic tests and mine explosions. Environmental infrasound exhibits an intermingling of large-scale human industrialised activity with earth- and atmosphere-related frequencies. A field trip to Raviv Ganchrow's sound installation *Long Wave Synthesis* presents the occasion for this session.

## Raviv Ganchrow *In the Company of Long Waves*

The saturated spectrum of infrasound suggests that toned-down sounds don't necessarily diminish. The lowest threshold of human hearing is also the upper register of an immense sonic territory that literally interfaces landmass with oceans and skies. Raviv Ganchrow introduces the theme of extensive acoustic waves in the context of his *Long-Wave Synthesis* project where marine oscillations, streaking meteors, calving glaciers, gas flares and nuclear explosions coexist; where sound become so heavy it's affected by gravity; and where oscillations slow down to such an extent that they spill over into weather.

Raviv Ganchrow (US/NL) is a sound artist and researcher. His work focuses on interrelations between sound and space, aspects of which are explored through sound installations, writing and the development of acoustic-forming and vibration-sensing technologies.



PHOTO © SNUDDGE STUDIO

Clean Livin' 'South Base' (designed by SIMPARCH), Center for Land Use Interpretation, Wendover, Utah, 2009.



PHOTO: ELE CARPENTER, 2014

ANDRA's Meuse/Haute Marne Underground Research Laboratory for Geological Disposal of Radioactive Waste, Bure, France.



**Jon Hagstrum**  
*Avian Navigation, Pigeon Homing  
and Infrasound*

Birds can navigate accurately over hundreds to thousands of kilometres. Their senses outnumber those of humans and can detect small changes in barometric pressure and the weak geomagnetic field. Pigeons can hear very low frequency infrasound, signals that can travel for thousands of kilometres in the atmosphere. Jon Hagstrum discusses how birds might use natural infrasonic signals for long-range navigation. The evidence supporting this hypothesis comes from locations where birds become disoriented in acoustic shadow zones, and the disruption of pigeon races by sonic booms.

Jonathan Hagstrum (US) has worked as a research geophysicist with the US Geological Survey since 1979. His body of work lies primarily within the fields of paleomagnetism, geomagnetism, structural geology, and plate tectonics.

**Hillel Schwartz**  
*The Ups and Downs of Waves*

Waves are implicitly historical, as they require time and have been regularly inventoried for their cycles. Do 'long waves' necessitate, or implicate, a peculiar sense of history or a particular notion of change, force, inclusiveness or conclusiveness?

Hillel Schwartz (US) is a cultural historian who has published at length on noise and sound, copies and kinaesthetics, fantasies of the body and of millennial transformation. He lives in California and was recently a fellow at the American Academy in Berlin. His publications include the 928-page *Making Noise: From Babel to the Big Bang and Beyond* (2011).



# Open<sub>in</sub>g at Ste<sub>de</sub>lijk

This festive opening night of the Sonic Acts Festival at the Stedelijk Museum explores the real and the synthetic, and derails the senses. It features a monumental multi-sensory performance by Florian Hecker, a lecture by Reza Negarestani, a captivating new installation by Kurt Hentschläger, and dazzling and enchanting live sets by Gert-Jan Prins and Bas van Koolwijk, Espen Sommer Eide, and part wild horses mane on both sides.

## **Florian Hecker** ***A Script for Machine Synthesis***

*A Script for Machine Synthesis* is a sound piece, an experimental drama, a model of abstraction that recalls Artaud's Theatre of Cruelty as much as Beckett's minimalist narratives and neo-imagist poetry. It is the climactic third chapter in the trilogy of text-sound pieces that Hecker created with the writer-philosopher Reza Negarestani (after *Chimerization*, DOCUMENTA13, and *Hinge*, Lumiar Cité, Lisbon; both 2012). The suggestive encounter with a pink ice cube is a conceptual point of departure for a scene in which linguistic chimeras of descriptions of smell and sound are materialised through synthetic trophies, auditory objects, and theatrical props. Exeunt all human actors, *A Script for Machine Synthesis* is an experiment in putting synthetic emptiness back into synthetic thought, featuring the voice of Charlotte Rampling; a perfume created by Frédéric Malle, Editions de Parfums and Carlos Benaïm; IFF, a synthetic voice

designed by Rob Clark and the Centre for Speech Research Technology, University of Edinburgh; a CAL 64 Column Array Loudspeaker System by Meyer Sound; and a synthetic paper booklet designed by NORM, Zurich.

Florian Hecker (DE) is an electronic music composer whose compositions tend towards noise music. Major exhibitions and performances include those at the Solomon R. Guggenheim Museum, New York, as part of Performa 13; and at DOCUMENTA13. He has an extensive discography with over 25 releases, many of them on Editions Mego.

Additional performances of *A Script for Machine Synthesis* on Saturday 28 February and Sunday 1 March at 16:00, Stedelijk Museum, Teijin Auditorium.

## **Reza Negarestani** ***Geophilosophy after the Copernican*** ***Abstract Machine***

In his presentation Reza Negarestani attempts to identify and underline the tacit dimension of the Copernican Revolution and its ongoing reverberations in science and philosophy. He proposes that a sufficient abstraction of what for Copernicus counts as reorganising the Earth in the universe can indeed be realised and used as a designated protocol of abstraction whereby thought attains the ability to make a difference in the world by making irreversible differences in itself. This Copernican abstract machine paves the way for a philosophy of the Earth that is more concerned with reclaiming the reality that at once supports and overthrows its terrestrial constitution than being true to the Earth.

Reza Negarestani (IR) is a philosopher and writer associated with the philosophical movement of speculative realism and known for pioneering the genre of 'theory-fiction' with his book *Cyclonopedia* (2008).

**Bas van Koolwijk & Gert-Jan Prins**  
***Delay Line Memory***

A brand new live set in which the visualisation of the 'delay line memory' of audio data interacts with improvisations on drums (Gert-Jan Prins) and digital electronics. The result is an audiovisual storm of rhythmical patterns, interference and noise.

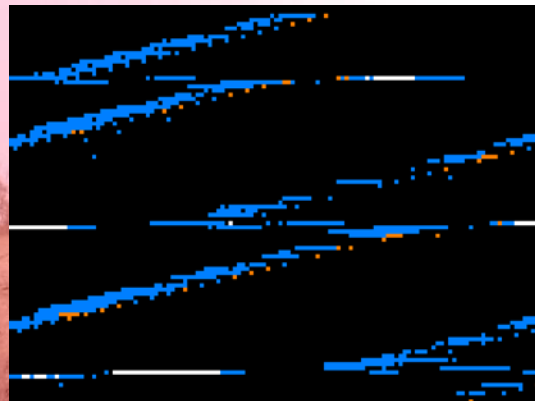
Bas van Koolwijk's (NL) work can be seen as an aggressive attack on the illusion of video itself. He uses self-made software and hardware applications in live performances, installations and video compositions.

Gert-Jan Prins (NL) focuses on the sonic and musical qualities of electronic noise and investigates its relationship with the visual. His work includes live performances, sound installations, compositions, electronic circuits, and collaborations with composers, musicians and visual artists.

**Espen Sommer Eide**  
***A Tuned Chord is like a Scientific Instrument Probing the Universe***

For his performance at the Stedelijk, Espen Sommer Eide taps into his collection of musical tuning systems, both new and old, from the eerie Norwegian 'troll tuning' for the Hardanger fiddle to relaxing Pythagorean pure mathematical intervals. He constructs his own instruments – hybrids between acoustic and electronic – for the purpose of tuning into and out of the present time and place.

Espen Sommer Eide (NO) is a musician and artist from Tromsø. He is a prominent representative of experimental electronic music from Norway, with a string of releases on the label Rune Grammofon. Sommer Eide has also produced a series of site-specific pieces and artworks.



Bas van Koolwijk, *Delay Line Memory*, 2014



Kurt Hentschläger, *Measure*, panoramic audiovisual installation, 2014

**part wild horses mane on both sides**  
***Kith, Schist; Slowing Down***  
***the Time Experience***

part wild horses mane on both sides induce hermetic sonic states through ritualistic improvisation. Four short performative bursts using cassettes, percussion, rocks from Norway, and vital evolutionary life force.

part wild horses mane on both sides (UK) is Kelly Jayne Jones and Pascal Nichols, an idiosyncratic duo who defy experiential boundaries.

**Kurt Hentschläger**  
***Measure***

Thursday 26 February – Sunday 1 March

Kurt Hentschläger's *Measure* (2014) is a panoramic audiovisual installation that reflects on the concept of nature in the 21st century. As our experience of nature is filtered through digital communication channels, the boundaries between mediated and physical experience start to blur. The trance-like sequences of *Measure* move freely between natural and artificial forms, such as the lengthening of shadows, the passing of clouds, and ever-expanding grids. The work feels both organic and artificial. Hentschläger's work probes the questions of whether 'nature' and the concept of an 'original' still exist. (Commissioned by Audemars Piguet)

Kurt Hentschläger (AT) creates audiovisual installations and performances. Between 1992 and 2003 he worked within the artist duo Granular Synthesis. Hentschläger's work is characteristically visceral and immersive, as in *ZEE* and *FEED*, with extreme perceptual effects, composed from light, sound and fog. Hentschläger's most recent, emerging body of work centres on how we perceive nature in the 21st century.

**S<sub>on</sub>ic Act<sub>s</sub>**  
**at OT301**

In collaboration with **Viral Radio**, Sonic Acts offers an action-packed insider perspective on unrestrained underground club cultures, filled to the brim with wild sounds and adventurous rhythms.

Vessel (UK) is one of a new generation of producers who propel electronic music forward with exciting, unclassifiable ideas. Pedro Maia's (PT) visuals are inspired by the music and visual universe of Vessels's last album *Punish Honey*.

TCF (NO) or Lars The Contemporary Future Holdhus is an artist and musician whose work explores the themes of code, cryptography and musical composition. His compositions draw from *musique concrète*, hardstyle, poetry and digital artifacts.

M.E.S.H. (US/DE), a producer and influential figure in the underground artist/club community in Berlin, will bring as-of-yet 'homeless' underground (techno) music to the floor.

Karen Gwyer (US) combines house and techno to create hypnotic slow tracks. She mixes African beats with heavy synths, casually summoning feelings of a warmer, futuristic house genre.

Minor Science (UK) is the alias of Angus Finlayson, an electronic musician who makes his own bewitching broth of house and techno.

Killing Sound (UK) is yet another outgrowth of the endlessly recombinant Bristol-based Young Echo collective; this time its members Vessel, El Kid and Jabu are at the controls. The collective reduces a shadowy, techno-aesthetic to its barest essence.

Juha (FI/NL) is a figurehead of the Amsterdam experimental music scene.



# Son<sub>ic</sub> Act<sub>s</sub> at Mu<sub>zie</sub>k gebouw aa<sub>n</sub> 't IJ

An immersive programme of sound and vision, with a colourful multiplication of suns, field recordings from remote locations, sounds from under water, seismic rumblings, electromagnetic pollution, synaesthetic landscapes, and an alchemy of surround sound and magic visuals.

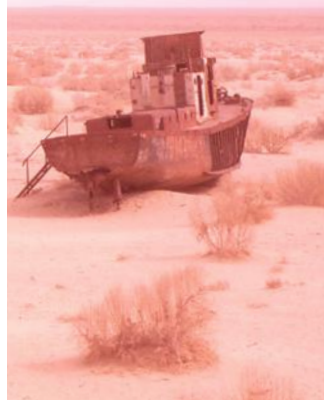
**Otto Piene**

***Die Sonne kommt näher***

(in collaboration with Kunsthalle Bremen - Der Kunstverein in Bremen & ZERO Foundation)

*Die Sonne kommt näher / The Proliferation of the Sun* is a multimedia performance, originally conceived in 1967, using hundreds of slides, sound, and multiple projectors. Colourful shimmering shapes on hand-painted glass slides are projected onto a huge multi-screen array, creating what Piene called a 'poetic journey through space'. The visitor is immersed in projections that splay across various surfaces. Piene reminds the viewer of the magic of the projected image, which is even more beguiling when you can immerse yourself in it and become overwhelmed by the scale and light.

Otto Piene (DE, 1928–2014) is most known for his colourful paintings and gigantic open air sculptures, including the 600-metre-long *Olympic Rainbow* that lit up the Munich sky at the end of the 1972 Olympics. Piene founded the influential European postwar movement Group Zero with Heinz Mack in 1957.



Karl Lemieux, *unearthed*, Line Valley, 2014



PHOTO: ANNETTE WOLFSBERGER

Jana Winderen recording for *Parvikkalden* during Dark Ecology 2014.

**Jana Winderen**  
***Pasvikdalen*** (Premiere)

Drifting away from a state of stability, blurring acceleration, moving out of sight, but not out of mind. Invisible but audible, the consequences reveal themselves through the silence of species we have never heard. Jana Winderen's new work *Pasvikdalen* is based on recordings made both above and under water close to the border between Norway and Russia.

Jana Winderen (NO) researches hidden depths with the latest technology, and exposes the complexity and strangeness of the unseen world below us. Her immersive multichannel works have been staged all over the world and are released by Touch.

**BJ Nilsen & Karl Lemieux**  
***unearthed*** (Premiere)

The border area of Norway and Russia, where the sparse beauty of the Arctic landscape meets industrial decay and heavy pollution, is where BJ Nilsen and Karl Lemieux collected material for their audiovisual collaboration *unearthed*. 'Nikel's red and white chimneys hiss and growl as they spew out clouds of smoke. The air is difficult to breathe today. With little wind, the acoustics are more noticeable and sound travels in unexpected patterns between the blocks of buildings. There is also an interesting short echo effect in some open-air locations, perhaps resulting from the reflective façades on the buildings and the lack of vegetation.'

BJ Nilsen (SE) is a composer, sound and recording artist. He focuses primarily on the sound of nature and its effects on humans, and the perception of time and space as experienced through sound.

Karl Lemieux (CA), see p. 17.

**Herman Kolgen**  
***Seismik***

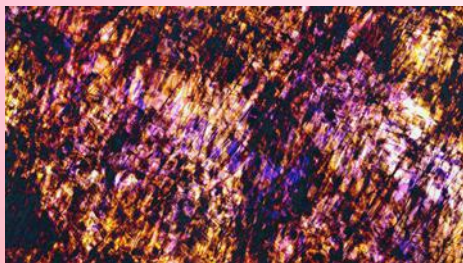
A dramatic descent underground, beneath the rubble. *Seismik* invites us to take a multisensory leap into the unknown, where sedimentary friction, magnetic waves, rumbling matter, abstractions and motifs clash and collide against a backdrop of visual and sonic dislocations. *Seismik* is a tension-charged AV performance that taps into seismic waves, frictional resistance and tremor-related phenomena in real-time.

Herman Kolgen (CA) is a multidisciplinary artist. He draws his primary material from the intimate relationship between sound and image to create installations, video and film works, performances and sound sculptures.

**Murcof & Rod Maclachlan**  
***Albedo***

Murcof's combination of brooding electronics and classical sound sources absorbs the listener. Drawing on minimalism, postmodernism and baroque music he creates epic, moving suites, and has been characterised as 'Sunn O))) playing Ligeti in a galaxy far, far away'. Murcof and visual alchemist Rod Maclachlan create a mesmerising experience of light and surround sound. Inspired by structural-materialist film and the aesthetics of analogue sci-fi effects, Maclachlan draws with light and lenses to evoke the qualities of visual music pioneers John and James Whitney, Jordan Belson, and Oskar Fischinger.

Murcof (MX) is the Mexican electronic musician and composer Fernando Corona. Influenced by classical and electronic minimalism, Murcof works with orchestral samples, microscopically detailed textures, sounds and rhythms. His albums are considered classics in their field.



Matthijs Munnik & Joris Strijbos, *U-AV #2*, 2015



Herman Kolgen, *Jeirmik*, 2014



Otto Piene, *Die Sonne kommt näher*

PHOTO: ZERO FOUNDATION

Rod MacLachlan (UK) initiated a body of experimental work that explores pre-cinema projection techniques such as simple candlelit white-shadow projection to gas- and limelight-powered magic lanterns, fantascope and megascopes. His visual assemblages explore materiality, entropy and cycles of time.

### **Matthijs Munnik & Joris Strijbos** ***U-AV #2***

In *U-AV* Joris Strijbos and Matthijs Munnik build synaesthetic landscapes from electronic sound structures, generative video and stroboscopic light. As the installation relentlessly over-stimulates the audiovisual senses, the work opens up and envelops the audience in a meditative and hypnotic zone.

Joris Strijbos (NL) works in the fields of expanded (live) cinema and audio performance, and develops kinetic-light-installations.

Matthijs Munnik (NL) is a new-media artist who explores the fringes of human sensory perception. As a result, his installations and performances often induce sensory distortions.

### **Mario de Vega** ***Dolmen***

In the large entry hall of the Muziekgebouw aan 't IJ, Sonic Acts presents *Dolmen*, a new installation by Mexican sound artist Mario de Vega. *Dolmen* is an intervention that explores the boundaries of human perception as well as the social, political and physical impact of telecommunications technology.

Mario de Vega (MX), see p. 52.

# S<sub>on</sub>ic Acts at Parad<sub>iso</sub>

An exhilarating programme organised in cooperation with **Rewire** that probes the deeper levels of the audiovisual experience and continues deep into the night with secret rhythms and experimental dark techno. Thrilling and mind-blowing.

## **Jacaszek & Kwartludium** *Catalogue des Arbres*

Instrumental and voice improvisations by the Kwartludium ensemble are set against an organic drone of outdoor recordings by Jacaszek, resulting in subdued and sparse electroacoustic soundscapes. The piano, clarinets, violin and percussion parts are performed by the Kwartludium ensemble, and are electronically processed into a collection of eight soundscapes. Jacaszek calls them 'forgotten songs performed secretly by my beloved trees'. Pedro Maia provides ghostly visuals.

Jacaszek (PL) lives in Gdansk and is a composer and producer of electroacoustic music, with a primary focus on theatre and film music.

The Kwartludium ensemble (PL) was formed in 2002 by Dagna Sadkowska (violin), Michał Górczyński (clarinet, bass clarinet), Paweł Nowicki (percussion), and Piotr Nowicki (piano). Kwartludium performs works by young composers in Poland and abroad, as well as graphic and intuitive compositions by Karlheinz Stockhausen, Cornelius Cardew, and Dubravko Detoni.

Pedro Maia (PT) works within the boundaries of live cinema, manipulating images in real time. He has collaborated with a.o. Lee Ranaldo, Fennesz, Jacaszek, Demdike Stare, Vessel, and Shackleton.

## **Robert Curgenven** *They tore the earth and, like a scar, it swallowed them*

A very physical negotiation of territories voided by history, rendered via field recordings gathered over ten years in over 30 remote locations in Australia, alongside new work with pipe organ, guitar feedback, dubplates, turntables and low frequency oscillators.

Robert Curgenven (AU) is a composer and sound artist who draws inspiration from the physicality of sound – not just its physical impact on the body, but also the way in which it can shape our perceptions of space and the flow of time.

## **John Foxx and Steve D'Agostino** *Evidence of Time Travel*

A sound and video investigation into the terrors and pleasures of temporal displacement, combining the sinister sonic architecture of drum machines and analogue synths with haunting visuals by Karborn.

John Foxx (UK) is singer and artist, primarily associated with electronic synthesiser music. He was the original lead vocalist of the band Ultravox.

Steve D'Agostino (UK) is a recording artist, music producer and sound engineer. He has collaborated with a.o. Thurston Moore, Depeche Mode, Add N To (X), Alison Goldfrapp, and David Sylvian.

Karborn (John Leigh) (UK) combines digital processes with organic elements to create mind-blowing pieces in which beauty and disorder interact.

## **Mumdance & Logos**

The music of innovative grime producers Mumdance and Logos emphasises space, with beats that revolve like satellites around each other.



## Jaki Liebezeit & Burnt Friedman *Secret Rhythms*

Liebezeit and Friedman have been collaborating on the series for over fourteen years, generating umpteen records and countless live performances. Central to the Secret Rhythms concept is Liebezeit's radical drum code in unison with Friedman's range of archaic metal percussion and synth instruments.

Jaki Liebezeit (DE) is a drummer, best known as a founding member of Can, one of the most influential bands of all time, which helped to define Krautrock. He has recorded with numerous musicians, including Jah Wobble and Brian Eno.

Burnt Friedman (DE) is a musician and producer. Over the years his trademark complex polyrhythmic patterns have become instantly recognisable, also in his remixes for other artists.

## Le Révélateur

Started in 2008 as a solo venture of Montreal-based electronic musician Roger Tellier-Craig (Godspeed You! Black Emperor and Fly Pan Am), Le Révélateur (CA) has expanded into an audiovisual duo with the inclusion of video artist Sabrina Ratté. They use a broad array of digital and analogue technologies to explore their fascination with combinations of electronic image and sound.

## Kode9

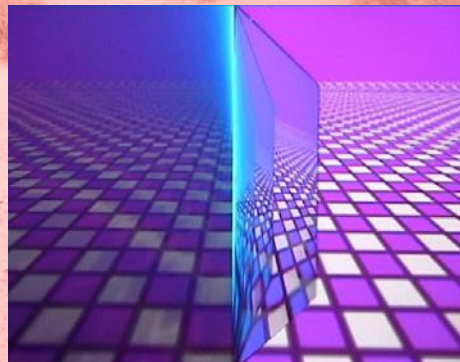
One of the founders of dubstep, genetically a junglist, owner of the Hyperdub label, and hauntingly elusive.

## Visionist

Visionist's future sound blends different genres, including grime, future garage, and dubstep.



John Foxx and Steve D'Agortino feat. Karborn,  
cover for *Evidence of Time Travel*, 2014



Le Révélateur

### Grischa Lichtenberger

The aggressive tonality of Grischa Lichtenberger's (DE) sound design, which resembles the force of material heaviness, has its counterpart in the emotional depth of the musical structure: a hermetic idiosyncrasy of rhythm and melodies that create an intimate narrative. He is praised for his 'constructivist compositions and refined sounds'. Lichtenberger released his debut EP *~treibgut* on Raster Noton in 2009, followed by *iv (inertia)* in 2012.

### Shxcxchcxsh

The once industrial city of Norrköping in eastern Sweden may not be the world's throbbing techno heart, but the two members of Shxcxchcxsh find their hometown a perfect place to focus on music. Their sound is a deadly serious techno born out of elements of noise, drone, glitch, broken beats, pounding industrial, and much more.

### Shackleton

Noted for its intense atmospheric gloom, and a sense of tension and paranoia, the music of Shackleton (UK) embraces dubstep, garage, and techno, and draws on a wide range of world music, including African, Arabic, and Indian music. He emerged during the early days of dubstep, running the now-defunct label Skull Disco together with Appleblim. His third album, *Music for the Quiet Hour / The Drawbar Organ EPs*, was released in 2012.

### Shapednoise & sYn Metaphysical

World premiere of *Metaphysical*, the audiovisual show by the electronics, noise and speaker-ripping techno producer Shapednoise (IT) plus video artist and experimental noise musician sYn (IT).

## S<sub>on</sub>ic Acts a<sub>t</sub> the V<sub>on</sub>delk<sub>erk</sub>

At the closing concert at the Vondelkerk we enter a world of serene sound. Ekkehard Windrich performs Gabriel Paiuk's *Greifen* through a specially designed multiple loudspeaker set-up. Tonaliens create a mesmerising melodic, harmonic and rhythmic mesh of sound using just intonation and subtle drones.

### Gabriel Paiuk Greifen

Performed by Ekkehard Windrich – violin

Gabriel Paiuk's *Greifen*, for violin and sound-reproducing media, is dedicated to Ekkehard Windrich. 'Greifen' means to 'grasp, grab, get hold of'. We grasp sound as materialising a space, as a particular timbre, as a trace of bodily impressions, and as part of a symbolic realm. When we grasp sound, corporeal memories and diverse patterns of understanding coalesce. Through the acoustic sound of the violin and its interaction with sound reproduction (loudspeakers), *Greifen* explores the conditions that shape sound perception in our media-saturated culture.

Ekkehard Windrich (DE) is a violinist specialised in contemporary music. His work as a soloist and chamber musician embraces the realisation of fixed scores and improvised live-electronic and experimental performances.

Gabriel Paiuk (AR) is a composer and sound artist who researches the conditions surrounding the experience of sound. He creates sound installations and writes compositions for traditional instruments and specially designed loudspeaker set-ups.

## Tonaliens

The new Berlin-based ensemble Tonaliens investigates the inner dimensions and outer limits of just intonation. With voice, brass, invented instruments, sine waves and live electronics, the members of Tonaliens explore harmonic space and navigate intricate musical relationships using the Hayward Tuning Vine (an interface for exploring just intonation). Amelia Cuni makes a melodic journey through the gradually shifting harmonic space. Hilary Jeffery connects to it by playing slowed-down versions of the vocal lines on trombone. Robin Hayward gradually explores the harmonic space with his microtonal tuba down to the deepest limit of audibility. Werner Durand enhances the drone of sine waves and tuba, and adds melodic contours. The ensemble is amplified and Ralf Mainz enriches the sound with his subtle use of live electronics and spatial sound projection.

Amelia Cuni (IT) (voice) is a singer and composer. She studied vocal techniques and music in the tradition of Dhrupad singing and Kathak dance.

Werner Durand (DE) (invented wind instruments) builds his own musical instruments. With the help of digital delays, the unusual sounds these instruments produce create rich textures.

Robin Hayward (UK) (microtonal tuba, Hayward Tuning Vine) is a tuba player and composer. Over the years, he has introduced revolutionary playing techniques to brass instruments, initially through the discovery of the 'noise-valve', and later through the development of the first fully microtonal tuba in 2009.

Hilary Jeffery (UK) (trombone) is a self-proclaimed 'desert trombonist' and composer, who explores the spatial dimensions of sound, and the inner dimensions and outer limits of intonation.

Ralf Mainz (DE) (live sound, electronics) is a drummer and sound engineer.



In<sub>stal</sub>la<sub>tio</sub>ns  
S<sub>c</sub>reen<sub>in</sub>gs  
M<sub>ast</sub>ercl<sub>as</sub>es  
Pu<sub>bli</sub>cat<sub>io</sub>n

# Inst<sub>al</sub>lati<sub>on</sub>s

**Mario de Vega**

***Dolmen***

Thursday 26 February – 12 March

10:00–23:00,

*Muziekgebouw aan 't IJ*, free admission

(A co-production of Sonic Acts and donaufestival)

In the large entry hall of the Muziekgebouw aan 't IJ, Sonic Acts presents *Dolmen* (2015), a new installation by Mexican sound artist Mario de Vega. De Vega is known – or maybe even notorious – for his confrontational works, which, for instance, use infrasound or extremely high voltages. *Dolmen* is an intervention that explores the boundaries of human perception as well as the social, political and physical impact of telecommunications technology. It makes the public physically aware of the presence of wireless signals that are the carrier waves of our digital communications. The work evolved from interests in radio signals and in the influence of electromagnetic pollution on humans.

Mario de Vega (MX) creates site-specific interventions, process-oriented projects, sculptures and actions. His work focuses on the perceptive capacities and incapacities of humans. He produces situations for specific spaces, using the context to explore the value of fragility and randomness. He leaves space for the exploration of the unknown, the uncanny, the unseen, the unheard, and the unpredictable.

**Kurt Hentschläger**

***Measure***

Thursday 26 February – Sunday 1 March

10:00–18:00, Thursday 10:00–22:00

*Stedelijk Museum*

Kurt Hentschläger's *Measure* (2014) is a panoramic audiovisual installation that reflects on the concept of nature in the 21st century. See p. 36.

**Raviv Ganchrow**

***Long Wave Synthesis*** (field trip)

Sunday 1 March, 15:00–19:00

Departure by bus from Paradiso.

*Zanzibarhaven, Amsterdam Westpoort*

The field trip to the site of Raviv Ganchrow's *Long Wave Synthesis* promises to be an impressive infrasonic experience. *Long Wave Synthesis* (2015) is a land-art scale sound installation that investigates infrasound, and probes the relations between how we perceive the landscape and long-wave vibrations. The piece creates a complex topography of acoustic waves in a range of 4 to 30 Hz (mostly in the infrasound range, below the threshold of human hearing) spreading out from an array of custom-built, very low frequency generators. *Long Wave Synthesis* focuses on material properties of sound, and investigates ways in which a location manifests itself through interactions between walking, territory and sonic attention. The long waves physically interact with the topography and atmospheric conditions, while simultaneously 'oscillating' our sense of the surroundings. Prior to the field trip there is a conference session on infrasound with Jon Hagstrum, Hillel Schwartz, and Raviv Ganchrow.

Raviv Ganchrow (US/NL), see p. 29.



**Michael Snow**  
***La Région Centrale***

1971, 16mm film, colour, sound, 190'

26 &amp; 27 February 10:30–16:30

28 February 10:30–13:30

1 March 12:00–15:00

*Paradiso Small Hall*

Michael Snow's classic three-hour film *La Région Centrale* will be screened in Paradiso for the duration of the festival. For *La Région Centrale*, Snow had a special camera apparatus constructed that could move on all axes: horizontally, vertically, laterally or in a spiral. The film is one continuous movement through space. Snow filmed in a deserted region devoid of human traces 160 kilometres north of the Sept-Îles in Quebec province: a treeless plateau, overlooking a vast panorama of the surrounding mountains. The film begins with the rotating camera slowly rising from the ground...

Michael Snow's (CA) extensive oeuvre includes painting, sculpture, video, film, sound, photography, holography, drawing, writing, and music. His work explores the nature of perception, consciousness, language, and temporality. Snow is one of the world's leading experimental filmmakers, having inspired the Structural Film movement with his groundbreaking film *Wavelength* (1967).

**Fi<sub>lm</sub> Scr<sub>ee</sub>ning<sub>s</sub>**

**Lukas Marxt**, *High Tide* (2013) and *Captive Horizon* (2015), see p. 12

**Karl Lemieux**, *Quiet Zone* (2015), see p. 17

**Jannane Al-Ani**, *Shadow Sites I* (2010) & *Shadow Sites II* (2011), see p. 22

**M<sub>as</sub>terc<sub>las</sub>ses**

Sharpen your thinking and expand your artistic practice by attending the Sonic Acts Masterclasses. They present a unique opportunity to gain in-depth insights into the working processes and methods of internationally renowned artists and thinkers.

**Martin Howse & Nik Gaffney**, *Earth Coding*, 23–24 February, including a field trip

**Robin Hayward**, *Tuning Vine Just Intonation*, 24–25 February

**Kurt Hentschläger**, 24 February

**Graham Harman**, *The Anthropocene Today*, 25 February, BAK, Utrecht. In collaboration with BAK, and the *Anthropocene Observatory* (7 February – 26 April).

**Liam Young**, 2 March

More information about the masterclasses  
masterclass@sonicacts.com.

**Critical Writing Workshop**  
***Describing the Indescribable***  
25 February – Sunday 1 March

The critical writing workshop *Describing the Indescribable* by Sonic Acts, *The Wire* and *Gonzo (Circus)* starts on Wednesday 25 February, and is followed by working sessions on all festival days. Renowned and experienced journalists and writers will share insights into specific aspects of their craft and provide feedback on the texts written by the workshop participants during Sonic Acts. The workshop is aimed at a maximum of 15 emerging writers active or interested in the field of interdisciplinary arts.

## Pu\_bli\_cati\_on

The best way to dive into the festival topic is by ordering the lavishly illustrated book *The Geologic Imagination*, which explores many facets of the festival theme in depth. Beautifully designed by **Femke Herregraven / Bitcaves**, it features new essays by **Timothy Morton**, **Douglas Kahn**, **Paul Bogard**, **Michael Welland**, and **Raviv Ganchrow**; interviews with **Dipesh Chakrabarty**, **Matthew Coolidge**, **Liam Young**, **Noortje Marres**, **Kodwo Eshun**, **Kurt Hentschläger**, and **Mario de Vega**; and visual contributions by **Femke Herregraven**, **Mirna Belina**, **Ellsworth & Kruse**, the **Center of Land Use Interpretation**, **Marijn de Jong**, and **BJ Nilsen & Karl Lemieux**. The book also includes *unearthed*, the new soundwork **BJ Nilsen**. Order your copy at [www.sonicacts.com/shop](http://www.sonicacts.com/shop)

## Pr\_ac\_tical In\_for\_ma\_tion

### Passepartout

Includes all festival events, conference and performance evenings. Due to limited capacity, a reservation is required for some events.  
€90 / €80\*

### Day Pass

Includes all the festival events on that day, including the conference and evening performances.  
€30 / €27,50\*

### Conference Day Ticket

€20 / €17,50\*

### Opening Sonic Acts at Stedelijk

€17,50 / €10\* / MJK €2,50

### Sonic Acts at OT301

€10 / €7,50\*

### Sonic Acts at Muziekgebouw aan 't IJ

€17,50 / €15\*

### Sonic Acts at Paradiso

€13,50 / €11\*

### Sonic Acts Field Trip

Field trip to *Long-Wave Synthesis* and lectures  
€20 / €17,50\*

### Sonic Acts at Vondelkerk

€12,50 / €10\*

For presale and more info:  
[www.sonicacts.com/tickets](http://www.sonicacts.com/tickets)

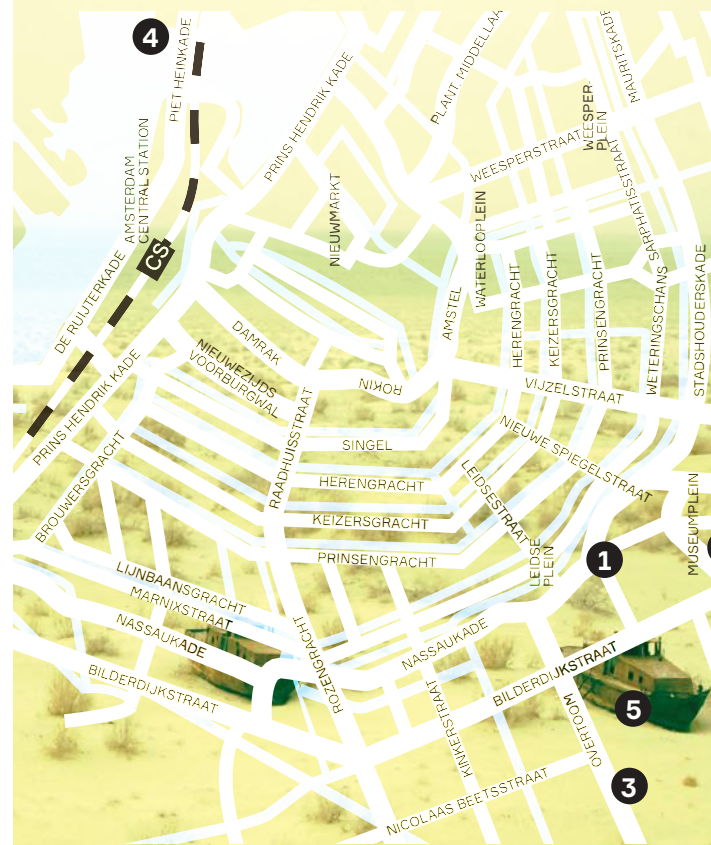
\* Discount price is valid for students, CJP, 65+ and Amsterdam Stadspas.

**Bike** – Rental company MacBike offers a 25% discount for visitors – simply show your ticket to benefit from this offer. Find one of their stores right next to Paradiso.

### Public Transport

You will need an OV chip card which can be purchased in the bus and tram, rechargeable cards available at newsagents.

For Paradiso: tram 1, 2 or 5 to Leidseplein.  
For Muziekgebouw aan 't IJ: tram 26 to Muziekgebouw.  
For OT301: tram 1 to J.P. Heijestraat.  
For Stedelijk Museum: tram 2 or 5 to Van Baerlestraat.  
For Vondelkerk: tram 1 to Eerste Constantijn Huygensstraat.



1. Paradiso  
Weteringschans 6–8  
1017 SG Amsterdam

2. Stedelijk Museum  
Museumplein 10  
1071 DJ Amsterdam

3. OT301  
Overtoom 301  
1054 HW Amsterdam

4. Muziekgebouw aan 't IJ  
Piet Heinkade 1  
1019 BR Amsterdam

5. Vondelkerk  
Vondelstraat 120-1  
1054 GS Amsterdam

See our website for a map of the location for the field trip to *Long Wave Synthesis*, Zanzibarhaven, Amsterdam Westpoort.

## Thursday 26 February 2015

10:00  
11:00  
12:00  
13:00  
14:00  
15:00  
16:00  
17:00  
18:00  
19:00  
20:00  
21:00  
22:00  
23:00  
00:00  
01:00  
02:00  
03:00  
04:00  
05:00

TIME SCHEDULE

60

## INSTALLATIONS

**10:30–12:30 Earth Magnitude**  
Mark Williams, Douglas Kahn, Timothy Morton  
Paradiso, Main Hall / p. 6

**14:00–15:15 The World Beyond Humans**  
Graham Harman, Alan Weisman  
Paradiso, Main Hall / p. 9

**15:45–17:30 Landscapes 3.0**  
Kurt Hentschläger, Lukas Marxt  
Paradiso, Main Hall / p. 12

**19:00–22:00 Opening at Stedelijk**  
Florian Hecker, Reza Negarestani,  
Bas van Koolwijk & Gert-Jan Prins, Kurt  
Hentschläger, Espen Sommer Eide, part  
wild horses mane on both sides

Stedelijk Museum / p. 32

**21:30–03:00 Sonic Acts at OT301**

Vessel live feat. Pedro Maia, TCF,  
M.E.S.H., Karen Gwyer, Minor Science,  
Killing Sound, Juha

In collaboration with Viral Radio  
OT301 / p. 37

**10:00–23:00**  
***Dolmen* by Mario de Vega**  
Muziekgebouw  
aan 't IJ  
Until 12 March

**10:30–16:30**  
***La Région Centrale* by Michael Snow**  
Paradiso, Small  
Hall

**10:00–22:00**  
***Measure* by Kurt Hentschläger**  
Stedelijk Museum

## Friday 27 February 2015

10:00  
11:00  
12:00  
13:00  
14:00  
15:00  
16:00  
17:00  
18:00  
19:00  
20:00  
21:00  
22:00  
23:00  
00:00  
01:00  
02:00  
03:00  
04:00  
05:00

## INSTALLATIONS

**10:30–12:30 How the Night Changed**  
John Tresch, Noam M. Elcott, Paul Bogard  
Paradiso, Main Hall / p. 13

**14:00–16:00 Noise in the Electromagnetic Spectrum** Martin Howse, Karl Lemieux,  
Paul Purgas & James Ginzburg (Emptyset)/  
Paradiso, Main Hall / p. 15

**16:30–18:00 Journeys to the Unknown**  
Liam Young, Jana Winderen, Espen Sommer  
Eide / Paradiso, Main Hall / p. 18

**10:00–23:00**  
***Dolmen* by Mario de Vega**  
Muziekgebouw  
aan 't IJ  
Until 12 March

**10:30–16:30**  
***La Région Centrale* by Michael Snow**  
Paradiso, Small  
Hall

**10:00–18:00**  
***Measure* by Kurt Hentschläger**  
Stedelijk Museum

**21:00–02:00 Sonic Acts at Muziekgebouw aan 't IJ**

Murcof & Rod McLachlan, Otto Piene,  
Jana Winderen, BJ Nilsen & Karl  
Lemieux, Herman Kolgen, Joris Strijbos  
& Matthijs Munnik, Mario de Vega

Muziekgebouw aan 't IJ / p. 38

TIME SCHEDULE

61



## Saturday 28 February 2015

10:00  
11:00  
12:00  
13:00  
14:00  
15:00  
16:00  
17:00  
18:00  
19:00  
20:00  
21:00  
22:00  
23:00  
00:00  
01:00  
02:00  
03:00  
04:00  
05:00

**10:30–12:30 Landscape Transformation**  
Michael Welland, Rob Holmes,  
Jananne Al-Ani / Paradiso, Main Hall /  
p. 21

**14:00–15:45 Speculative Geophilosophy**  
Ben Woodard, Benjamin Bratton,  
Jeff VanderMeer / Paradiso, Main Hall /  
p. 24

**16:15–17:30 The Nuclear Dimension**  
Ele Carpenter, Jamie Kruse & Elizabeth  
Ellsworth / Paradiso, Main Hall / p. 26

**16:00–17:00 A Script  
for Machine Synthesis**  
Florian Hecker /  
Stedelijk Museum,  
Teijin Auditorium /  
p. 32

**22:00–04:00 Sonic Acts at Paradiso**  
John Foxx & Steve D'Agostino feat. Karborn, Shxcxchcxsh, Burnt  
Friedman & Jaki Liebezeit, Jacaszek & Kwartludium feat. Pedro  
Maia, Robert Curgenvén, Grisca Lichtenberger, Shapednoise with  
sYn visuals, Shackleton, Kode9, Mumdance & Logos, Visionist

In collaboration with Rewire  
Paradiso / p. 44

## INSTALLATIONS

**10:00–23:00**  
**Dolmen by Mario  
de Vega**  
Muziekgebouw  
aan 't IJ  
Until 12 March

**10:30–13:30**  
**La Région  
Centrale by  
Michael Snow**  
Paradiso, Small  
Hall

**10:00–18:00**  
**Measure by Kurt  
Hentschläger**  
Stedelijk Museum

## Sunday 1 March 2015

10:00  
11:00  
12:00  
13:00  
14:00  
15:00  
16:00  
17:00  
18:00  
19:00  
20:00  
21:00  
22:00  
23:00  
00:00  
01:00  
02:00  
03:00  
04:00  
05:00

**12:00–14:00 The Terrain of Infrasound**  
Raviv Ganchrow, Jonathan Hagstrum,  
Hillel Schwartz / Paradiso, Main Hall /  
p. 29

**15:00–19:00 Field Trip Long Wave**  
**Synthesis** Zanzibarhaven, Amsterdam  
Westpoort. Travel by bus, leaving from  
Paradiso / p. 53

**16:00–17:00 A Script  
for Machine Synthesis**  
Florian Hecker /  
Stedelijk Museum,  
Teijin Auditorium /  
p. 32

**20:00–22:00 Sonic Acts at Vondelkerk**  
*Greifen* by Gabriel Paiuk, performed by  
Ekkehard Windrich, Tonaliens  
Vondelkerk / p. 49

## INSTALLATIONS

**10:00–23:00**  
**Dolmen by Mario  
de Vega**  
Muziekgebouw  
aan 't IJ  
Until 12 March

**12:00–15:00**  
**La Région  
Centrale by  
Michael Snow**  
Paradiso, Small  
Hall

**10:00–18:00**  
**Measure by Kurt  
Hentschläger**  
Stedelijk Museum

Subject to change, check [www.sonicacts.com](http://www.sonicacts.com) for the latest updates.

Sonic Actr Festival –  
The Geologic Imagination  
takes place from 26 February –  
1 March 2015 in Amsterdam.

Information, tickets and  
updates: [www.sonicactr.com](http://www.sonicactr.com)

Curated by Arie Altena, Nicky  
Assmann, Mirna Belina, Martijn  
van Boven, Femke Herregraven,  
Bronne Keersmaat, Gideon Kierr,  
Lierbeth Koot, Lucas van der  
Velden, Annette Wolfberger,  
Juha van 't Zelfde.

#### Production

Birgit Bachler, Eve Dullaart,  
Marianne Eerenstein, Sebastian  
Frisch, Erwin van 't Hart, Mark  
den Hoed, Julia Nürslein, Jorg  
Schellekens, Annette Wolfberger.

#### Communication & text

Arie Altena, Bar de Beer,  
Sebastian Frisch, Valentina Lirak,  
Sanne Lohof, Rosa Menkman,  
Jolijn de Natris, Mark Poyrden,  
Floor Spapens.

#### Design

Femke Herregraven / Bitcaver

#### Webrite development

De Gebroeders van Leeuwen

#### Thank

We would like to thank all of  
our partners for their continuous  
support. Also a big thank you to  
the amazing crews at the venues  
and our fabulous volunteers.  
A special thank you to Pierre  
Ballinger, Mark Minkman, Hilde  
Methi, Per Platou, Joort Rekveld  
and Gerard Walhof.

Sonic Actr  
Weteringschans 6-8  
1017 JG Amsterdam  
The Netherlands  
[www.sonicactr.com](http://www.sonicactr.com)  
[info@sonicactr.com](mailto:info@sonicactr.com)

Sonic Actr is produced in  
collaboration with Rewire and  
Viral Radio and in association  
with Paradiso, Stedelijk Museum  
Amsterdam, Muziekgebouw  
aan 't IJ, OT301, STEIM and  
Stadsherstel.

The Geologic Imagination  
is supported by:

creative  
industries  
fund NL

M

City of  
Amsterdam

PARADISO  
amsterdam.nl

FONDS21

Co-funded by the  
Creative Europe Programme  
of the European Union

amsterdams  
fonds voor de  
kunst

FONDS  
TOEGANG  
KUNSTEN  
ARTS FUND NL

ST

Muziekgebouw  
aan 't IJ

amsterdam  
cultureures

pnekt

UNSW

Rewire

STEIM

Port of Amsterdam

BeamSystems

STEIM

OT301

GONZO

WIRE

BeamSystems

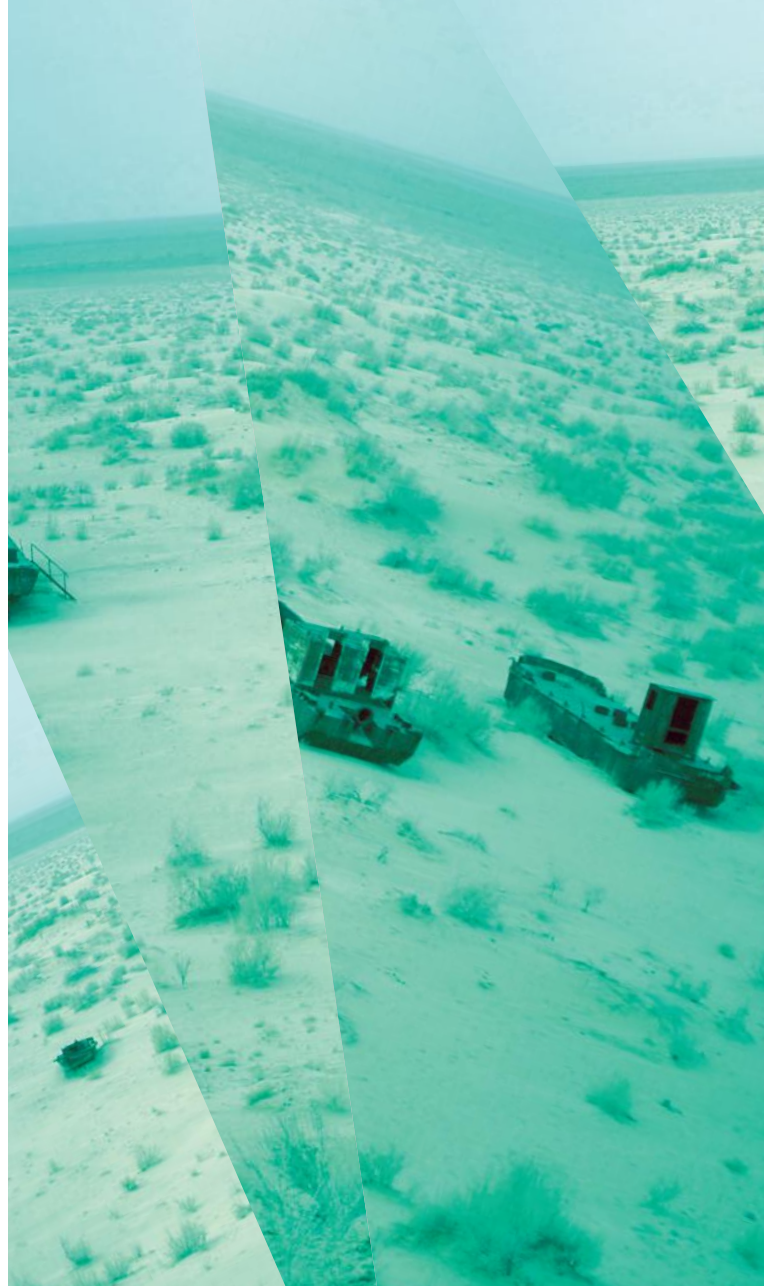
WG

Meyor

underbelly

amsterdam

The Geologic Imagination is part of Changing  
Weather. Changing Weather is funded  
with support from the European Commission.  
This publication reflects the views only of the  
author, and the Commission cannot be held  
responsible for any use which may be made  
of the information contained therein.





[WWW.SONICACTS.COM](http://WWW.SONICACTS.COM)