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open 9, Cahier on Art and the Public Domain on the subject of Sound in Art and Culture.

1. Editorial *John Heymans*

According to Alfred North Whitehead, the British logician who collaborated intensively with his more well-known colleague Bertrand Russell, the whole of western philosophy is nothing more but a footnote to Plato's dialogues. This historical wise-crack invites an examination of the basics of a footnote to some extent. Is a footnote just a reference to another article or book, is it a step aside, an elaboration not important enough to put in the actual text, or are all of these perspectives involved? In any case, footnotes potentially connect a piece of writing to the realm of all texts ever written.

In this one time issued magazine called "Open 9.5" a number of students at the Dutch Art Institute (DAI) have written a handful of footnotes to the ninth edition of the magazine Open, an issue that was dedicated to sound and art in the public domain. It may not surprise you that DAI is interested very much in the scopes of the Open magazine. This institution is a postgraduate school in art practice based in Enschede, in the Netherlands, near the German border. The DAI courses converge on two main

streams in the creative domain: private and public art. The students can participate for instance in all kinds of workshops dealing with commissions for one or another art work in public space.

As Jorinde Seijdel states in her Editorial in Open 9, the accent in cultural or social analysis of the public space often rests on the visual aspects, although the role of sound in the public domain is, softly spoken, at least as important. According to this very same point of view the DAI staff have recently set up a number of projects and workshops concerned with sound in the broadest sense of the term. One of these DAI projects, conceived by the German sound artist and sci-fi composer Felix Kubin, was called BIMRAB (or "Big Mouth Radio Beam"). In this collaborative assignment all the students had to focus on the sound of bodily functions. After an intensive working period it debouched into a one day show in the Amsterdam art space W139, and simultaneously manifested as a live radio broadcast on the London-based radio art station ResonanceFM.

The preparation and production of this counterpoint issue related to Open 9 can also be considered as an enquiry into the sound aspects of public space, but this time these features mainly resonated in the heads of the students. The Open 9.5 project could be subtitled for instance like: Muted Sound in Art and Culture. In other words, it is more theoretical than practical oriented. According to their study of the contributions to Open 9 the DAI students have written a variety of footnotes to that issue as well as other thoughts which they want to share with the outside world. And Darcy Jeffs, a student at the Werkplaats Typografie in Arnhem, who was invited to design the DAI magazine, elaborated all this in a very inspiring way. As a matter of fact she was one of the first participants in the project to mention the idea of footnoting.

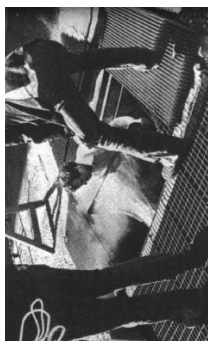
Next to the essays and footnotes in Open 9.5 a special audio CD has been produced. It contains an edit of ResonanceFM broadcast of the BIMRAB-project in which all DAI students were involved and another piece, a short but powerful surprise which you will know more about if you read the issue closely. The audio CD is an extra feature to Open 9.5, but you will have to send the attached postcard to the Dutch Art Institute to order it. For free. If you do so, this postcard and the audio CD in return will become objects moving in public space. They might make some sounds now and then, for instance when they rub a little to other pieces in the postal bags or when they are put into postboxes. You never know.

By the end this editorial leaves me with one question at least: is this a footnote to all the contributions of the DAI students footnoting the Open 9 issue or is it something else?

2. Jonathan Sterne, *Urban Media and the Politics of Sound Space*. 'Muzak, also known as a nonaggressive music deterrent, is used more and more often as a strategic weapon in effort to make public space safe and controllable ...' (p. 6)

'In the early 1990s a curious phenomenon appeared on the US press's radar screen. Convenience stores and even whole shopping districts began to blast programmed music – best known by its brand name Muzak – outdoors in parking lots, walkways, doorways, and parks.' (p. 7)

3. Ulrich Loock, *Times Square Max Neuhaus's Sound Work in New York City*. 'Max Neuhaus' work was first installed on Times Square in 1977. ... Without being visually or materially present, Neuhaus creates what he calls an individual and authentic experience of place. (p. 82)



Installation of the Sound Work by Max Neuhaus on Times Square in New York. © Max Neuhaus. (p. 88)

2. Quietscapes; Noise, Silence and ReDesigning the Public Sonosphere Julian H. Scaff

*"The strings, the winds, the brass know more about music than they do about sound. To study noise they must go to the school of percussion. There they will discover silence, a way to change one's mind; and aspects of time that have not yet been put into practice."*¹ John Cage

• In the parking lots of 7-11 convenience stores across the United States and Canada, "easy listening" Muzak is used to control public space.² In New York City's Times Square a sound that has been described as the reverberation of huge bells is broadcast from beneath a metal grate on a pedestrian island.³ In a shopping center in Amsterdam boom-box radios play a live broadcast of a monologue titled 'The Future of Radio Art.'⁴ These and most other public sound interventions are about the introduction of sound(s) to the soundscape. But there is another important trend occurring, and that is the suppression of sound, the creation of quiet places, in essence the total control of the sonosphere. While noise can be a form of pollution with serious environmental and

public health repercussions, the definition and control of noise also has social, political, and cultural motivations. • *What is Noise?* Noise can be defined simply as an unwanted sound. This, however, is extremely subjective. The sound of a motorcycle engine can be noise to one person but music to another. Nonetheless, there are sound levels which are quantifiably harmful to hearing. For instance, prolonged exposure to the sound of busy urban automobile traffic, typically around 85 decibels, can cause permanent hearing loss. Gasoline-powered lawn mowers and hair dryers typically reach 95 decibels, and the siren of an ambulance or police car can reach 125 decibels.⁵ These are all harmful to human health.

However, noise is not merely a scientific or environmental issue. Noise, and

particularly the volume of noise, also has political and social implications. Jonathan Sterne points out that "When programmed music fills up a space it creates a sonic version of an inside and an outside, and the company who pays for the music service is marking and giv-

1. Cage, John. *An Autobiographical Statement*. New Albion Records. N.D. <<http://www.newalbion.com/artists/cagej/autobiog.html>>

5. *Dangerous Decibels: About Hearing Loss*. 2006. <<http://www.dangerousdecibels.org/hearing-loss.cfm>>

You Write Like Radio Waves: Footnotes for an Article
Sonia Ribetiro

"(...) I have the feeling the dial is just off and the message might be mixed up in sequence (a very internet-age phenomena – 15 packets of fame following differ-

ent pathways and then get assembled in an appropriate but not necessarily proper sequence."

—Excerpt from an e-mail, R.K.

1 Introduction; 2 Radio Intervenes in everyday situations; 3 An exercise; 4 Distribution and Gathering; 5 Whose Voice; 6 Constellation; 7

Control; 8 Dispersion; 9 On the street; 10 Communication; 11 Another Exercise; 12 Radio Art, Amsterdam; 13 Private Property; 14 Voice; 15 The future of Radio Art; 16 Repetition

1 In their article "The Future of Radio Art, Monologue for a broad-

ing consistency to its territory."⁶ There is also a sense of an inside and an outside with noise and quiet. Noise, especially loud noise, belongs to the street and to the lower classes. When "easy listening" Muzak is played in a parking lot, a sonic inside is created that is safe for consumers and the middle and upper-class. Muzak has proven to drive away undesirable people, for example; people from a lower class, teenagers and other non-consumers, and therefore becomes an acceptable or even desirable form of noise because it creates a cleaner and safer space for middle and upper class consumers. The Muzak is essentially a sound barrier against undesirable people as well as undesirable sounds. In many cases this has to do not only with the type of noise, but also with volume. Sterne observes that "volume is clearly cast as a class and respectability issue; excessive volume becomes a form of noise and, therefore, a kind of social disruption, suitable for miners but not for men of culture."

⁷ Therefore, building middle and upper class neighborhoods in close proximity to sources of loud machine-age noise requires the construction of sound barriers, as the intrusion of street noise into one's private home is just as vulgar as the intrusion of a vagrant in an upscale shopping mall.

Quiet places, particularly in public space, are especially vital for all urban residents. Excessive noise is a major public health risk with the potential to cause stress, insomnia, and permanent hearing loss.⁸ Excessive noise and loud volume also, as R. Murray Schafer contends, degrades the soundscape and interferes with listening.⁹ Too

many sounds, and too much volume, and our senses are overloaded and become dull to the cacophony. When

there is quiet our senses become more focused, and we listen more carefully. Listening is not just a natural ability, but a skill that must be developed under the correct conditions. The experimental musician John Cage was pre-

eminently occupied by the musical possibilities of noise, yet he also understood the necessity of quiet for listening. As Peter Gutman observes: "Although often described as a silent piece, 4'33" isn't silent at all. While the performer makes as little sound as possible, Cage breaks traditional boundaries by shifting attention from the stage to the audience and even beyond the concert hall. You soon become aware of a huge amount of sound, ranging from the mundane to the profound, from the expected to the surprising, from the intimate to the cosmic—shifting in seats, riffing programs to see what in the world is going on, breathing, the air conditioning, a creaking door, passing traffic, an airplane, ringing in your ears, a recaptured memory."¹⁰

• In essence, for 4'33" to work, the music hall and the performer-audience paradigm must act as sound barriers to the noise that would otherwise prevent the audience from listening. In the modern world, where the lower and working class work in factories and live next to motorways and train tracks, listening is a privilege of the middle and upper-class.

• **Sound Barriers by Artists** Things such as sound barriers along highways and railway lines are not only blockades against noise as an environmental pollutant but also against the sonic version of trans-class and trans-cultural encounters. In the Netherlands there are a great many sound barriers along motorways and railways, some of which have been designed by artists rather than architects or engineers. One such sound barrier currently in the planning stage is called the Groene Wig (or "Green Wedge") and is being designed by the Dutch landscape artist Jeroen van Westen. This barrier is to be an earthen structure, much like a dyke, shielding a new residential neighborhood in the city of Apeldoorn from a major motorway. While building this sound barrier is partly driven by environmental and public health motivations, for this neighborhood to attract middle class residents it must not only look middle class but also sound middle class. The fact that the sound barrier (and

4. LIGNA, *The Future of Radio Art A Monologue for a Broadcast Voice* ...

in the shopping centre 'De Kalvertoren' in Amsterdam on 27 April 2005 between 4.45PM and 5.45PM in the programme of the art project Radiodays at the Curatorial Training programme of The Foundation De Appel in Amsterdam. Several ghetto blasters hidden in shopping bags received a broadcast voice. (p. 110)



Ghetto blasters, hidden in plastic bags, broadcast the monologue by LIGNA. (p. 117)

Jonathan Sterne, *Urban Media and the Politics of Sound Space* (Muzak) takes a space that lies ambiguously between public and private and renders it a private space... (Muzak) will help blanket over the din of social difference by limiting interactions between their desired clientele and publics who make them uncomfortable ... (p. 10)

Ulrich Loock, *Times Square Max Neubaus's Sound Work in New York City* 'He looked at the most advanced concepts of time, which extended and expanded the concept of music to include, by means of reversal, what had previously been excluded in order to arrive at a broader definition of music: noise on one hand — ... and silence on the other hand — as in, for example John Cage's 4'33".' (p. 84)

cast voice", the German collective LIGNA materialize a possible voice for the radio through the form of fragmented text, previously used as a radio broadcast in an Amsterdam street. "Monologue for a broadcast voice" it's meant to be said, so when read gives the strange impression

of not being suited for a written platform. It addresses the reader in a direct and demanding way, asking questions and suggesting practical exercises. The monologue attempts a forged interaction with the reader, maintaining the necessary distance to provide a sense of loneliness and

abstraction.

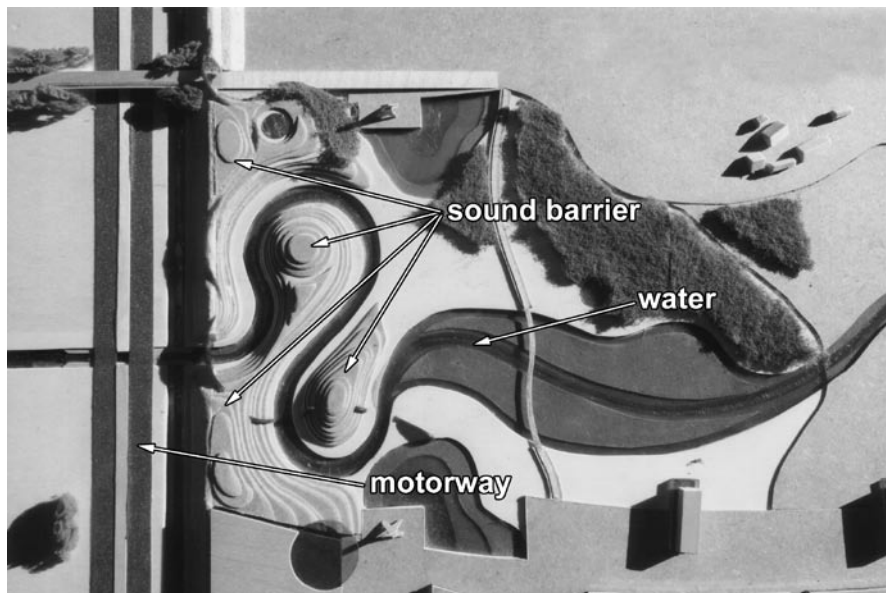
In an attempt to become an article or essay on radio, titles were added to the original text. Titles can help you understand the text, creating a guideline or context. In this case however, the connection between

Sterne, Jonathan Urban Media and the Politics of Sound Space. The nonaggressive music deterrent extends the premises ... into the acoustic realm. It manages urban space to promote a sense of safety and control for its preferred occupants'

'It is designed to discourage people from perceiving outdoor environments in terms of shared, multiple meanings and uses. In this way, programmed music used outdoors is an attempt to code a space, specifically to code it in terms of social class, race and age.'

'... the nonaggressive music deterrent is more about a comfort zone for a certain set of middle class visitors to a space.' (p. 10)

Sterne, Jonathan Urban Media and the Politics of Sound Space. '... one can make an outdoor environment less hospitable to crimes of opportunity by controlling certain aspects of an environment such as lighting, signage, landscaping, and other measures. ... also aims to make people (that an institution wants) in an environment feel safer and make others feel unwelcome. ... including removal of shrubbery around parking lots and the addition of bright lighting so people feel more safe going to their cars at night; increased signage in and around a university to increase the sense that one is in a powerful institution; or even the bars one sees across the middle of benches on bus-stops, so that it is impossible to lay down (and sleep) on them.' (p. 10)



Bird's eye view model of Jeroen van Westen's Groen Wig

to a large extent the greenspace around it) is being designed by an artist opens up tremendous possibilities for creative expression both visually and aurally to merge with the environmental and social issues surrounding the project. • For van Westen, the Groene Wig is not just a landscape art piece but also a sound piece, and for him all of the essential senses are necessary for creating the experience of place. But for clarity and coherence the sensorial experiences must be connected, which means connecting the visual with the aural, and this means creating places of quiet that make listening possible. He explains that "in the Netherlands, we live in a landscape that, seen from the point of view of sound, is blended so much that there are many, many sounds you can't see. They're mixed to a blur such that you can't even have an image in your head of what the sound might have come from."¹¹ • A unique challenge facing this project is that the greenspace leading up to the sound barrier is traversed by a natural stream that serves as a flood plain. Therefore, water must be able to flow through the sound barrier from the neighborhood, while sound must be prevented from flowing the opposite

direction. Van Westen solved this dilemma by creating a curving ravine that cuts through the earthen barrier, almost turning back on itself, such that there is no direct line of sight through the barrier. There are angled hills to reflect sound away and vegetation to absorb it. • As van Westen describes his intentions with this design: "If you walk along the stream there will be some point that you start to hear the sound. You don't know yet what it is, and then you come around the next curve and then you start to recognize separate sounds and then you understand, ah, maybe there are cars. And then again at the last curve you can see the cars and where it's coming from."¹²

• Thus, the fact that the sound barrier blocks out the noise from the motorway plays an important role in re-tuning the ears of the listener so that the sound of passing automobiles can be rediscovered. Here van Westen is redefining the public experience of a particular typified sound (automobile traffic) that can alter the connection of "street noise" with a particular social class by bringing it into a dialog with the landscape. Quiet places

the content of each part and the title used is useless, because the text is a flow of ideas, thoughts and questions with no predefined order. It is possible to use the titles as guidelines, but surprise and repetition are inescapable. This failed attempt to reach something inaccessible

only empowers the abstract nature of the text, giving more meaning to the concept behind it. In its abstraction, this article creates a possible portrait of the 'radio body':

- The fragmented body of the text.
- The constant interferences and repetitions of fragments of the

text.

- The lonely voice and the impossibility of feedback.
- The way it addresses the whole world and no one in particular, leaving the destination of the words (if any) unknown.

With my text I present a possible

are created in the Groene Wig in order to produce a healthier living environment for the residents and to generate spaces for listening. But a dialog between this gentrified sonosphere and the traffic noise of the motorway acknowledges the existence

of the motorway rather than attempting to negate it, and thus in a way challenges the distinctions between an audible high and low society. In addition, just as Cage shifts attention from the stage to the audience in 4'33", van Westen severs traditional demarcations by transferring attention from the landscape to the listener. The design is not merely about a landscape object, but about the experiences of the five senses by the observer/listener. Like the works of Max Neuhaus,¹³ van Westen's Groene Wig, if seen as a sound piece, associates the sonosphere with place more than time.

• *Designing the Public Sonosphere.* While most sound artists work from the position of introducing sounds to a space, there are perhaps many more possibilities to reduce the sounds of a given space, as demonstrated by Cage's 4'33". However, Cage's piece is designed for a concert hall, and to build quiet places in public space different strategies must be employed. Sound barriers of reflective or sound-absorbent materials are currently the most common methods of noise reduction, and both the shape and distance of these structures is important to their function. Accord-

ing to the National Institute of Health, barriers can reduce noise levels by 10-15 dBA, and new innovations like porous or rubberized asphalt for road surfaces can reduce noise by an additional 3-5 dBA.¹⁴ However, what artists like Jeroen van Westen can offer in designing quiet places is not just a technological solution to noise pollution but a creative solution to noise as an environmental phenomenon with many socioeconomic ramifications. Artists are ideally situated to offer solutions that connect all these issues, and can create new dialogues between people and landscape. • Silence, or the exclusion of noise, is a form of sonic architecture. • Just as Sterne contends with Muzak, quiet spaces are de-

signed with particular aesthetic and socioeconomic objectives. In his designs van Westen expresses the idea that noise and quiet need to be brought into

articulated dialogs that are both environmentally healthy as well as socially more democratic. The control of noise is essential to listening, and the quieter our surroundings the more acutely we hear. Christopher Day elucidates that "sound means life; in quiet places, the ears sharpen to listen for it. We even start to hear the sounds of our own body."¹⁵ Artists are perhaps best positioned to fuse the environmental, socioeconomic, and aesthetic issues required to design a more coherent, more healthy, and more democratic public sonosphere.

14. Manuel, John. *Clamoring for Quiet: New Ways to Mitigate Noise.* Environmental Health Perspectives volume 113, number 1, January, 2005. <<http://ehp.niehs.nih.gov/members/2005/113-1/innovations.html>>

15. Day, Christopher. *Places of the Soul.* London: Thorsons, 1999. p. 138.

Sterne, Jonathan *Urban Media and the Politics of Sound Space* 'Behind these discussions of neighbourhoods, most famously put forward by Wesley Skogan: signs of 'decay' or 'blight' in a neighbourhood help contribute to its further decline' (p. 11)

'We would never expect such a critique of urban design that helps maintain social inequality to conclude with an attack on urban design or architecture as such. Rather we would expect a critique to call for better and more egalitarian design. As it is in architecture and urban planning, so it should be in media: technology and design are defining aspects of human landscape. ... As Emily Thompson has written, acoustic design is one of the forgotten dimensions of architectural history, yet architectural acoustics have proven essential not only to the experience of twentieth century music, but also the experience of middle class work and leisure.' (p. 14)

feedback to LIGNA's article. Using the detached titles as a starting point, I created footnotes for the original text. I use these fragments of feedback to establish a mute dialogue with the broadcast voice.

2 "Intervening means to occur

between other events or between certain points of time, to step in, interfere, interpose, to be placed or located between other things or extend between spaces and events." Radio intervenes in everyday situations by opening an indistinct space, but the subtlety of such an intervention makes it unnoticed.

These kinds of spaces do not call out our attention, so it is not urgent to notice them becoming a choice to do so. The same situation happens, for example, with footnotes: they can add something to your reading, but you can read the whole text without noticing or reading them.

Caroline Basset, 'How May Movements?' *Mobile Telephones and Transformations in Urban Space* 'Mobile telephones create aural space that is both technological and imaginary. Caroline Basset explores the new spatial economy that is a result of the dynamics between physical and virtual space, between old and new space' (p. 38)

'There are two texts which simply alternate: you might almost believe they had nothing in common, but they are in fact inextricably bound up with each other, as though neither could exist on its own ... but ... only in their fragile over-lapping.' - George Perec (p. 39)

'I am focussed on a second space, the auditory space opened up through the phone. It is there, into that space, that I direct my emotions and my intellectual attention -and it into that space that I seek to heard.' (p. 39)

Alex de Jong and Marc Schuilenburg, *The Audio Hallucinatory Spheres of the City A Pop Analysis of the Urbanization process* '... the Living Pod project, ... takes the form of a lunar module. The skin of the capsule contains all the facilities that are present in houses. But above all, the capsule makes it possible for the inhabitants to move through a hazardous outside world in the shelter of their interior. Independently of its environment the globe can be placed anywhere' (p. 19)

'Architecture had to be expanded to include the various aspects of cultural production, such as could be found in the seething culture of pop and the revolutionary technologies of space exploration. (p. 20)

4. Transformations of Species of Spaces *Iris Tenkink*

"I put a picture up on a wall. Then I forget there is a wall. I no longer know what is behind this wall, I no longer know that in my apartment there are walls, or that if there weren't any walls there would be no apartment. The wall is no longer what delimits and defines the place where I live. That which separates it from the other places where other people live. It is nothing more than a support for the picture"

- George Perec

First musings

Caroline Bassett's article on Mobile Telephones and Transformations in Urban Space, in the Open Magazine number 9, left me wondering about the nature of spaces, and specifically the spaces we occupy in our daily lives. Where are the boundaries of space, and how can spaces succeed each other? How is it possible that we move in multiple spaces at the same time? These are a few of the questions that I'm curious about and I relate to in my own work as an artist. From these questions yet another one arises: How have artists working in different fields used space in their work? Equipped with these questions, I decided to embark on an investigation into the trans-

formations of species of spaces in art.

The division of space:

We are all limited by space, our movements are ordered by our surroundings, constructed by walls, buildings, cities, urban, or nature. Every sphere has been designed, every horizon altered, our surroundings have been shaped and constructed around us. The space around us is made up of divisions, virtual, visual, audible. Often these spaces become, invisible, and we are no longer aware of them. We are unconsciously surrounded by them.

Peter Sloterdijk asserts that: "spheres are the spaces where people actually live. I would like to show that human beings have, till today, been misunderstood, because the space where they exist has always been taken for granted, without ever being made conscious and explicit." Sloterdijk goes on to claim that "We are ourselves space-creating beings and cannot exist otherwise than in these self-animated spaces."

The visual, virtual, tangible or audible, they all create space in their specific way, existing within

The radio space is open, but it is our choice to step into it. Radio intervenes in our everyday situations but we also have to intervene in radio's space.

3 "Still half asleep I look at the window and realize it's still snowing. The house is quiet. I close my eyes and start my first

city recognition: the train, someone walking without shoes on a wooden floor; cars slowing down; people talking on the street; bicycles passing by and someone walking on the snow. (I do I recognize this sound?)

I get up and walk around the house. R. left an open map of Berlin on the

table, so I try to place myself in it. I remember what he told me last night: "We are here, under this T". Some candles; a box of tea, a mirror and a "world receiver": a small, shiny Grundig World Receiver, 12 wavebands, led tuning and a carrying case." Excerpt from diary

each other, or in succession of each other, they all occupy a void at a different level. But we are hardly aware of these levels of spaces. We forget the space around us as soon as we become familiar with it. It's not until we move out of our own security-zones that we begin to experience space.

The awareness of space:

Kurt Schwitters uses space as collage of tangible forms. He called these collages Merzbau, but they are often referred to as grottos. The large house at Waldhausenstrasse in Hannover had been divided into four separate apartments. His own consisting of three rooms at the front of the house. Merzbau began in the studio at the back of the house in 1923. Schwitters created a walk-in environment that looked similar to his assemblages. Using everyday objects, decorating the walls with his pictures. He found the interrelation between them and set them out in lines. These lines grew out into three dimensional structures, the structures began to grow and covered the entire room. Eventually he filled several rooms throughout the house. The house no longer exists as it was destroyed in an air raid in 1943. I decided to visit the Hannover, Sprengel museum, and this is my experience in the reconstruction of the Merzbau:

When entering the Merz-room you enter a little intimate world, secluded. A light switching on and off every few minutes altering the mood, filling out different structures in corners your eye has yet missed. You are drawn physically into the work making you feel as if you are an intruder in this very private world.

It is as if you're walking around in the virtual space of a Merz painting, yet all around the forms and structures are tangible. In Schwitters's assemblages, he uses both form and text. He is widely known for his sound work in which he uses sound related to language. This however does not describe his work, and his texts are also not a background reference to his three-dimensional work, but all together they make up the world that he calls Merz. The



Kurt Schwitters Merzbau

acute awareness of space that is so evident in the work of Schwitters is also mirrored in the work of George Perec.

Perec on spaces:

Perec uses space not as a collage but as an independent character. Space in Perec's work is not the infinite space but the surroundings of daily life. In the novel "Life A Users Manual" he uses an intricate pattern, linking places and events parallel with each other, through a numerologist linked system and a time line in which events are recorded. He uses a spatial syntax in which he arranges and analyses space as a system of choices. Describing the connection and integration of those spaces, by the means of a map. However, he is not interested in where the functionality of a room begins or ends. In his idea, an apartment functions as an unambiguous succession of a daily procedure. "The activities of the day correspond to slices of time, and to each slice of time there corresponds one room of the apartment." Perec writes his novels as a puzzle, not only in terms of the pattern of how the narrative is constructed but the pursuance of the action as well. He compares the maker of the puzzle

4 Radio addresses every one and no one. Radio speaks for itself to itself and never knows if there is someone listening and who it is. It is a lonely voice talking to lonely ears.

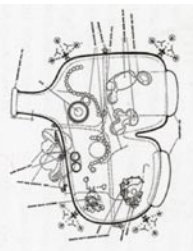
The radio itself is the network and by turning our "antennas" on we become a part of the network

and a part of the 'radio body'. As listeners, we have a passive participation in this network, waiting for a word, a sound or a wave, to become a part of it.

5 "I am a receiver, a small "on top of the T" receiver, and the complex web of sounds I can hear is not re-

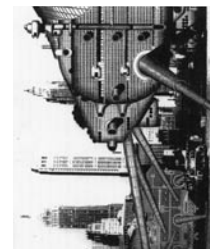
lated to me. It's the sound track of this particular moment, an assemblage of sounds made out of pure coincidence. It has nothing to do with this moment or the way I experience it and on most of all, nothing to do with me."

-Excerpt from diary



Living Pod (1966), design by David Greene, Archigram. (p. 21)

...Archigram's use of geographical space is less and less firmly attached to its concrete layout. In *Moving City*, the whole city has disappeared into a mobile capsule. Must we draw the conclusion that the city is placeless? For Archigram the city is no longer permanently fixed... (p. 20)



'Walking city' (1964) design by Ron Herron, Archigram. (p. 22)

'The spatial economy of mobile telephony is complex, engaging the dynamics not only of virtual space (the bubble into which we speak when we make a connection), but also of physical space as it comes to be penetrated by virtual space: whenever a mobile is used it connects not two spaces but four or more' (p. 39)

'Today the city streets are full of virtual doorways, opening to other places. Countless ways through, ways out and ways in to the city space are constructed and de-constructed by a myriad of mobile phone users, who transform as they use.' (p. 40)

'Today, mobile phones are at once a new symbol of a particular kind of contemporary freedom to move and act in multiple spaces, and a symbol of 'always on' accountability/surveillance.' (p. 40)

'Perec stressed the importance of jumbled, half forgotten, objects and processes in the production of everyday life, claiming that this infra-ordinary form of life might be investigated through experiments with numerical systems.' (p. 41)

'In Perec's hands however, the inventory is not a reductive codification but an expansive *narrative* process, reaching beyond the pure realm of the logic of the database.' (p. 41)

Instead, Perec unfolds worlds from their barest essentials so that the inventory functions as a catalyst for a particular kind of distension or decompression, for a return to an experience in all its complexity. (p. 41)

Complex spaces can be produced from the thinnest of possible cues, from simple lists, single items, bare technical descriptions of a process, or perhaps *from a single act of calling up a number*.' (p. 41)

'In the case of the mobile use involves prioritizing one *mode* of perception at the expense of another. To turn away from the sensory rich environment of the streets towards the thin thread of talk is to prioritize the auditory at the expense of the embodied visual world.' (p. 42)

'(Micheal Bull) ... argues that personal stereo re-organizes urban space, overlaying it with a new and overwhelming aesthetic: Sound 'engulfs the spatial'. The prioritization of the auditory space achieved through the Walkman allows users to re-aestheticize their everyday experience of urban space as a whole.' (p. 42)

with the reader. The action he does has been designed before him, even if he's not aware of this. The designer (of the puzzle) plans a route and the maker follows it.

In "Life A Users Manual" Perec describes an apartment building in Paris, linking one room, its inhabitant's lives and its specific habitat, to another. Their lives differ, their rooms differ but yet they are connected through "accidental coincidents". Using the same functions of their apartments, making the same actions, without being aware of others. The hallway is the only anonymous room of the building, and there the lives of the inhabitants intersect.

George Perec was a member of the OULIPO, OUVroir de Litterature Potentielle. In 1960 some French writers united themselves in a workshop that became a part of the college de pataphysique. Pataphysica occupies itself with the notions of the extraordinary, la science du particulier and the imaginary solutions for problems, la science des solutions imaginaires. Playing with the laws of science. Their literary work resulted in texts where common sense and the extraordinary, play with reality. The OULIPO uses rules, form and structures as a foundation for their texts.

Many of the members of the OULIPO have been working on sound poems and issues of space on paper. They remain a lasting influence on many artists who deal with concepts and realities of space.

City space, Istanbul

The Istanbul Biennale in 2005 was focused on the awareness of space, and how we relate to it. I found works that attempted to integrate art into the spaces and spheres of the city to be particularly interesting. Abandoned warehouses, factories, and an apartment building became locations for works rather than the traditional white placeless space of the art gallery. With site-specific works locations became very much part of the artwork, from a busy high streets, to back alleys, and the docks. With the addresses plotted on my map of Istanbul, I started my journey, in a way simi-

lar to Perec's system, exploring an unknown environment according to the plan the curators had charted for me. Istanbul became not just the location for the exhibition, but a collection of spaces that were integrated with the exhibition, transforming urban space by bringing art outside the gallery and outsiders into the art.

Mobile phones

In the article "Mobile Telephones and Transformations in Urban Space," featured in Open 9, Caroline Bassett links spaces through the use of a mobile phone. She suggests that when using a mobile phone you enter a virtual-audible space. Physically you are for example walking on the street while mentally you are at this distant place where you have contact with another bodyless voice. You do not enter this other place. You hang around in a virtual audible space somewhere in between with only a vague understanding of the location of the voice on the other end of the line. The phone is therefore a medium that separates your mental space from your physical space, and in this sense may be similar to a painting. When looking at a picture on a wall, the space you occupy is a division of the virtual space in the picture, but unlike the case of the mobile phone, there is no interaction. Sound is unique among the five senses in that it has the greatest power to create a sense of place.

The audible space

The acoustic environment created by sound or, soundscape, is a virtual, spatially manipulated sphere. Sound requires a moment in space, and each effect moves in time. Moving, transported through air, earth or material, evoking a presence of things or beings in space. The audible room works like a collage. The audible space separates or controls us in our movements, but we are also a part of these spheres. Our actions, our presence, are an immediate interference. We alter and shape them by simply being there. In the performance/installation "Seedbed" Vitto Acconci used sound and the space of the gallery to construct a contained, controlled sonosphere. This work consisted of a sloping floor around which visitors

6 "Who is out there?" When I turn the radio on I open a window, but to where? I don't know who is talking to me. It can be a recorded voice, a dead voice or my next-door neighbor. On this side I am part of the constellation of listeners. A constellation is an arrangement of parts

or elements; the outcome depends on the configuration of influences at the time. What would be the outcome of a constellation of listeners? "The stars of a constellation are lonely independent fragments, that when seen together from the earth, suggest an image or symbol." What would be the symbol of a constel-

lation of listeners? And could they define a temporary shape for radio?

"I said 'hello' into the phone, but it went silent and then the flash hit. A plastic 'Simpsons' cup from Burger King melted sideways on the counter; the black

From: marianne viero
Subject: a source to be heard?
Sent : Wednesday, March 1, 2006 5:53 PM
To: max neuhaus

On Mar 1, 2006 5:53 PM, Marianne Viero wrote:

Dear Max,

I'm in a waiting room in Copenhagen, Denmark. It's quiet here. It's me and just a few others. I don't know what they are waiting for, I don't know them, and I don't know if I share anything with these people except for the waiting. And the space.

The room is rather small. Four walls and a ceiling that seems too high. A few rows of chairs balled to the floor. And it's quiet. Or maybe it is not. The tick of the clock is the first thing I notice. Then the sound of a body shifting position and finger nails scratching an irritated spot on the cheek. All movements are executed in a timid manner that seem to carry a message. Keep still, do not to upset the silence, and it will be almost like none of us are here. Then a distant street noise reaches me from far away. And finally the sound of the room itself. Now that I hear it I cannot believe I didn't notice it at first. It's a very distinct sound, though hard to describe. It's not exactly a ring, or a rumbling, or a buzz. Also, I cannot figure out its source. And that makes it strange, for sounds do come from somewhere, don't they?

And it makes me think of you, Max. And the sounds you create. At Times Square in New York the sounds come from under the ground. This I know. What I'm not so sure of is whether that makes them sounds of the underground. Or are they yours? You have compared them with the reverberation of huge bells. Is that because you like huge bells or is it because you like reverberation? Come to think of it, the sound in the waiting room also seems like a reverberation of something. Though I'm not sure of what (it might be the endless hours of waiting). I guess what I'm wondering is how much the origin of a sound reveals its nature or is it rather, how much a sound reveals about its source?

Please do not hesitate to share your thoughts on this matter.

I'll be waiting.

Yours sincerely,
Marianne

2. Look, Ulrich Times Square Max Neuhaus's Sound Work in New York City 'Max Neuhaus's Sound Work was first installed on Times Square in 1977. ... Without being visually or materially present, Neuhaus creates what he calls an individual and authentic experience of place.' (p. 82)

'Neuhaus's Sound Work on Times Square ... is a work whose material is sound. It is a work without a visible or tangible object.' (p. 83)

'The location of Max Neuhaus's work on Times Square is a seemingly unused and useless area between Broadway and 7th Avenue and 45th and 46th Street, a deserted traffic island on the northern edge of a square that is otherwise developed and exploited to the full.' (p. 85)

'...(Neuhaus) discovered this strange space and recognizing its potential, had applied to the NYC Transit Authority for permission to use the subway ventilation vaults under the traffic island to install the necessary technical system.' (p. 85)

'Nowhere on Times Square there is a plaque or sign or any other indication of this work, its author and its sponsors. Anyone who actually notices the work either knows about it already or suddenly discovers the strange sound coming from beneath the grating.' (p. 85)

'Max Neuhaus describes Times Square as follows: 'The work is an invisible unmarked block of sound on the north end of the island. Its sonority, a rich harmonic sound texture resembling the after ring of large bells, is an impossibility within its context. Many who pass through it, however, dismiss it as an unusual machinery sound from below the ground. For those who find it and accept the sound's impossibility, though, the island becomes a different place, separate, but including its surroundings. These people, having no way of knowing that it has been deliberately made, usually claim the work as a place of their own discovering.' (p. 85)

plastic frame of the TV softened its edges and began dissolving. I looked at my hand and saw that the telephone was turning to mud in my palm, and I saw a bit of skin rip off like strips of chicken fajita. And then the pulse occurred. The kitchen window blew inward, all bright and

sparkling, like tinsel on a Christmas tree, and the blender crashed into the wall and the Post-It notes on the fridge ignited and then I was dead." - Excerpt from "The Wrong Sun", Douglas Coupland

7 To control we must understand the subject and be aware of its limits

and borders. This information is powerful and exchanging this it through communication is empowering. When we cannot grasp the limits or cannot understand our subject, we feel lost and scared because this means we are losing control To avoid chaos, the scary deep sea we can't grasp with our

Dear Max

11

12, 117



Cushicle (1966), design by Micheal Webb, Archigram. (p.21)

'The inventory allows for the systematic collection and ordering of objects, but also guarantees that the list so collected will itself be productive, will have new implications. The space produced through the inventory, the space produced through the process of use, is in this way also 'space as invention'. As Perec said once, space is a doubt. (p. 46)

'It might be addressed through consideration of the affective priority one kind of space claims over another (that is without specific reference to the question of aesthetic qualities of that space), particularly if these claims are not based on what the space contains but on the communicational experience offered; on the process the mobile enables, the forms of connections it opens up.' (p. 43)

'Here is another way in which virtual and physical spaces are inter-dependent: attention on one stems from neglect *in* (as well as *to*) another space, and relates to it.' (p. 43-44)

Ulrich Loock, *Times Square. Max Neuhaus's Sound. Work in New York City*. 'If we define space as the pure condition of the possibility to juxtapose the manifold, we define place as a spatial entity that emerges only with the real relationship of volumes to one another. Max Neuhaus perceives sounds as bodies in this sense, forming a place through their relation to one another. Where the sound can be heard, where its place is, is determined in contrast to where it is not to be heard.' (p. 91)

could walk. He would lay underneath the floor listening to their footsteps and masturbate, calling out "I did it for you, I did it with you, I have done it to you." In this way, visitors suddenly found themselves in a sonosphere of the artist's sexual fantasies. Acconci's work is often very forceful, almost raping his audience. He harnesses the power of the unexpected, for instance with sound coming from a place one would least expect, and enveloping the spectator into a space entirely controlled by the artist.

Virtual space

Currently at the Stedelijk Museum in Amsterdam there is a show entitled "Next Level. Art, Games and Reality." The presented works are virtual video game installations and films, showing a new inclination to bring this aspect of popular culture into the space of the art gallery. The exhibition spaces all refer to the virtual spaces of video games. It is not until you turn a corner that you really enter this game world and you find yourself inside the virtual world of a video game. It's more a show than an exhibition. And it seems totally out of place in the serious atmosphere of a museum, and that's why I enjoy it. In my own work, I often pursue the unexpected or the inappropriate. For a moment you might even wonder: is this art? The jolt of incongruence and the question of appropriateness makes the spectator suddenly aware of the space itself as well as what is in it.

Concluding space:

My investigation into spaces comes not be about the void so much as Perec describes "rather what there is round about or inside it." The spaces we occupy, the spheres that encompass us, are usually experienced only subconsciously. Artists can attempt to integrate sound and public space as with many of the works at the 2005 Biennale in Istanbul. They can also completely construct sonic spaces, as with the works of Vitto Acconci and the video game installations currently showing at the Stedelijk. Artists are in a unique position to bring the spectator into a dialogue, a conflict, or an awareness of spaces that

previously did not exist, and sound is the most powerful material for achieving this. Sound can transport the listener and create spheres of space, and it's not until we move out of our own security-zones that we begin to experience space.

complex means of thinking, we have maps, plans, schemes and strategies and we talk, write and think about these maps, plans, schemes and strategies. The radio voice is uncontrollable, you never what it will produce and the connections are unlimited. Our maps, plans and strategies do

not work in 'radio space' with its different context and rules.

8 It is possible to record fragments of the radio body, in an attempt to analyse and control it, but the second it is reproduced, it will immediately get out of our hands, dive back into its own world and mix with

the already existing sounds. This also happens in the world of images. We cannot control the environment in which the image will be seen, who is seeing it and the possible connections with other images. When it comes to sound it is even more difficult to predict anything. Every association of

5. Always a Combination of Private and Public: Justin Bennett on Field Recordings and City Maps *Dagmar Kriegesmann*

Justin Bennett (UK, 1964) dedicates his life and work to sound and noise in the broadest sense of these words. In his artistic work he focuses on the noises of the street. Was this not a kind of initial definition of rock music? Indeed, Bennett comes from Sheffield, one of the breeding places of UK rock music in the eighties, the cradle of such illustrious bands as Cabaret Voltaire, Clock DVA, and The Human League. Currently Sheffield has been influencing rock history again – the victory march of the Arctic Monkeys started there. Bennett is still very interested in rock music, adding, “my last purchase was Jamie Lidell, but I did not listen to it yet.” However, his artistic practice originally emerged in performance and making musical instruments. In particular, he developed his own percussion instruments and used to experiment with tape manipulations and synthesizers.

In the late eighties he moved from Sheffield to The Hague to study sonology at the Royal Conservatory. Bennett said, “I was doing a lot of things, which had to do with sound and space. Because I knew about the possibilities with digital sound and manipulation, I wanted to learn

more about computers. We didn’t have a computer in the sound studio at the Sheffield City Polytechnic.” After two years of studying with Paul Berg, Konrad Boehmer, and Joel Ryan, among others, he stayed at the Department of Sonology for seven years as a tutor. Nevertheless, he felt a bit tangled with the sonological approach of music: “Sonology was so focused on music and composition from a kind of traditional point of view. There was no room to do sound art. It was not even acceptable. Sound art was simply seen as bad music. So I needed to get out to do something else. I actually went to the Jan van Eyck Academy in Maastricht. There I got the opportunity to investigate the relationship between sound and image. Since then I have always been doing things with recording the outside world, sometimes with video or photography, sometimes with just sounds.”

Since that time he developed his notion of the noise map, with which he brings the public art domain of sound and noise into museums and other venues. He likes to play field recordings and noises of the outside world in the privacy of an art space, but he also wants to comment on how the sounds are related

sounds or situation created by this association is always a surprise.

9 We are prepared to allow anything when it comes to sound and consequently, when it comes to radio. Used to expect any kind of assemblages, any kind of ac-

cidental encounters or coincidences in our everyday sound experience, we are constantly receiving sound data through our two bands “stuck on a single head”. Silence is an impossible state. (Maybe it’s not even desirable, but I can’t be sure about this)

10 Radio is a lonely experience, but the medium of radio creates shared networks and constellations of listeners. What do you bring to this party of listeners enjoying the same radio space? You bring your solitude. By allowing the space introduced by

Alex de Jong and Marc Schuilenburg, *The Audio-Hallucinatory Spheres of the City*, ‘Detroit techno hence drew lines between a given impression and an idea that is not yet present. The distinct flavour was created by linking hallmarks of the sound to the city. After the city’s loss of a coherent visual unity, the techno sounds created a collective auditive envelope.’ (p. 25)

‘The social space of Detroit techno was related to dimensions of direct experience and perception. Not only did the rhythm make you dance spasmodically like a robot, but the music made the city into an immediate experience without all its inhabitants having to come together physically.’ (p. 25)



Advertisement for the Bad Boy fashion label. The model is owner Sean Combs, better known as P. Diddy, the name under which he records as a hip-hop artist.



Advertisement for the South Pole fashion label with the members of the hip-hop group Mobb Deep as models. The advertisement also promotes Mobb Deep’s *Amerikaz Nightmare* album.

'The musical sounds and noises which Sloterdijk designates, using a term from the Canadian composer Murray Schafer, as the sonosphere of the group, pull techno fans into the interior of a psycho-acoustic space.' (p. 25)

'The way the social processes actualize a spatiality becomes clear in relation to the history of the popular culture of techno. The term 'techno' originated from The Third Wave (1980), a book by the American futurologist Alvin Toffler.' (p. 27)

'The spacial framework of the video game offered new possibilities to meet one another in different ways. The framework provided an open system of connections...' (p. 27)

to their environment. Bennett is constantly dancing the line between public and private art domains. In the autumn of 2005 he had an impressive solo exhibition in the GEM, a museum of contemporary art in The Hague. He has also had other recent presentations in Scarborough (UK), Leidsche Rijn, Guangzhou, and Barcelona.

Bennett has lived in the Netherlands for 17 years, and so when I sat down to talk with him on the 3rd of March, 2006, he asked "shall we do the interview in Dutch or English?"

Bennett: In the beginning my work was based on a fascination with field recording and being out to capture something. Compare it with taking photographs – acoustic photographs of a distinguished place. It became more focused on place and taking something from a place, using it to create a new place. That is how I often see an installation: creating a place, in which people are able to stay and experience. Being here in Europe it was so much easier to travel. Soon I started to think of the circumstances of a sound. What differentiates sound? Every city has a typical sound, just as some countries can be related to an extraordinary color. Is it something cultural, or is it, for instance, just about the weather? I got deeply involved in these kinds of questions.

I used to drive often to Barcelona, which takes two days. And there is a moment when you get to the Mediterranean, when you notice the light just changes even in the middle of winter. It is completely different. I think the climate affects the architecture, also because of the history of the structural design there. I think it is more because of architecture that cities sound different. It is less about the sounds you find in them. Simply said: you find cars everywhere now.

I have been working with the idea that cities have their own distinct sound. In the GEM I presented this piece of a 24-hours recording in The Hague. I have been doing these recordings in different cities. This 24-hour recording is a collage. I record for about a minute every half hour. Then I go through it. I order the sounds in time. Then I choose the bits I want, fit them together.

My intention is to make a believable experience. You have the feeling that this is a recording of a real soundscape. And the only thing that isn't real, is the fact that it is changing too quickly. 24 hours becomes twelve minutes.

The original idea was to sample the sounds of different cities and compare them with each other. In doing it, I have been realizing that it doesn't work. It is an interesting thing to do an objective way of comparing. It is really about recording sound in physical situations. For instance, I make a recording here on a roof and then find a similar roof in another city, in Paris. But there, it is very difficult to find buildings of the same height. There are either two stories or there are eight stories. And where should it be, in the center, or in a banlieu? It doesn't make sense. You can't do that. It is completely subjective. That makes me also realize how subjective my work is.

Beirut Story

A subjective look at the city is always completely filtered through my ears and decisions. If I am working with field recordings, I am making a lot of different decisions. Let's take, for instance, this piece called Beirut Story. The Beirut piece is a recording in an empty apartment with open windows. You hear a lot from the street, which is the quite violent sound of people handling big drills and breaking up the road. I am walking through this apartment with just two microphones connected to my ears. That's it. There is only one edit – just to make it a bit shorter – and it hasn't been mixed at all.

Here again you can see that the moment of recording is a very decisive one. Sometimes I do things more objectively, for example, the way I might leave a microphone. I always try to catch something. I record for quite a long time and then go to the tape to find what I want. But usually it is about being there and listening, having an engagement with the field of sounds.

Back to Beirut. When I am walking in the space you hear that sound changing. You hear me going away. In fact, the most important element is the voice on the radio that

radio, you are sharing your own monologue.

11 "I'm listening: A body of sounds. Speaks to me through my two receivers and through the just found "world receiver". It's always here, even when I think I'm not listening. I can describe

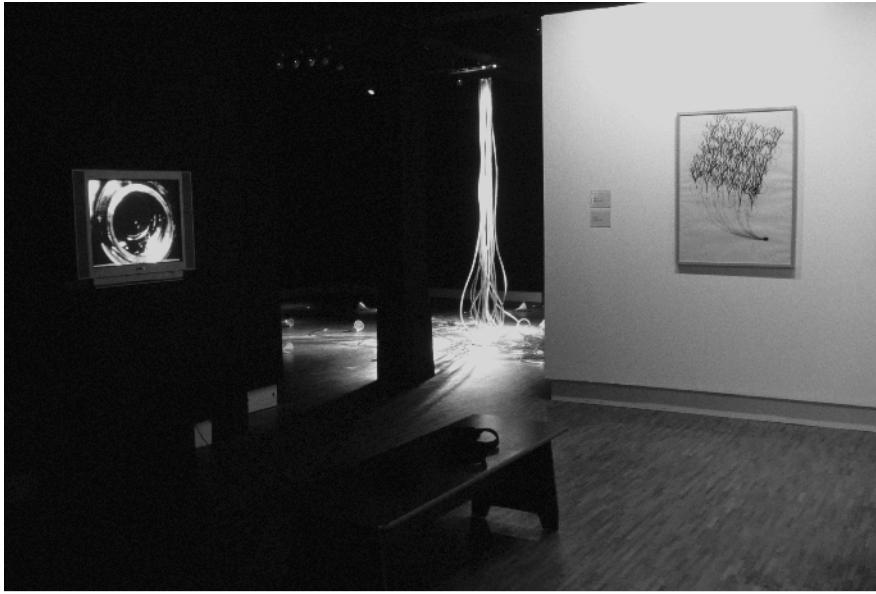
it with images, but it's not enough, because I can never grasp the whole of it. It's too wide, too diverse and my receivers don't belong to the same universe. We don't speak the same language."

–Excerpt from diary

12 "Some frequencies are still

available" –Excerpt from "The Future of Radio Art", LIGNA

13 "Private property is the best means of control." Almost everything is controlled and privatized and belongs to someone. Do we own our objects, our ideas or even our friends? Some things



Justin Bennett, overview of the exhibition at GEM, Den Haag 2005. (video "Resonant System", installation "soundhouse" and "cityscape" drawing) photo jb 2005.
Below: left: Beirut-Story (this is the image that is projected in the piece beirut story) photo: jb 2004 right: Recording location for Sundial - Paris photo jb 2005.



can't be owned, and the 'radio body' belongs to this group of things.

14 The 'radio body' belongs to the group of things incompatible with language so; a definition of its limits is always an impossible, or at least difficult, task.

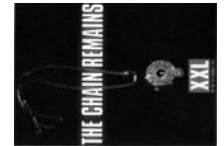
15 Art works belong to a universe of images and sounds that, like the 'radio body', are uncontrollable because of their variable nature. Language is used to fixate and control this variable quality, like I am trying to do now with this text. Radio Art will also be object of

dissection, analysis and categorization through language or other required means. This is not necessarily prejudicial, because in a variable universe anything can and will be used as raw material for further experiments and surprises.

Always a Combination of Private and Public



Announcement of an interview with Jay-Z in *XXL Magazine*. The chain is studded with diamonds and bears the logo of Jay-Z's record company Roc-A-Fella. 'The Chain Remains' refers to the lyrics of the number *Diamonds Remix*.



Advertisement for rims in *King Magazine* (July/August 2005).

'Metropolis is for Davies the ultimate proof that a city that is subject to physical laws can also be evoked by the ephemeral character of a soundscape: "Techno City" was the electronic village.' (p. 28)

'Social space refers to the spatial characteristics of spacial processes. From this perspective, the question of being together in the city and the place of the city becomes ever more relevant. If sounds draw a boundary between inside and outside, and create an 'immune system', we are obliged to rethink the relationship between the different spatialities in the city.' (p. 28)

Amy Plant, *Valley Vibes*, 'The Vibe Detecting Service Tool looks a little like a cross between a giant ghetto blaster and an ice cream trolley, and functions as a portable karaoke set, radio station, and conferencing set. It's a simple design, built from gleaming aluminium, small enough to fit in a domestic doorway, tall enough to stand or sit behind.' (p. 131)



21.10.98 Private Poetry Broadcast, by O'Matsu Hana.

'As a tool for researching this area, the detector was used by individuals and groups to stage events in public and private spaces, gently entering into a diverse range of territories.' (p. 131)



27.11.99 Fund-raising party for Motor Neuron Disease, by Kieth Poli

'What can we learn about the area from this collection of vibes or atmospheres and what is the effect of re-injecting them back into the environment from where they came? Each recording stands as a trace of an action, a piece of cultural production: folk or mainstream, a protest, a rehearsal or a simple expression. These ethereal layers of sound represent the diversity of an area as they randomly uncover some of its richness.' (p. 132)



Justin Bennett, *Ostiense, Rome. Recording location for Sundial - Rome.* photo jb 2005.



Justin Bennett, *the presentation of Sundial-Paris at the Centre Culturel Suisse.* photo: jb 2005

16 "Incorporating the promise of universal communication bound together with the more immediate prospect of irreversible decay, the radio body (still in pieces, still in the making) is a composite of opposites: speaking to everyone abstractly but no one in particular; ubiquitous, but

fading without a trace; forever crossing boundaries but with uncertain destination; capable of the most intimate communion and the most sudden destruction." Excerpt from *Out of the Dark: Notes on the Nobodies of Radio Art*, Gregory Whitehead

Sónia Ribeiro 2006

References:
The Future of Radio Art, LIGNA, Open no9
The Multiplication of The Street,

I had with me. It is an Arabic story that is so distorted that you can only guess that it's a story about something. That was exactly right because I don't understand Arabic. I let this voice lead me around the apartment. There is a story and there is a walk and you get the feeling you are really traveling, even though it is one space. Then I combine it with this still image, which is the projected image, actually made in the same apartment, but looking out of the window. You actually see the window frame in the shot looking towards another building opposite it. The window is an older window. You can look from inside to outside, but you are also looking from old Beirut to new Beirut.

It was all about the idea of being inside looking out, and the combination of an image through a window, hearing things inside which are really coming from outside. It is always a combination of private and public. And you hear me as well. You hear me walking around and breathing. It is quiet an intimate thing to listen to, especially on headphones. There are always different dualities in the piece. That makes the combination work. It exposes the conflicting feelings you have as well.

Basically, what I am doing is bringing the sense of tracks and artworks in the private view of the public space into the galleries and museums etc. - but while maintaining a private space - my subjective view.

Sundial - Paris

You can never really predict what you are going to have to deal with in terms of sounds, in having control over the space. If you do something outside you have to compose with environmental sounds in mind. They have to become a part of the piece. It does make a difference if it is outside in a public space or not. If you go into a museum you know you are going to see something. Every way of presenting sound has some kind of visual form and that is an important part of it as well. The 24-hour piece called Sundial-Paris, which I showed in the Center Culturel Suisse in Paris, was presented in a completely empty room, completely lit from above, with four

loudspeakers around the space. What was really interesting to see was how different people reacted. Some people were walking into the space and they were listening and standing there for a while. Some even got a chair. When other people walked in, they were looking at the walls though there was nothing on the walls. They would walk out to the next room where there was a video playing. Even though those sounds were really loud, they wanted to see something.

It was clear that there were two sorts of people. Almost nobody was in between. It shows you how some people really listen and other people don't.

It was a kind of conscious decision not to show anything visual. I did have some visual material, which I could have shown, but I decided not to, probably because the one would become a kind of illustration of the other. And I am not so interested in that. I am more taken with, for instance, in the Beirut piece, how the image and the sound start to work together and turn into a kind of fiction. But definitely the person who experiences the presentation always completes the piece. If you play a recording into a real space with loudspeakers, sound is a field of vibration. There is nothing to see, but it is physical. Without the listener in the room then the piece is still present, but somehow less.

The experienced end-result is the most important, though its creation is a crucial process as well. While I am working on a piece, it usually changes. The concept could be very fixed in the beginning but it usually transforms into something else. In the Beirut piece the moment of the recording was very important. But I decided to present the sound piece together with an image. In fact, a huge part of how I make something with sound is about choosing how to present it. But when I am working on the piece, listening is a big part of it - listening in the first place and listening while I am making it and listening in the end.



11.12.99 Bingo Club Pensioners Christmas party, by Cranbrook Community Education Centre.



20.08.00 Fun Day, by the Atlee Centre.

'O'Matsu is an upcoming local poet who is keen to get a career going though publishing her poetry and performing...O'Matsu wanted to use the Vibe Detector to record a demo tape of her readings. With the help of one of the market traders, we pushed the Vibe Detector to her ground floor flat and parked it outside her front door. She read her poems from her bathroom sink, from where they were broadcast through the Vibe Detector across the estate.' (p. 132)

Dirk Van Weelden, Open no9
Faking It: Experimental Radio and its Audience, Martin Spinelli, Resonance vol. 10
The power of Radio Sound, Jo Tacchi, Resonance vol. 10
Impossible Voices, Unmakeable Beings, Gregory Whitehead, UbuWeb Papers

Out of the Dark: Notes on the Nobodies of Radio Art, Gregory Whitehead, UbuWeb Papers

From here down is visual filler the text is too short at the moment

2 "Intervening means to occur between other events or between

certain points of time, to step in, interfere, interpose, to be placed or located between other things or extend between spaces and events."
Radio intervenes in everyday situations by opening an indistinct space, but the subtleties of such an intervention makes it

LIGNA, *The Future of Radio Art A Monologue for a Broadcast Voice*:

'...radio intervenes in everyday situations. it produces a difference, its sonic waves are changing the space.' (p. 111)

Dirk van Weelden, *The Multiplication of the Street New Impulses for Radio*

'...the discrepancy between symbolic excess and the lack of sensory stimuli activates the imagination. We have to 'finish off' the radio. We add ideas of spaces, situations, faces, landscapes and smells to the words, voices, sounds and music on the radio. We become accomplices." (p. 73)

6. Radio Becoming Art Sarah Washington

Perhaps radio art has never existed. What I mean is that narrow definitions, institutional styles, and art traditions do not sit very well with radio's intimate and accessible nature. The fact that for most of the decades of its existence radio production was for the most part kept out of reach of all but the most privileged, and that it has been possible for ordinary people to appropriate the medium only by breaking the law, does not alter the situation of its inherent accessibility. (A small radio transmitter can easily be built from a kit or homemade circuit design for a few euros, equipment for a broadcast studio is not complicated, pushing up a fader enables 'instant radio'.) The previous restrictions against access have channeled the development of radio art in specific directions. Now that numerous others are reclaiming their rightful share of radio space, it is perhaps finally time for the medium to come of age.

If radio art has previously been a living concept why are so many are currently asking the question: "What is Radio Art?". It is becoming clear to me that either we don't already know, or it is somehow indefinable. In any case we need to unburden ourselves of dual weights: trying to reserve a seriousness for our topic, and marking it out in identifiable terrain.

I think I have experienced broadcasts where there are many artists in a radio studio in a capital city, broadcasting to perhaps one single soul. I can't say if it happened, but in the early days of Resonance 104.4FM in London it was at times surely more than likely. For me this possibility turned on its head the regular assumptions about radio as a one-to-many model of dissemination. It simply reinforced the sense of intimacy, both in the studio and within the projected receiving environment. It was clear that now artists in London finally had access to radio we could begin afresh with our ideas about bringing art to the radio. We had no tradition to rest upon, no models to copy, and little experience of making radio. We also had no quotas to meet, and no bureaucracy to encumber us. It is true that we were inspired by the work of other radio stations, but there was enough perception of a clean slate to engender a wonderfully open approach to making radio. I won't claim that more than a handful of people truly rose to this artistic challenge, but nevertheless this is the essence of the vision that underpins all the workings of the radio station. Sitting in my front room in London and tinkering with a small transmitter that I use in live music performance, I eventually discovered that the signal it produced completely

unnoticed. These kinds of spaces do not call out our attention, so it is not urgent to notice them becoming a choice to do so. The same situation happens, for example, with footnotes: they can add something to your reading, but you can read the whole text without noticing or reading them.

The radio space is open, but it is our choice to step into it. Radio intervenes in our everyday situations but we also have to intervene in radio's space.

3 "Still half asleep I look at the window and realize it's still snowing.

The house is quiet. I close my eyes and start my first city recognition: the train, someone walking without shoes on a wooden floor; cars slowing down; people talking on the street; bicycles passing by and someone walking on the snow. (I do I recognize this sound?)

From: marianne viero
Subject: ready? or not
Date: Tuesday, March 14, 2006 10:06 AM
To: max neuhaus

On Mar 14, 2006 10:06 AM, Marianne Veiro wrote:

Dear Max,

Thanks for your quick reply and your good advice on how to continue. I have listened to the recording of the conversation between you and Looch just like you wanted me to.

I'm sorry that I'm only getting back to you now, more than a week after I received your mail, but so much has happened. After sending you the last mail I kept on thinking about the piece at Times Square, and in the end my curiosity got too big for me to carry around. So when a friend offered me accommodation in New York I went for it. And it is true what they say: everything is bigger there. The houses are taller, the streets wider and I have never seen such big servings of food and so many cars before. And the sounds. Everything is so loud! Even the small sounds that you are not supposed to notice feel like a roar and kept me awake at night. I was surprised with the volume of your piece as well. I heard it all the way from across the street. I hadn't expected that, and it was strange to see that almost nobody else took notice of it - how could they not? During all the time I spend on Times Square (and I went there daily at different hours) I only saw one Japanese tourist pointing through the gratings before continuing photographing his companion against the illuminated backdrop of billboards. Though it was only for a moment, he did recognize the sounds coming from underneath his feet as something out of the ordinary, not from the subway, not from a machine, not from anything in fact.

The experience of the work stayed between me and this gentleman exclusively, two people out of several hundreds who all went to Times Square in the period that I was there. I think there is a certain beauty in that, but there is something I still haven't told you. In fact I'm not really sure whether I should tell you at all, because it is almost a bit tragic, but here it comes: I'm don't know if I actually did experience your piece. Of course I experienced it in some way. After all, I was there, I walked up and down the grates, stared longingly through them, listened to the sounds escaping them, listened to the sounds around me. But still I don't really think I got a relationship with the work closer than the one I had from just reading about it. I was never touched by the physicality of it. And I wonder why. Maybe it's because New York has such an overwhelming impact on someone just visiting for a little while that the subtleties of the piece simply drown underneath the many impressions that need processing. Maybe it's because of Times Square. I honestly think it's a horrible place that just makes me want to leave (was it already like that when you first installed the work?). Or maybe it has to do with this thing you describe in your conversation with Looch as being ready for art, ready to understand. Could it be that I just wasn't ready? I felt ready, but maybe I was not. You say in the conversation that it is impossible to teach someone to get ready. Still I was hoping you might give some hints to what it's like once you are there.

I know I ought to have asked you this while I was still in New York, but I didn't dare and it is only now in the belly of the airplane, where so many things can go so terribly wrong anyway that I am getting my guts together and putting the thought into words.

Yours sincerely,
Marianne

I get up and walk around the house.
R. left an open map of Berlin on the table, so I try to place myself in it.
I remember what he told me last night: "We are here, under this T".
Some candles; a box of tea, a

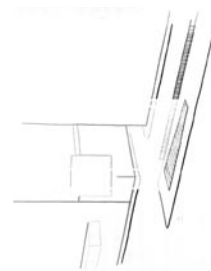
mirror and a "world receiver": a small, shiny Grundig World Receiver, 12 wavebands, led tuning and a carrying case."
Excerpt from diary

4 Radio addresses every one and no one. Radio speaks for itself to itself and never knows if there is

someone listening and who it is. It is a lonely voice talking to lonely ears.
The radio itself is the network and by turning our "antennas" on we become a part of the network and a part of the 'radio body'. As listeners, we have a passive participation in this network,

"The sound has fairly clearly determined limits that correspond to the size of the grating. This explains the listener's unequivocal sense of transition from the area where the sound cannot be heard to an area where it can be heard, where one finds oneself in the area of the sound, being surrounded by and immersed in the sound. On the other hand, this means that it is impossible to perceive the sound 'from outside'. Even though it possesses the 'objectivity' of something situated outside an individual's consciousness, and as such, is an object of sensual perception, it differs fundamentally from visible and tangible things that can be grasped from a distance as discrete objects." (p. 85-89)

"Where the sound can be heard in Times Square, there is a zone of the sound." (p. 90)



Max Neuhaus, Times Square, 1977. Coloured pencil on paper, 74.5 x 96 cm; 74.5 x 79 cm. Collection Dia Art Foundation (p. 86)



Max Neuhaus, Times Square, 1977. Coloured pencil on paper, 74.5 x 96 cm; 74.5 x 79 cm. Collection Dia Art Foundation (p. 87)

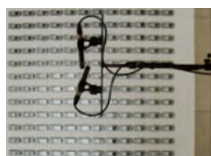
'Radio is infiltrating spaces with uncanny duplicated voices. Radio is opening a ghostly space. For sure, this dispersed space is nearly forgotten.' (p. 112)

'Radio addresses people not as a gathered mass, but as dispersed individuals.' (p. 112)

'Radio can be something scary. It is a production where you never know what it produces. Something is happening at the same time at different places.' (p. 114)

'Radio blurs the boundaries between the social and the aesthetic.' (p. 118)

'To be honest I don't mind repeating myself. I like it. I am radio.' (p. 119)



LIGNA. *Dial the Signals!* The grid of phones was displayed as an abstract field of light dots. (p. 121)

obliterated one of the major TV channels. There was still a picture, but it was purely zigzagging interference lines moving all across the screen. I should think that the inhabitants of at least 100 homes would potentially be affected while I was testing things out. Maybe they regarded it as some sort of ethereal video art, or some other welcome respite from the barking of their substitute-reality box. More likely it pissed them off. Either way, the use of radio waves can have various unseen ramifications.

The radio landscape of Europe is becoming more visible. Amongst other initiatives, we have an active community of independent radio stations called Radia who are trying to connect up the people, the projects, and the ideas that have some unity of ambition to produce new art for the radio. Mobile Radio - a touring radio project set up by Knut Aufermann and myself, goes searching for people, material, and places to represent radiophonically and feed into the network. While travelling we also perform feedback music with homemade radio transmitters and other self-built devices, and we encourage others to build their own. There is enthusiasm and dedication for these practices oozing from a small corner of each city we visit.

Encouraged by the astronomer Patrick Moore, I recorded the effect on radio waves of a solar eclipse. The premise was simple: radio waves travel further at night due to changes in atmospheric conditions caused by the absence of ultraviolet light, therefore if you tune in to a station that you can usually only receive at night you should be able to hear it during the brief passing of the solar eclipse. Except I got something else, a kind of whirring sound, a self-oscillation. This simple sound has fuelled my interest and inspired my practice in radio production and live performance ever since.

All over the world, small artistic radio projects have surfaced, submerged, and continue to transform ideas about radio. Inspired by everything from the 'transmitter in a backpack' activism and dedicated radio installation work of neuroTransmitter in the U.S., to the D.I.Y. micro radio subversion propagated by Tetsuo Kogawa in Japan,

more and more people are becoming interested in designing their own radio wherever and however they want it. Some listen in to far distant galactic radio waves, others harness domestic radio signals for artistic purpose. It is all unquantifiable insubstantiality - therefore magic - with radio waves, and because of this there is so much to discover and take unexpected delight in. Any thoughtful utilization of the medium's apparatus is awash with unanswerables.

If we don't already know what radio art is, then we have never experienced it, or perhaps never imagined it. If it is somehow indefinable we should celebrate this refusal to be pinned down and quantified as a favourable respite from the universal trend to box every aspect of culture into submission. I see little to be gained in detailing my personal experiences of radio art - I prefer to actively participate in radio art obfuscation by refusing to help you pin it down.

A lack of pressure to conform, lack of expectations to meet, lack of restrictions of possibilities, perhaps lack of an audience too - all this encourages you to leap into radio with openness and confidence. Perhaps radio art can only occur in such rarefied atmospheres. Once you have a public or an official to answer to, or ratings to maintain, you can only hope to be a crowd-pleaser or to become institutionalized. If that's not what you want, then jump into your own radio. Together our projects will speak for themselves. (See page 30 for list of reference links)

Where is Radio Art? Knut Aufermann

The question 'What is radio art?' seems too difficult to answer, given that neither 'art' nor 'radio' can be defined easily. Perhaps a trick borrowed from the world of science can offer a new approach towards a definition. When physicists come up with questions that are too complex to answer, they use heuristic methods to locate a field in which the possible solution is most likely to be found. Thus, the question needed to find out more about radio art could be 'Where is radio art?' It's possible that these answers could contribute a lot to the discussion of indeed what radio art is.

waiting for a word, a sound or a wave, to become a part it.

5 "I am a receiver, a small "on top of the T" receiver, and the complex web of sounds I can hear is not related to me. It's the sound track of this particular moment, an assemblage of sounds

made out of pure coincidence. It has nothing to do with this moment or the way I experience it and on most of all, nothing to do with me." Excerpt from diary

6 "Who is out there?" When I turn the radio on I open a window, but to where? I don't know

who is talking to me. It can be a recorded voice, a dead voice or my next-door neighbor. On this side I am part of the constellation of listeners. A constellation is an arrangement of parts or elements; the outcome depends on the configuration of influences at the time.

Where is radio art?

1. A traditional forum for radio art is public radio stations, often in late night slots on their cultural channels, for example the Austrian 'Kunstradio' (weekly 11:05pm on Ö1) or the German 'Studio Akustische Kunst' (weekly 11:05pm on WDR3). The time devoted to experimental radio has been shrinking continuously over the last years, however.
2. Radio art is also splattered around the programme timetable of some artistically inclined community radio stations, such as the long established CiTR from Canada (101.9 MHz, Vancouver), or the UK's Resonance FM (104.4 MHz, London), which began broadcasting full-time in 2002. Compared to their public counterparts these so called free cultural radio stations seem happy to increase airtime devoted to radio art.
3. Web-only broadcasters, podcasters, jukebox-like streams, and other online formats have given radio art a further outlet. Examples include the Belgium-based SilenceRadio, podcasts from the European Radia group, or the US art archivists of WPS1. This internet-based activity has been growing constantly over the last years as live audio streaming has come of age.
4. Performances that involve radio receivers, such as Imaginary Landscapes No. 4 by John Cage, and the utilization of radio transmitters to produce sound, a technique used for example by Tetsuo Kogawa or Tonic Train, can be seen as places for radio art.
5. Radio is used artistically as interventions in public space by such groups as Ligna, neuroTransmitter, and members of the radio.territories network.

Although this list is by no means complete, we can nevertheless make a few deductions about radio by examining it.

- A. Radio art lives in niches. Examples are the late night niche on public radio channels like WDR3, a frequency niche like Resonance's small FM transmitter on the crammed London radio dial, a podcasting niche like the radia.fm outputs, or a live concert by Tonic Train in a niche venue.
- B. While the production of radio art in the publicly funded radio stations is declining, it appears that all other radio art niches are thriving.
- C. The five radio art niches can be divided into two sections. The first covers traditional terrestrial broadcasting (see points 1, 2 and 5 above), which can be discovered accidentally by almost anybody, be it through searching the dial on the radio or by stumbling upon a radio intervention in public space. The second (see points 3 and 4 above) covers webstreams, podcasts, live concerts, etc., which in most cases requires an active search by the listener.

In conclusion, we can summarize that radio art is found in niches, and classically, of course, by surfing the radio dial at night. For the curious, there is also a wealth of radio art resources online. As for what it is exactly, this still lies in the ear of the listener.

What would be the outcome of a constellation of listeners?
"The stars of a constellation are lonely independent fragments, that when seen together from the earth, suggest an image or symbol."
What would be the symbol of a constellation of listeners? And

could they define a temporary shape for radio?

"I said 'hello' into the phone, but it went silent and then the flash hit. A plastic 'Simpsons' cup from Burger King melted sideways on the counter; the black plastic frame of the TV softened its edges and began

dissolving. I looked at my hand and saw that the telephone was turning to mud in my palm, and I saw a bit of skin rip off like strips of chicken fajita. And then the pulse occurred. The kitchen window blew inward, all bright and sparkling, like tinsel on a Christmas tree, and the

LIGNA, *Dial the Signals*
'The Radio Concert for 144 Mobile Phones invented a new musical instrument. Its core consisted of 144 phones, arranged in a grid of 12x12 phones.' (p. 120)

LIGNA, *Dial the Signals*
'The composer Jens Röhm composed a single ring tone for each of the mobile phones. Thus, the grid of mobile phones was tuned, every single ring tone was composed to fit with all the others.' (p. 120)

LIGNA, *Dial the Signals*
'The next important component of that instrument was the radio. The ringing mobile phones were broadcast to the listeners of FSK, the free radio station in Hamburg. But listeners did not only receive the tones of the mobile phones—they were the ones who played them. With their own telephones—the third part of the scattered instrument.' (p. 120)

LIGNA, *Dial the Signals*
'The concert lasted from eight in the evening until eight in the morning. Every call changed the association of the sounds and thus was responsible for the composition as it was broadcast and streamed.' (p. 120)

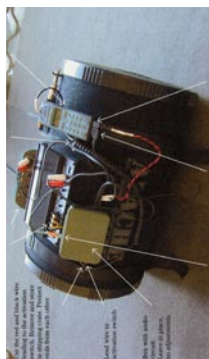
LIGNA, *Dial the Signals*
'Participating in the concert was possible for everyone who possessed a radio and a telephone. Additionally, the grid of the mobile phones was displayed on a website that also streamed the sound, as an abstract field of light dots.' (p. 120)



LIGNA, *Dial the Signals!*
A large score board showed which phones were ringing during the concert. (p. 121)

Mark Bain, Psychosonics and the Modulation of Public Space, "Imagine a bright spotlight only produced with sound, with directional beams which can penetrate the skull and stimulate the internal ear to cause physical trauma, imbalance, nausea and the need to escape its path. Image something that can generate voices in your head." (p. 100)

Mark Bain, Psychosonics and the Modulation of Public Space, "Playing back recordings of an accident can produce another accident. For Burroughs this 'playback' is the essential ingredient' in creating a slippage or feedback between the real and the induced artificial." (p. 101)



Mark Bain, A Simulation of a Reconstruction by Remote Means, Rendez-vous show, Musée Art Contemporain, Lyon, 2003. Photo Mark Bain (p. 105)

9. About Strategies of Sonic Control and Inter Reaction

Idan Hayosh

Most people do not control the sound in their environment (excluding their own small contribution to their personal ambient architecture), but are merely passive listeners. However, when artists work with sound they are fundamentally working with the concept of controlling the sound in spaces. The sonic interventions into public spaces of William Burroughs advocates control while at the same time lacking the specifications of conditions required to validate the concept of dominion over location. The works of Mark Bain, on the other hand, are fundamentally about specifying the conditions of control, so much so that his works are inextricably place-specific. Inspired in part by Burroughs and Bain I propose a new concept which I call "distributed control" that fills in for the lack of control necessary to validate the poetic interventions of Burroughs while eliminating the concept of forced site specificity as exemplified with the work of Bain. On March 10, 2006, I sat down with Mark Bain to discuss the logistics of my project in conjunction with his concepts of control and inter reaction.

With sound used for communication purposes (designed or edited), every sound piece is experienced within certain physical conditions. When listening to designed sound, one's experience is hinged upon the devices used for it's transmission (loudspeakers for instance), as well as the spatial structure (acoustics) in which the sound is transmitted.

When a sound piece is broadcast re-

motely as it is in the examples of radio and internet streaming, or distributed on recordable media (CDs, DVDs etc.), it is received and played back in various devices and, as a consequence, in numerous and vastly different ways. Essentially, the broadcast sound piece is heard differently in every transducer that processes it. In contrast, take the example of the sound piece shown in an installation. Here, the acoustic defaults of the space are used by the producer to supply a specific experience to the recipient. It is thus a controlled mode of presentation.

William Burroughs' Sonic Control

In Burroughs's Electronic Revolution, methods of sonic control (part of the famous cut/up techniques) are examined and portrayed as a subversive means of applying revolutionary change to a given and already controlled reality. By recording, editing, and playing back on location, one can transform existing sonic architecture into their own psychoacoustic arena, or in Burroughs' language, one can "discommode or destroy" locations with control methods.

In a report on one of his experiments in London the article, Burroughs describes this target: "Here is a sample operation carried out against The Moka Bar at 29 Frith Street London W1 beginning on August 3, 1972... Reverse Thursday... Reason for operation was outrageous and unprovoked discourtesy and poisoned cheesecake... Playback was carried out a number of times with more pictures. Their business fell off.

blender crashed into the wall and the Post-It notes on the fridge ignited and then I was dead." Excerpt from "The Wrong Sun", Douglas Coupland

7 To control we must understand the subject and be aware of its limits and borders.

This information is powerful and exchanging this it through communication is empowering. When we cannot grasp the limits or cannot understand our subject, we feel lost and scared because this means we are losing control To avoid chaos, the scary deep sea we can't grasp with our complex

means of thinking, we have maps, plans, schemes and strategies and we talk, write and think about these maps, plans, schemes and strategies. The radio voice is uncontrollable, you never what it will produce and the connections are unlimited. Our maps, plans and

They kept shorter and shorter hours. October 30, 1972 The Moka Bar closed. The location was taken over by The Queens Snack Bar."

Burroughs, in his way, supports and incites control, even glorifying it. He is not hesitant to practice it as an experimental political campaign. However, the actual effect of his pieces is interesting only as a text. As material (audio and visual) and physical description, it lacks a certain accuracy. He writes about sound and image control events generated by his cut/up methods, but does not specify physical acoustic conditions or a visual representation of the places in which control would take effect. He talks about surrounding a place with speakers in "varying distances", forming a "grid of sound", or to project cut/up images with "projection screens", but the whole acoustic/visual layout is too vague. His experiments do not convey the usage of his "tools" or "systems".

The Electronic Revolution is a significant work of poetry when it comes to sonic experiments in public space. Although Burroughs' experimentation in this area was extremely mind opening and inspiring, the physical validity of the method, the same that provides the motivation for an experiment to be "carried out", was almost absent. The report (and article) is distributed in a textual form, telling the story, but avoiding specifics of it's presentation. He neither considered nor depicted explicit spatial conditions for his activities. In this sense, he won the battle but we really don't know how.

Mark Bain's Inter Reactive Soundworks

The artist Mark Bain believes that concepts like hostility and control should be sauced up and dealt with. He argues that because suggestions of such are omnipresent in media and popular culture, people become desensitized and non-reactive to them. At a certain level this in and of itself represents a default hostility, and this is where Bain is interested in constructing a means of experiencing. In his spatial works, intensity and physicality are essential. Bain confronts the visitor with sonic environments/systems that react, as well as incite the viewer. His term for this is "inter reactive," meaning that the work intervenes with the involved viewer's position, but leaves a loophole allowing that viewer to investigate the work on his or her own terms as

well. The situations he constructs are designed to be experienced unconditionally, yet the construction itself is made accurately and under the complete responsibility of Bain.

Bain normally works with specific arrangements in specific places, which makes the reproduction or distribution of the pieces difficult. Yet, textual description of the works and activities provide a very clear and inspiring portrayal.

As he himself states: "Sometimes I find the best documentation is to show slides, maybe have a brief example of the recording, but then also have a text about it, and also talk about stories that happened around the situation. There's always interesting stories. With every project I did there was always some sort of reaction from the public or situation that occurred in relation to it."

Control and the responsibility for it are essential when it comes to presentation. Presentation in all forms is the totality of an idea or a method executed in a physical way. A controlled presentation is an accurate and effective one. This is the stuff that makes us react, what we eagerly long for and expect. The content of the presentation can be in itself chaotic or chance generating as long as the controller (writer, artist, activist, etc.) is aware of the possibilities of their product. A presentation unattached from the responsibility of its maker is nothing.

Distributed Control

Distributed control is a way to demonstrate control in a disbursed way. In collaboration with the artist Andre Avelas I have produced a sonic article dealing with a specific aspect of distributed control. The term sonic article refers to a sound piece that relates to its output devices more than a content-based statement. This work employs a specificity of control that is lacking in the works of Burroughs. Like the works of Bains it dictates the conditions of experience, while unlike Bains is totally place inspecific. By digitally limiting a track's quality to 4 bit (telephone quality) and thus reducing the frequency range, a piece can be heard in the same quality by every device that transmits it. The result is a lo-fi sound piece that conveys the same sonic information regardless of playback mechanism.

strategies do not work in 'radio space' with its different context and rules.

8 It is possible to record fragments of the radio body, in an attempt to analyse and control it, but the second it is repro-

duced, it will immediately get out of our hands, dive back into its own world and mix with the already existing sounds.

This also happens in the world of images. We cannot control the environment in which the image will be seen, who is seeing it and the

possible connections with other images. When it comes to sound it is even more difficult to predict anything. Every association of sounds or situation created by this association is always a surprise.

Mark Bain, Psychosonics and the Modulation of Public Space, "This shifting of public space, the scrambling and reorganizing of information and location through acoustic means, is something that the newer technology...shares with Burroughs' ideas." (p. 103)

Mark Bain, Psychosonics and the Modulation of Public Space, "Burroughs, though, is the prankster provoking the dominant ideologies, sending messages to the collective unconscious to be processed amorously by the masses. The technologists on the other hand are searching for the pure acoustic bullet of direct control. Both could inform each other and both can neutralize each other, acting out a sonic war of sound in space and tactical strategizing." (p. 103)

Mark Bain, Psychosonics and the Modulation of Public Space, "We can choose to look away or close our eyes to what is visible, but it's more difficult to shut out the audible. Our ears adapt to the noise, yet our brain still takes it in." (p. 108)



Mark Bain, *Acoustic Space Gun (ASG)*, Futura Center for Contemporary Art, Prague 2004. Demo video still, videography, Julia Rudelius (p. 106)



Mark Bain, *Contact, Smart project Space, Amsterdam 2003*. Photo Mark Bain (p. 105)

Huib Haye van der Werk, *Radiodays An Inquiry into an Aural Space* 'One important aspect in setting up a radio programme as an art project is the acception and exploitation of the specific character of radio as a medium.' (p.124)

'In creating an independent space a discrepancy emerged between the 'physical' and the 'non-physical' space of radio. It is this discrepancy that functioned as the framework for the curatorial experiment--namely the divergence between inside and outside and the ability of sound to travel back and forth between these limits.' - IBID, p. 125

10. Radio Days: A Visitation in the Sonosphere *Julian H. Scaff*

"The thing with sound in general is that people tend to deconstruct the scientific aspects and forget about the poetics." - James Beckett
For twenty-five days in April, 2005, participants in De Appel Foundation's Curatorial Training Program presented an eclectic exhibition of sound works broadcast live in Amsterdam and streamed on the web. I was invited by James Beckett to contribute a thirty-minute show to the exhibition, and this past February, 2006, I sat down with him to discuss our impressions of Radio Days and it's impact on radio sound art.

One of the boldest things about Radio Days is the fact that De Appel essentially shut down most of it's gallery space for the duration of the exhibition. For a gallery with a prodigious amount of physical space in which to exhibit physical works, to close the doors to most of that space and to produce an exhibition that exists mostly in conceptual space of broadcast airwaves is quite brave. On the one hand, the physical space of Radio Days was an imploded space in De Appel, a multi-floor exhibition hall reduced to a single room, and a room-within-a-room at that, a sort of cinematic hypercube designed by Laurent and Pascal

Grasso. On the other hand, the conceptual space was the opposite. The exhibition was not just in the room, but on the airwaves, on radios in Amsterdam, and streaming onto people's computers all over the world. Beckett observes that "They had this space which they had built which I thought was amazing. It's a bit odd if you want to actually see someone, which is nice because you have to kind of duck down and try to find an angle in which to peer through the thing with these fluctuating lights. So it's really like a hallucination."

This hallucinatory, cinematic space became the stage for a highly eclectic program of sound works and performances spanning twenty-five days. The program was, by definition, un-curated in the sense that the curators rejected notions of categorizing the works. Beckett points out that the curators "... had a lot of content. So they had a logistical problem of being democratic and writing a program. As a result I think you have a lack of categorization for practical purposes because then it becomes inclusive." The inclusiveness and democratic nature of the program was both good and bad. It was unfocused but also indicative of the wide range of activities happen-

⁹ We are prepared to allow anything when it comes to sound and consequently, when it comes to radio. Used to expect any kind of assemblages, any kind of accidental encounters or coincidences in our everyday sound experience, we are constantly receiving sound data through our two bands "stuck

on a single head". Silence is an impossible state. (Maybe it's not even desirable, but I can't be sure about this)

¹⁰ Radio is a lonely experience, but the medium of radio creates shared networks and constellations of listeners.

What do you bring to this party of listeners enjoying the same radio space? You bring your solitude. By allowing the space introduced by radio, you are sharing your own monologue.

¹¹ " I'm listening: A body of



Radiodays Studio by Laurent Grasso (in collaboration with Pascal Grasso). Photo is made Claire Staebler.

ing in sound and radio art, from spoken word to soundscapes to art hip-hop. Where Radio Days succeeded brilliantly was with works that exploited and explored the specificity of the medium, the ability of sound to define and create space, and the interplay between broadcaster and audience. Where it failed is was when programs talked too much about the medium, either in a historical sense or a deconstructive sense. Beckett agrees that "If you have the medium, then host more pieces designed for the medium. That's the richness, that's the life, that's where it comes from. If you talk about it the whole time then it becomes a bit schizophrenic. It's like this radio on radio." The self-analytical shows that discussed the medium were by far the most banal, whereas the most performative works tended to have the most vitality and be the most interesting because they created their own space, their own reality, and demonstrated the power of radio to transform and transport the listener. In the article about Radio Days in the journal *Open 9*, these aspects are largely

overlooked. The shows by the group LIGNA are the most interesting included in *Open 9*, but other shows they discuss or include on the companion CD are merely self-analytical interviews and ignore some of the most interesting aspects of Radio Days.

Beckett muses that "If you had to encounter a section of a program, given that you wouldn't listen to it from the beginning, then you'd have this kind of slit in normality because you'd have something absurd for what is otherwise a commercial medium. And that's where it breaks the space and makes it something odd. That's why I really liked the romantic programs that were really delving into oddness." Below I review four shows from Radio Days that I believe capture in some way the vitality of the medium, create a "slit in normality," and transport the listener in sonic space. While this is a tiny selection from the exhibition, it is intended to reflect a different aspect of Radio Days than that reflected in *Open 9*. Audio files of these shows are archived on the Radio Days website: <http://www.radiodays.org/>

sounds. Speaks to me through my two receivers and through the just found "world receiver". It's always here, even when I think I'm not listening. I can describe it with images, but it's not enough, because I can never grasp the whole of it. It's too wide, to diverse and my

receivers don't belong to the same universe. We don't speak the same language." Excerpt from diary

12 "Some frequencies are still available" Excerpt from "The Future of Radio Art", LIGNA

13 "Private property is the best means of control." Almost everything is controlled and privatised and belongs to someone. Do we own our objects, our ideas or even our friends? Some things can't be owned, and

"The non-visual recreation of a location and a specific context illustrates the superiority of sound over visualization. Sound requires a more active attitude from an audience, one that is the opposite of the more passive one of a viewer." - IBID. p. 126

"Radio and it's future, everything and nothing, everywhere and nowhere at once." - IBID. p. 128

Saturday 2nd - 16:00

Your Host (Live)

Willem de Ridder

60 minutes

Willem de Ridder begins "Ah, there you are. Yes. Welcome. Sit down." And so begins a series of philosophical musings about sound, mind, image, dreams, and reality. "All the images are made inside" he says. This broadcast, more than any other, melds spoken word with philosophy and visual sound. The low synth drone and de Ridder's voice, like Tom Waits with a French accent, combines with ambient soundscapes to form images that meld with abstract ideas. But the scenes are not so obvious as to make the interpretation by the listener ubiquitous. Some might have a more visual interpretation in their mind, some a more intellectual understanding. But either way the journey that de Ridder takes us on is mesmerizing, penetrating, and truly endemic to the medium of radio.

Thursday 14th - 00:15

Somniloquy, (2004)

Laurent Montaron

10 minutes

The sound of heavy breathing, sometimes louder, then fading. Inhaling and exhaling ebbs and flows like the tide. Ambient sounds seem to seep in through a window. A passing truck. Low-level grey noise. The Doppler effect of a passing ambulance siren. A woman speaks in French, her face close to the microphone, amidst the rustling of a blanket. The sound of swallowing. She laughs quietly. Fade to silence as the room melts away, and we enter a dream world. A song plays backwards. The song fades out, and we return to the room where the woman sleeps. The sound of heavy breathing. Ambient sounds of traffic. Low-level grey noise. A very faint electronic buzz. The sound of fingernails scratching skin. The woman speaks again. She turns restlessly but doesn't awake. Grey noise. A quiet exhale.

Saturday 23rd - 19:15

Perkin To BASF / Czech Workers (2005)

James Beckett

30 minutes

This sound piece, performed on audio cassettes, is a sonic history of the first synthesized color invented by Sir William Perkin. Instead of simply talking about Perkin or telling a story through narrative, a fragmented story is told through the soundscapes where he lived and worked. Birds chirping. White noise. Grey noise. Automobile traffic. And then suddenly the sound stops and James Beckett talks about what Perkin did. Beckett not only tells a story of Perkin, but gives the story a sonic spirit of place. It is a documentary expressed through both spoken word the sound of his landscapes.

Sunday 24th - 18:20

Sonic notes from Istanbul (Live)

Basak Senova

45 minutes

The show begins with a silly song named "Istanbul (Not Constantinople)." Basak Senova explains the first sound art exhibition in Turkey, and the challenges of reflecting geography through sound. The tracks from the project mix percussive and rhythmic Turkish music with ambient site-specific sound, studio-generated electronic noise and samples from Turkish radio or television broadcasts. While some of the tracks are connections or reflections of landscape and place, others are more ethereal conceptions of cultural and conceptual space.

Quotations by James Beckett from personal interview, 15 February, 2006.

the 'radio body' belongs to this group of things.

14 The 'radio body' belongs to the group of things incompatible with language so; a definition of its limits is always an impossible, or at least difficult, task.

15 Art works belong to a universe of images and sounds that, like the 'radio body', are uncontrollable because of their variable nature. Language is used to fixate and control this variable quality, like I am trying to do now with this text. Radio Art will also be object of dissection, analysis and cat-

egorization through language or other required means. This is not necessarily prejudicial, because in a variable universe anything can and will be used as raw material for further experiments and surprises.

16 "Incorporating the promise of

universal communication bound together with the more immediate prospect of irreversible decay, the radio body (still in pieces, still in the making) is a composite of opposites: speaking to everyone abstractly but no one in particular; ubiquitous, but fading without a trace; forever

crossing boundaries but with uncertain destination; capable of the most intimate communion and the most sudden destruction.”
Excerpt from Out of the Dark: Notes on the Nobodies of Radio Art,
Gregory Whitehead

Sónia Ribeiro 2006

References:
The Future of Radio Art, LIGNA,
Open no9
The Multiplication of The Street,
Dirk Van Weelden, Open no9



Installation of the Sound Work by Max Neuhaus on Times Square in New York. © Max Neuhaus. (p. 88)

'Neuhaus 'builds' a sound that is related to the sounds in the environment, that is taken from the site. In a way, it is misleading that he compares the sound in Times Square with the reverberation of huge bells. The sound of the work is close to the sounds of Times Square and differs at the same time from all the sounds that occur there, so that, though it is not unlikely in this place, it is nevertheless strange. It is always possible to distinguish between the sound of the work of Max Neuhaus and the mass of all the other sounds – and it appears as if all the other sounds merge into one single mass compared with the sound of the work – subtle as the contrast may be (p. 90)

From: marianne viero
Subject: room tones are louder in N.Y.
Date: Tuesday, March 21, 2006 01:29 AM
To: max neuhaus
1 Attachment, 148 KB

On Mar 21, 2006 01:29 AM, Marianne Veiro wrote:

Dear Max,

Being home again feels strange. Time passes in a much slower tempo here leaving a void between me and everything that happened in New York. I've been spending the last days drinking tea (I heard it's better to stay away from coffee after a transatlantic journey) and looking through the photos I have taken. I would've liked to send you a photograph from Times Square, but it turns out that I haven't got nearly as many as I thought, and the ones I do have only show the grates. Instead I have attached a photo that I found on the web. I think the group is in fact posing on top of your piece. I really like this image. It's like it carries a promise that something noisy is going to happen. And I also think it illustrates how I felt being there in quite an accurate manner.

I was very happy to receive your mail the other day. And especially pleased to learn that Times Square was different in the 70's. I can't exactly point out why. (I almost feel relieved). It just seems to make more sense. You describe the place as attracting a much more diverse range of people back then and I think that goes well with your intentions of creating a work that can be experienced by anyone, anytime. I wonder how the reality of today's Times Square is treating these ideas. No one happens to just be at Times Square anymore. And everyone there has something in common: they go there on purpose (I wouldn't like to say that these people are all the same, but I do think they go there with pretty much the same image of what to expect.) You say that your work creates an entity, unlike music that creates an event, but now Times Square itself has turned into an event and I wonder how that inspires perceptions of the piece.

But Max, actually I'm writing because I think there is one point I didn't manage to make clear until now. (Which might be the reason why you don't think the Times Square piece is for me...) In my last mail I said I didn't feel I got a closer relationship with the work while there, than the one I got from reading about it. I do believe this is true, but I also think I owe it to you to tell you that I actually gained a lot from my readings.

I don't know if it's right to say that I have experienced your work with a certain distortion, but maybe it's not far off. When reading about the work I learned about its form, its history, the intentions behind it, and how people have responded to it. All together this information turned my own experience on Times Square into nothing more than a confirmation of the different aspects I knew would be there (or at most a critical search to find out if everything had been described accordingly). You have a point when you say that I might have read too much before going.

Since the work is about perception, and since our perception is to such an extent build on our experiences, I agree that it's crucial not to be prepared for the experience if we want to upset our usual patterns of understanding and orientation and the notions we have of how things work and how things are.

Nevertheless, I do think I have experienced the piece. Only my experi-

Faking It: Experimental Radio and its Audience, Martin Spinelli, Resonance vol. 10
The power of Radio Sound, Jo Tacchi, Resonance vol. 10
Impossible Voices, Unmakeable Beings, Gregory Whitehead, UbuWeb Papers
Out of the Dark: Notes on the

Nobodies of Radio Art, Gregory Whitehead, UbuWeb Papers

2 "Intervening means to occur between other events or between certain points of time, to step in, interfere, interpose, to be placed or located between other things or extend between spaces and events."

Radio intervenes in everyday situations by opening an indistinct space, but the subtleness of such an intervention makes it unnoticed. These kinds of spaces do not call out our attention, so it is not urgent to notice them becoming a choice to do so. The same situation happens, for

ence of it didn't happen at Times Square. It happened through reading about it. To me the work exists as an idea. I don't know if you like that, because it makes the effort you put into the character of the sounds seem like it was in vain. But I'm happy. I am gladly giving up any authentic experience I might have had of the work if I had discovered it coincidentally on Times Square in return for just knowing about it. In fact I see some advantages in experiencing the work like this. Most importantly, the work has opened (my eyes to) a perceptual channel that I was hardly aware of before. The place that the work creates in my mind is much bigger than the place it is said to create at Time Square. It's a place that exist in my own conciseness of my surroundings, how they are defined, and how they sound.

Yours sincerely,
Marianne



'More precisely, the zone of sound is a block soaring from the depths, whose extent and shape can only be identified by walking around, determining as one moves through the space, if one is inside or outside the realm of the work. In the case of Times Square the sound itself is not uniform, but possesses different qualities at various parts of the zone of sound. These differences are due to particular frequency combinations, which might best be described as different sound colours. The inner modelling of the zone, its topography, can once again only be experienced by a listener in movement. The topography itself is static. It depends on the differentiation of a sound that does not undergo any development in time, nor performs any scan-sion, extension, extension, abbreviation or acceleration of time, whether in the form of a sequence of different sounds or organized intervals of sound and non-sound. In contrast to all conventional experience of sounds, the sound as applied by Max Neuhaus is continuous and unchanged through time. (p. 90)

'Max Neuhaus constructs the sound in such a way that the question of 'when?' or 'how long?' is replaced by the question 'where?' of the sound in its place.' (p. 91)

'Because the sound of Sound Work is similar to the other noises in terms of volume and tonal colour, and is not directly distinguishable from ambient noises, it requires particular attentiveness and an extraordinary activation of the sense of hearing in order to perceive it: there is a shift from primarily visual perception to aural perception – this is particularly notable in a place like Times Square, which on the other hand is more likely than many other places to comply with and confirm the supremacy of the visual.' (p. 91)

example, with footnotes: they can add something to your reading, but you can read the whole text without noticing or reading them. The radio space is open, but it is our choice to step into it. Radio intervenes in our everyday situations but we also have to intervene in radio's space.

3 "Still half asleep I look at the window and realize it's still snowing. The house is quiet. I close my eyes and start my first city recognition: the train, someone walking without shoes on a wooden floor; cars slowing down; people talking on the street;

bicycles passing by and someone walking on the snow. (I do I recognize this sound?) I get up and walk around the house. R. left an open map of Berlin on the table, so I try to place myself in it. I remember what he told me last

CREDITS

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.5 Footnotes to Open Cahier on art
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