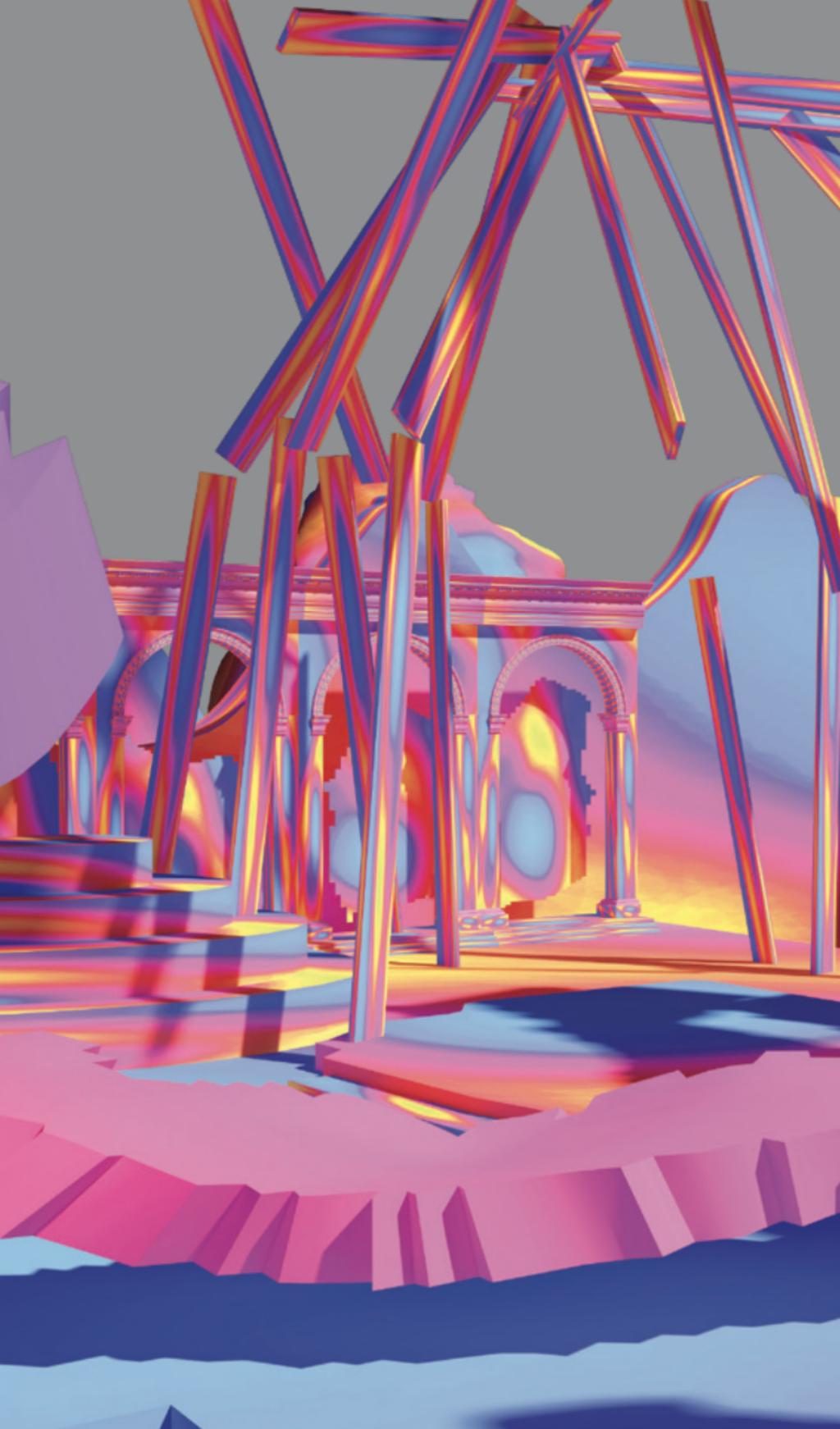


SONIC ACTS Academy
23–25.02.
2018



PROGRAMME



SONIC ACTS Academy 2018

Unpacking the Processes of Artistic Knowledge

Sonic Acts Academy is a new platform for investigation, speculation, and reflection, focusing on educational practices and the critical examination of knowledge production in the field of art. By expanding artistic experience into an academy of engagement and exchange, we wish to offer both a playground and a radical syllabus at odds with institutionalised learning.

The temporary and unstable configurations that make up our world today ask for new and flexible approaches to making, learning, and thinking. While education is a breeding ground for an economy of knowledge-as-commodity, it is essential to re-examine how forms of learning can take place when unrestricted by measurable outcomes or predetermined expectations. Nora Sternfeld, agreeing with Irit Rogoff's text 'Turning', addresses the role of education today: 'education



is not about handing down existing national and bourgeois values, as Tony Bennett would have it, nor about the mere reproduction of knowledge, but about exploring the possibilities of an alternative production of knowledge that resists, supplements, thwarts, undercuts, or challenges traditional forms of knowledge.’¹

As the world becomes more radical and unequal, the need for change in the field of education takes on increasing urgency. For new models and ideas, we are turning to a community of artists, teachers, mentors, thinkers, and tinkerers. By inviting artistic investigations and research – the processes that challenge the notions of the petrified world – Sonic Acts Academy aims to advance experimentation by including various dynamic perspectives at the podium. Together, we need to rethink how education can again become a tool for discovery, growth, development, and emancipation and not just a machine to disseminate dominant models of thinking.

¹ Nora Sternfeld, ‘Unglamorous Tasks: What Can Education Learn from its Political Traditions?’, *e-flux journal*, vol. 14 (March 2010).

ACADEMY OPENING

FRIDAY 23 Feb
20:00–22:30
o Dansmakers

Nora Sternfeld
Jennifer Walshe
Mario de Vega
Marija Bozinovska Jones
J.G. Biberkopf

Jennifer Walshe. Photo by Blackie Bouffant.



SONIC ACTS Academy

The opening evening of Sonic Acts Academy 2018 will be celebrated at Dansmakers in Amsterdam Noord. As a fitting introduction to the weekend ahead, the evening will bear witness to an energetic programme of talks and performances that seek to unpack the processes of artistic research, challenging what we know about the world.

Educator and curator Nora Sternfeld will deliver the keynote lecture on the topic of artistic and curatorial research; sound artists Jennifer Walshe and Mario de Vega will collaborate to perform a live improvisation to Walshe's film *An Gléacht*; and we shall close the evening with the world premiere of Marija Bozinovska Jones' performative piece with an AV and laser set, performed with musician J.G. Biberkopf.

20:00–21:20 Keynote lecture

Nora Sternfeld

NEGOTIATING WITH REALITY: ARTISTIC AND CURATORIAL RESEARCH

Nora Sternfeld's work centres on curating and mediating art, intersecting in numerous ways the Academy's attempt to unpack the strategies of knowledge production. In particular, she invites us to begin thinking critically about curatorial and artistic strategies of knowledge production as a means of exploration, investigation, imagination, and reflection. Rather than representing valuable objects and objective values, these strategies enter a process of negotiating with reality, acting in the space between representation and presence and challenging what can be seen, done, and said.

Nora Sternfeld (AT/FI) is an educator and curator. She is a documenta professor at the Kunsthochschule Kassel and professor of Curating and Mediating Art at Aalto

University in Helsinki. She is co-director of the ecm – Master Programme in Exhibition Theory and Practice at the University of Applied Arts Vienna.

21:20–21:50 Live AV performance

Jennifer Walshe, Mario de Vega

AN GLÉACHT

Outsider artist Caoimhín Breathnach lived as a recluse in Knockvicar, a small Irish village. His artistic practice focused on the creation of 'subliminal' tapes and films. In these works, Ogham magickal scales, crystallography, astronomy, folklore, and natural phenomena are combined with found audio and visual material to produce an idiosyncratic, esoteric system of correspondences. He spent the last years of his life planning an occult and radical film called *An Gléacht*. The film was eventually made but not by him because Breathnach is an entirely fictitious character from Jennifer Walshe's grand project *Aisteach*, a fictional history of avant-garde music in Ireland. Her film *An Gléacht* will be a visual inspiration to live sound improvisations by Jennifer Walshe and Mario de Vega.

Jennifer Walshe (IE) holds a PhD in Composition from Northwestern University. She is a composer and performs as a vocalist, specialising in extended vocal techniques. She performed solo and with Arditti Quartet at the 2017 Sonic Acts festival, and this year she will also present her research-based practice at the Academy Symposium (Sunday, 25 Feb at 12:00).

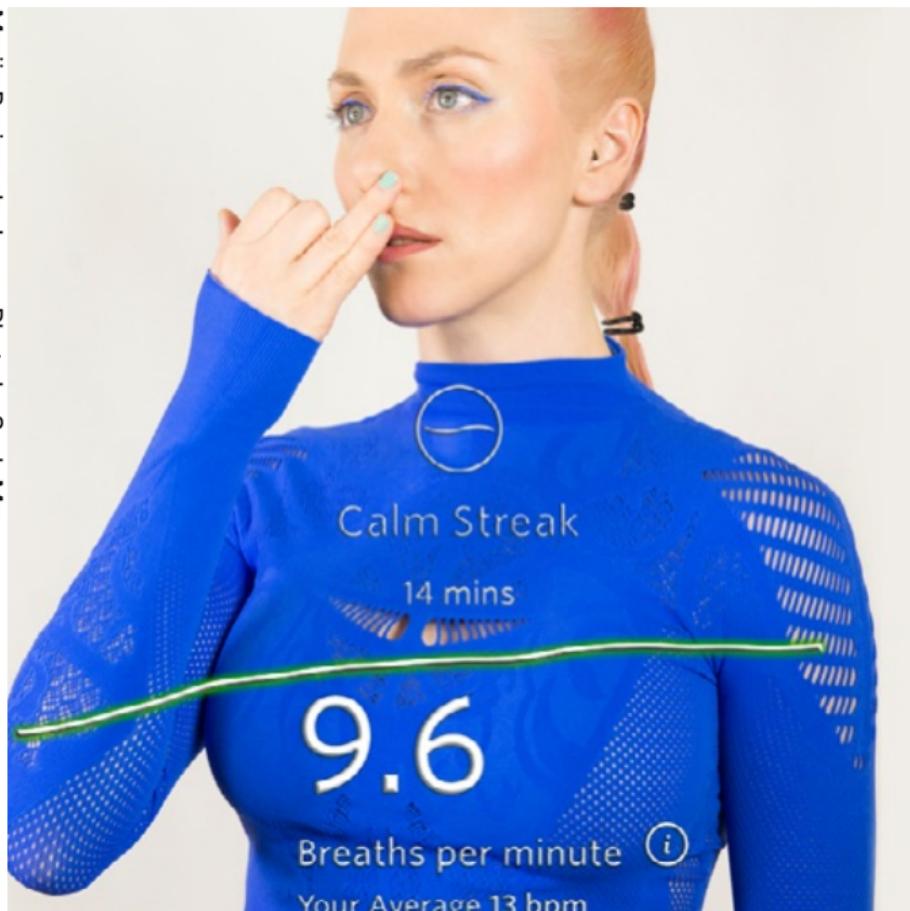
Mario de Vega (MX/DE) is an artist known for his site-specific interventions, sculptures, sound improvisations, and experimental publications. De Vega is interested in both the perceptive capacities and incapacities of humans. He returns to Sonic Acts after his spectacular installation *Dolmen* in 2015, and – in addition to the workshop Speculation as Interface (with Victor Mazón Gardoqui) – he will also perform his sound piece *Vertical* at the Academy Symposium.

21:50–22:30 Live AV laser performance

*World premiere

Marija Bozinovska Jones with J.G. Biberkopf (music)
FASCIA 171208180222

For the premiere of this particular instalment of *Fascia 171208180222*, artist Marija Bozinovska Jones – featured as the virtual voice assistant MBJ Beware – teams up with the musician and artist J.G. Biberkopf to create a live audio-visual performance employing a range of spoken and programming languages. The performance positions the contemporary self as a relational matrix, enmeshed in surveillance economies. Here, data is an elusive currency, and attention-as-profit technologies enable its free brokerage. Algorithmic reason estimates subsequent behaviour and customises future choices. The datafied selfhood occupies a space between the signal and noise of imposed value systems and autonomous decision-making.



Marija Bozynovska Jones (MK/UK) explores social, computational, and living architectures. Through her MBJ Wetware persona, she addresses the formation of identity in an era of techno-capitalist amplification and perpetual online presence, probing the self as a datafied and distributed identity. She is interested in the cryptic ways in which subjectivity is forged, auto-regulation, and coping mechanisms.

J.G. Biberkopf (LT/NL) works within the paradoxical relationship between club music and art music. He works intensively with aural signifiers to explore the semiotics of sound. Biberkopf returns to Sonic Acts after his live set at the first Sonic Acts Academy in 2016 and a performance at Progress Bar in 2017.

PROGRESS BAR NIGHT I

FRIDAY 23 Feb
23:00–06:00
o Paradiso Noord
Tolhuistuin

Wartone
Anni Nöps
Geng
Violence
Dreamcrusher
Swan Meat
Moor Mother
M.E.S.H.
Kilbourne
Born in Flamez



Progress Bar continues the opening night over at Tolhuisstuin. Presenting a line-up sure to satisfy all dancers into the late night, Progress Bar also invites the audience to tread heavily into the concept of noise as a means to challenge our preconceptions of the club space. Is there a way for artists to resist or recognise alienation through their practice?



Born in Flamez.
Courtesy of the artist.



23:00–23:30

Wartone DJ set

Wartone (UK/NL) is a Manchester-born DJ and regular feature of Amsterdam's underground club scene. Examining ideas and theories across different media,

Wartone's practice spans various formats, including sound and text, and simultaneously explores the corporeal and cerebral.

23:30–00:00

Anni Nöps DJ set

Anni Nöps (EE/NL) is a genre fluid DJ. Her sonic palette comprises hard-hitting percussion, floating melodies, and tactile noise, forming dense and abrasive

soundscapes. Fascinated by the juxtaposition of technology and nature, Anni Nöps explores the overlapping of two opposites to create a new form of ecology.

00:00–00:30

Geng Live

Geng (US) is the sound artist behind the Purple Tape Pedigree collective based in NYC. One of the most respected artists in the underground club scene, he promotes electronic club music that sounds

like it has been taken from dystopian nightmares. As well producing his own brutal experimental music, Geng also makes work in a range of visual media, textiles, and literature.

00:30–01:15

Violence Live

Violence (US) began in 2010 as an art-house project by multi-instrumentalist Olin Caprison. Violence's lyrical themes derive from their experience of growing up in Baltimore to meditations on life from primary viewpoints.

After contributing to compilations for Total Freedom and Mykki Blanco's Dogfood Music Group, their debut album, *A Ruse of Power*, explores themes of race, gender, ethics, and religion and was released by NON Worldwide.

01:15–01:50

Dreamcrusher Live

Dreamcrusher (US) is the stage name of Luwayne Glass, a black, trans, queergender artist, originally from Kansas and now based in New York.

Dreamcrusher was born on the internet and acts on feeling

and instinct. Sonically, they exist at the borderline of industrial alienation and social connection, although Glass has trouble relating to much of noise music's more alienating tendencies.

01:50–02:40

Swan Meat Live

Swan Mear (US) is the performing name of Reba Fay, a poet, producer, audio engineer, and DJ from Washington, D.C. Swan Meat pairs spoken word with jarring industrial electronic

compositions. Her visceral, raw sound is informed by her personal experiences with chronic illness and performed through self-built instruments and plug-ins, adding to her distinct sound.

02:40–03:25

Moor Mother Live

Moor Mother (US) is an experimental music project by Philadelphian musician, poet, and community activist Camae Ayewa. One half of the Black Quantum Fururism collective,

Moor Mother is a self-described Afrofuturist. Her sound and lyricism reformulate Afrocentric concepts of memory, history, and the future.

03:25–04:20

M.E.S.H. DJ set

M.E.S.H. (DE/US) is co-resident of Berlin club night Janus. M.E.S.H. has constantly been active in bringing fragmented rhythms to the dance floor, building oblique, theatrical

sound-stages. His latest release on PAN, *Hesaitix*, gives way to subtler interventions, building new structures in the territories where the unconscious and the alien intersect.



04:20–05:15 Kilbourne DJ set

Kilbourne (US) exists at the unsettling convergence of club music, horror, and hardcore. Her sets create new worlds, drawing connections between hard dance, bubbling,

club music, trance, and the cinematic. Kilbourne continues to push a politically informed understanding of dance music and the worlds in which it exists.

05:15–06:00 Born in Flamez DJ set

Born in Flamez (DE) is an electronic music artist who eschews notions of identity by subverting gender and genre with a panoply of influences, including noise, shoegaze, and club-not-club

electronics. Born in Flamez tends towards the dark side of dance, fusing UK mutations of grime and bala with post-club experiments, noise, dark step, and industrial.

SYMPOSIUM UNPACKING THE PROCESSES OF ARTISTIC KNOWLEDGE DAY 1

SAT 24 Feb
10:00–19:00
o Dansmakers

Susan Schuppli, Lorenzo Pezzani, Charmaine Chua, Research Architecture MA students (Goldsmiths), Solveig Suess, Martijn van Boven, Michelle van Ool, Iris de Vries, Mijke Pasmans, Miron Galić, Mario de Vega, Birgit Bachler, Rick Dolphijn, Signe Lidén, Stanimir Panayotov and RMeS students, Sasha Litvintseva, Daniel Mann

The first day of the Sonic Acts Academy Symposium starts by examining the relationships, connections, and mediations that influence artistic practice. From various perspectives and with presentations by artists, students, and thinkers, we begin to unpack the processes of artistic knowledge. We also welcome several experimental educational modules or ‘pedagogical experiments’ – including Logistical Nightmares (Goldsmiths), Continuum (ArtEZ), and the experimental research lab (Netherlands Research School in Media Studies, Utrecht University) – to present their projects and talk about different approaches to higher education. Together, we shall re-examine the function of art and the artist and propose ways for art education to become a tool for discovery and emancipation or an active agent in the processes of the ‘decolonisation of thought’.



Charmaine Chua,
'Indurable' Monstrosities.



Solveig Suess, AAA Cargo.
the borders have shifted

Still from the film.

Susan Schuppli

Susan Schuppli returns to Sonic Acts this year as our Symposium respondent. She will introduce us to the Academy's challenge to envision other ways of teaching and learning in the field of art. She will also lead us through the day, prompting discussions from issues related to the contemporary global circulation of goods and people to the failure of the colonial project to instrumentalise nature on the shores of the Dead Sea in Israel and Palestine, as presented in the film *Salarium*, which will conclude this day.

Susan Schuppli (CA/CH/UK) is an artist and researcher. She comes to Sonic Acts after several joint ventures, including a lecture at Dark Ecology in Murmansk in 2015, several contributions to festival publications,

and *Atmospheric Feedback Loops*, a Vertical Cinema film commission for Sonic Acts 2017. She is Senior Lecturer and Deputy Director of the Centre for Research Architecture at Goldsmiths, University of London.

10:30–12:00 PANEL**LOGISTICAL NIGHTMARES**

Logistical Nightmares is a yearlong programme of events, workshops, pedagogical experiments, and field investigations. It is an initiative of the Centre for Research Architecture' at Goldsmiths, University of London, organised by Susan Schuppli and Lorenzo Pezzani. The programme explores the increasing ubiquity and prominence of logistics as a model for organising social life and politics at a global scale. We will hear presentations from tutors, such as Charmaine Chua, and we welcome students who have conducted in-depth research into Australia's immigration policies and practices at sea.

10:30–10:40 Panel introduction

Lorenzo Pezzani

This block will be introduced and moderated by Lorenzo Pezzani (IT/UK), an architect and researcher currently leading the MA studio in Forensic Architecture at Goldsmiths. He researches spatial politics and visual cultures of migration, with a particular focus on the geography of the ocean. He has produced maps, video animations, installations, and human rights reports, which attempt to document and challenge the ongoing death of migrants at sea.

10:40–11:20 Lecture

Charmaine Chua

'INDURABLE' MONSTROSITIES: MEGASHIPS, MEGAPORTS, AND TRANSPACIFIC INFRASTRUCTURES OF VIOLENCE

In this lecture, Charmaine Chua focuses on the politics of global circulation: how things move, who moves them, and why systems that are supposed to provision life actually distribute inequality and death. She positions these questions within the growth of megaships and the broader context of the rise of logistics. Arguing that the material systems of global supply should be understood not as durable infrastructure – public works that stimulate local economic development – but as 'indurable' monstrosities that imprint the colonial violence of global circulation onto the lived spaces of vulnerable populations.

Charmaine Chua (US) is Assistant Professor of Politics at Oberlin College. She teaches courses on international security, warfare, imperialism, and global political economy.

Her research has shown that abstract theories of globalisation must reckon with the complex, material processes that structure our political and economic lives.

11:20–12:00 Panel and presentations

Research Architecture MA students (Goldsmiths)

UNLESS THE WATER IS SAFER THAN THE LAND

Over the course of four weeks, Research Architecture MA students conducted in-depth research into Australia's immigration policies and practices at sea, producing spatial and visual analysis that reveals a striking pattern of human rights violations taking place against asylum seekers. In an attempt to overcome the Australian government's policy of 'on-sea' secrecy, they developed creative forensic methodologies. In this panel, they share the materials produced during this research.

12:00–13:00 Artist presentation

Solveig Suess

AAA CARGO: NOTES FROM THE UNDERCURRENT

The planetary-scale ambitions of the New Silk Road are drawing new geometries across vast regions between China and Europe. Mapping these constellations through footage, interviews, field recordings, and found WeChat videos, this lecture features excerpts from the film *AAA Cargo* (2017) by Solveig Suess. While the New Silk Road imaginary evokes a liquid and mobile world of commodity exchange, following fissures along these distribution networks, *AAA Cargo* encounters political infrastructures generating closures as much as openings, stasis as much as flow.

Solveig Suess (CH/UK) is a designer, researcher, and filmmaker. She studied Visual Communications at Glasgow School of Art and completed her postgraduate degree at the Centre for Research

Architecture, Goldsmiths. With Sophie Dyer, she co-runs 流泥 (Concrete Flux), an experimental documentary platform publishing content in Chinese and English, in print and online.

13:50–15:30 PANEL

CONTINUUM: A STORY IN 48 SCREENSHOTS

By initiating a series of graduate courses, the Continuum programme at ArtEZ Academy of Art and Design in Arnhem investigates the implications of an ever-changing world of technology for the new generation of design. In 2017, the programme included a trip to Shenzhen, China, organised in collaboration with Sonic Acts. This panel features several takes on the practical field work and students' research in Shenzhen, from programming, electronics, craft, and materials, to industry food, bio-design, and science.

13:50–14:20 Panel introduction

Martijn van Boven

Martijn van Boven will introduce the Continuum programme, an alliance of the departments of Product Design, Graphic Design, and Interaction Design at ArtEZ, which maps and explores tomorrow's fields of work. Van Boven will describe how Continuum's theme highlights the broad diversification between students across these departments. He explains why this is crucial to acknowledge in a constantly changing world that gives impetus to new demands, needs, and transformations that designers cannot ignore.

Martijn van Boven (NL) is a visual artist working with experimental films and computer-generated art. Van Boven became head of Interaction Design at the ArtEZ Institute

in 2012 and teaches Media Archaeology. He co-founded the TAG Media Center in The Hague in 2003 and was part of the Sonic Acts curatorial team from 2012 to 2015.

14:20–14:30 Artist presentation

Michelle van Ool

HOW I MADE A FILM IN SHENZHEN

Michelle van Ool made a book detailing her personal account of making a film in Shenzhen. The book reveals her main challenges as a 21-year-old Western girl in China. In her presentation, she discusses problems of approaching people, not speaking



the language, mediations of language via a translating app, social situations, misunderstandings, not having a word for 'no', censorship, borders, and ideals of beauty.

Michelle van Ool (NL) graduated in Interaction Design at ArtEZ Institute of the Arts in Arnhem. Her projects question the reliability of perception. By making use of

various media, such as film, photography, and self-made machines, she researches the consequences of information mediation.

14:30–14:40 Artist presentation

Iris de Vries

I WONDER WHO'S WATCHING ME NOW

Is there a way to protect oneself from being controlled? In our contemporary lifestyle, what would an amulet that protects us from 'negative powers' of data manipulation look like? While in Shenzhen, Iris de Vries translated her vivid dreams and experiences into fictional scenarios in which someone is controlled or manipulated. Her short stories describe the power authority can have when it possesses someone's private information.

Iris de Vries (NL) is both a critical and concept designer. While studying Product Design at ArtEZ, she specialised in digital modelling. She uses computer-controlled production techniques, such as 3D printing, laser

cutting, and PCB making. Her work critically questions the innovations of technologies that are used daily and raises awareness about the consequences of these technologies.

14:40–14:50 Artist presentation

Mijke Pasmans

OVERLOAD

During her research period in Shenzhen, Mijke Pasmans created a digital *Wunderkammer* filled with associative connections and connotations linked to her observations. In sharing her collection, she considers how copying can result in innovation, how efficiency leads to inefficiency or over-efficiency, how data is stored, how a generic city functions, how culture influences the use of technology, how we control technology, and how technology controls us.

Mijke Pasmans (NL) graduated in Product Design at ArtEZ in 2016. Her graduation research examined the phenomenon of electromagnetic fields, which led to an

interest in materialisation, functionality, visual aesthetics, and a fascination with the contrary: the invisible, intangible, and inefficient.



14:50–15:00 Artist presentation

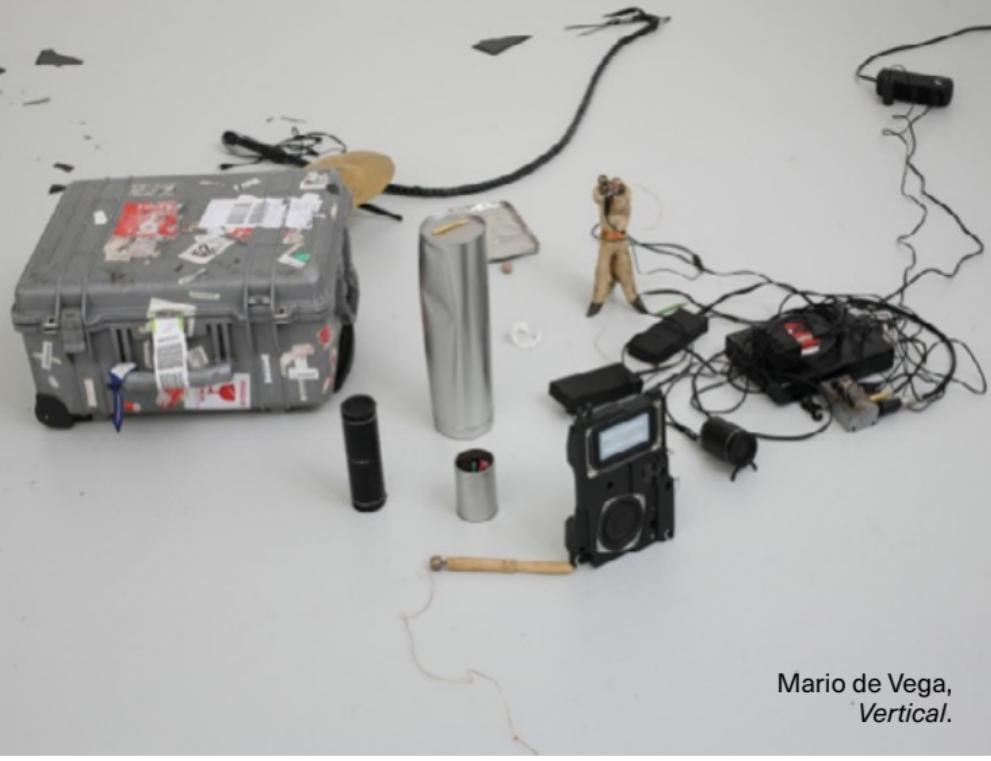
Miron Galić

HOME (WORKING TITLE)

Shenzhen was a particularly interesting place for Miron Galić to execute experiments using his iPhone 5. It is a city exploding with smartphone technology and houses factories that possibly assembled his phone. He produced works there in which three personal interpretations of the iPhone interface served as triggers to fathom the 'grand scheme of things'.

Miron Galić (BA/NL) is a designer and student. He was born in Sarajevo and lives in Arnhem. His recent work relies on his phone and

has allowed him to work nomadically, moving swiftly from one context to another to produce small, conceptual experiments.



Mario de Vega,
Vertical.

15:00–15:30 Performance

Mario de Vega VERTICAL

Mario de Vega presents a live performance of *Vertical*, which explores the value of fragility and indetermination. It manifests the failure of unstable arrangements. Raw electronic signals produced and altered by electric obstructions are mixed with scattered acoustic activity resulting from chemical reactions, voltage fluctuations, and abrupt signal-routing variations. All the while, objects are piled on top of one another and prone to collapse.

Mario de Vega (MX/DE) is an artist known for site-specific interventions, sculptures, sound improvisations, and experimental publications. *Vertical* is his take on Shenzhen, a ‘city in which strategies

for vertical control and the promotion of “mono industries” have thrived, shaping the new colonisation of virtual and physical territories’, as De Vega describes his Shenzhen experience in the *Academy* publication.



Birgit Bachler, *Live Streams – Materialising a More-Than-Human Internet of Things*.

15:30–16:00 Artist presentation

Birgit Bachler

LIVE STREAMS – MATERIALISING A MORE-THAN-HUMAN INTERNET OF THINGS

How can we learn from the more-than-human world when building networked media? Departing from the concept of an Internet of Things as a means to give voice to non-human ‘things’, Brigit Bachler’s research seeks to develop experimental prototypes for grassroots, community-run digital networks and DIY electronic devices as artistic interventions. This is done to imagine novel ways of connecting and reconnecting with disconnected waters and their more-than-human ecosystems.

Birgit Bachler (AT/NZ) is a media artist, designer, and researcher based in Wellington/The Whanganui-a-Tara. She is lecturer in Creative Technologies at the

School of Music and Creative Media Production at Massey University Wellington and a PhD student in the More-Than-Human-Lab at the University of Wellington.

16:00–17:30 PANEL

WHAT, OF ART, BELONGS TO THE PRESENT?

At the interstices of contemporary philosophy and contemporary art, the close-reading seminar/experimental research lab organised by Rick Dolphijn, Utrecht University, and the Netherlands Research School for Media Studies, considers conceptualisations of ‘time’ in relation to what art can do. How can art intervene in the contemporary? What is the power of art in realising a wholly other form of time? How is its resistance perpetual? Addressing the ecological crises that dominate Earth today, this panel practices research-creation by mapping the resonances between texts, performances, and installations, as well as their time and timelessness.

16:00–16:20 Lecture

Rick Dolphijn

HOW MATTER OBJECTS

In this lecture, Rick Dolphijn discusses our perception of art and objects. He considers how objects often trap art, acting as an obstacle to its true desire. Objects are social entities created by those in power – all too often produced in favour of the status quo – as a means to slow down history and social change. The object’s aim is to secure the organisation of society – to keep the hierarchies intact. Dolphijn explores how art comes to matter – how it occupies, intervenes in, or deterritorialises objects, resisting the realities of the present.

Rick Dolphijn (NL) is a writer and philosopher who teaches at Utrecht University and holds an Honorary Associate Professorship at Hong Kong University. He wrote *Foodscapes: Towards a Deleuzian Ethics of*

Consumption (2004) and *New Materialism: Interviews and Cartographies* (with Iris van der Tuin, 2012). Dolphijn returns to Sonic Acts after his 2017 conference lecture *The Cracks of the Contemporary VI: The Wound*.



16:20–16:50 Artist presentation

Signe Lidén

DOKK AND THE FRACTURE LOG

Signe Lidén presents DOKK, a new initiative that is working towards enabling long-term experience through studies of place, instrument building, and the production of artworks. DOKK has a fluid body shape and from project to project can take form as a performance group, art platform, or a research network. As a part of DOKK's first project, Lidén is developing an instrument called Fracture Log to research the Wadden Sea in Jylland and North Holland. The Fracture Log is an impulse-response-based instrument for field recording that feeds the recording with disturbances.

Signe Lidén (NO/NL) is an artist. Through narratives and matter, she examines human-made landscapes and their resonance in memory as ideological manifestations and political territories. Her previous collaborations

with Sonic Acts were the commissioned work *Krysning/пересечение/conflux* (2014) for the Dark Ecology project and a collaborative site-specific work with Espen Sommer Eide for Sonic Acts 2017, *Vertical Studies*.



Sasha Litvintseva, Daniel Mann,
Salarium, still from the film.

**16:50–17:30 Panel discussion and presentation
Stanimir Panayotov and RMeS students
THROUGH IDEAS, THROUGH ART, WE EXPLORE,
PERSIST, AND RESIST**

In this panel, Stanimir Panayotov and students and scholars from the Netherlands Research School in Media Studies explore how the present is necessary for art. Collectively, they will engage the ideas of thinkers, such as Gilles Deleuze, Michel Serres, Virginia Woolf, and Jorge Luis Borges. To map the strategies and tactics of art-in-time, they rethink how these ideas resonate with the Sonic Acts Academy's works. Key to this mapping is persistence and resistance both in and through matter.

Stanimir Panayotov (BG) is a PhD candidate in Comparative Gender Studies at the Central European University in Budapest. He works at the

intersections of continental and feminist philosophy, non-philosophy, and Neoplatonism.

17:30–19:00 Film and artist presentation

Sasha Litvintseva, Daniel Mann

THIS IS NOT A HOLE: SINKHOLES IN SIGNIFICATION

In this presentation, filmmakers and artists Sasha Litvintseva and Daniel Mann screen and then discuss their new film *Salarium* (41 min, 2017). Departing from the etymological derivation of both ‘salary’ and ‘soldier’ from ‘salt’, *Salarium* captures the entanglement of economic, military, and geological forces, which manifests in the figure of the sinkhole. Today, thousands of sinkholes perforate the shores of the Dead Sea in Israel and Palestine. What Zionists once called a ‘natural treasure’ to attract tourism and investment, is today a dilapidating site erected on unstable grounds. The sinkhole appears as both a visible symptom and active cause of a colonial project’s failure to instrumentalise nature.

Sasha Litvintseva (RU/UK) is an artist, filmmaker, curator, and researcher whose work is situated at the intersection of geological, embodied, and historical temporalities and materialities. At Goldsmiths, she is working on a PhD proposing the concept of geological filmmaking, is a founding member of the Screen and Audiovisual Research Unit, and Associate Lecturer in Media Arts.

Daniel Mann (US/UK) is a London-based filmmaker and writer. He is completing his PhD thesis at Goldsmiths on image warfare and the integration of habitual media into armed conflict. Mann’s films have been shown internationally. His latest feature film, *Motza el hayam* (Low Tide), was premiered at the 2017 Berlinale Forum.

PROGRESS BAR NIGHT 2

SATURDAY 24 Feb
23:00–06:00
o Paradiso Noord
– Tolhuistuin

Juha
PARADISE
Lyzza
Linn da Quebrada
Dinamarca
Ase Manual
DJ Lycox
DJ Haram
Drippin



For its second instalment, Progress Bar returns to Tolhuistuin with an attempt to sonically curate a night that promotes 'being happy' as a political and radical act. This programme shares the energy of artists and activists who support PB's aim to represent radical equality, communalism, and hopefulness.



Ase Manual.
Courtesy of the artist.



Dinamarca.
Photo by Ala Hojat.

23:00–23:30

Juha DJ set

Juha (NL) is the founder and resident DJ of Progress Bar. His style of mixing music is informed by collaborations with artists at the intersection of

visual arts, moving image, and video games, such as Metahaven, Michael Osswell, and Sam Rolfe, resulting in vivid, visceral, ultra HD dance music.

23:30–00:00

PARADISE DJ set

PARADISE (UK) is a London-based producer. An integral member of the monthly +44 programme on Radar Radio, PARADISE orchestrates

symphonies of distance and loss, with interludes reciting top-deck-of-the-bus day-dreams drowning in bitterly anxious instrumentals.

00:00–00:40

Lyzza DJ set

Lyzza (BR/NL) is a Progress Bar favourite. Born and raised in Brazil, she combines her roots with a taste of bass-heavy club music,

mixing Brazilian baile funk with underground hip-hop and grime. Her debut EP came out in 2017 on LA-based label SYMBOLS.

00:40–01:25

Linn da Quebrada Live

Linn da Quebrada (BR) is a multimedia artist who uses music as a medium to fight for the breakdown of sexual, gender, and body paradigms. Her first single, *Enviadescer*, made noise due

to its direct lyrics and a music video that openly displays transvestites and feminised bodies. Other songs such as *Talento* and *Bixa Preta* promote sexual tolerance.

01:25–02:20

Dinamarca DJ set

Dinamarca (CL/SE) is a principal member of the cutting edge label STAYCORE and a key protagonist in a globally interconnected, internet-oriented cultural environment. His Latin and Caribbean

infused club music has helped usher in a fresh new era of underground club culture. Dinamarca's sound mixes futurism with trance, reggaeton, kudro, and gabber.

02:20–03:15

Ase Manual DJ set

Ase Manual (US) is best known for his soul-driven, fresh take on east-coast club music and draws on a wealth of dance music styles

from Jersey club to house. In 2016, he released *Gems*, his debut album on Like That Records, which he co-owns with NYC DJ Marvelito.

03:15–04:10

DJ Lycox DJ set

DJ Lycox (PT/FR) is a DJ, producer, and key member of Tia Maria Produções, a crew of Lisbon teenagers creating a street-level community. Lycox promotes his own brand of batida music, utilising tarraxo rhythms, fusing

Afro-house with trap music and deep house influences. His sharp eclecticism translates into lush live shows that boast hard-edged rhythms and sudden twists, leading to many euphoric moments.

04:10–05:05

DJ Haram DJ set

DJ Haram (US), born Zubeyda Muzeyyen, is a DJ, producer, event coordinator, and zine publisher. Raised in New Jersey, she now calls Philadelphia home. ‘Haram’,

an Islamic term describing a forbidden practice or idea, nods to a practice of mixing traditional Middle Eastern dance music and DIY noise and experimental sound.

05:05–06:00

Drippin DJ set

Drippin (NO) is a young beat-maker with a flair for unique and compelling takes on club music of all types – eerie, erogenous, and evocative.

He draws inspiration from hip-hop, kuduro, grime, and dancehall, producing duly icy ‘riddims’, flexing his chops across a spectrum of tempos.

Drippin. Courtesy of the artist.



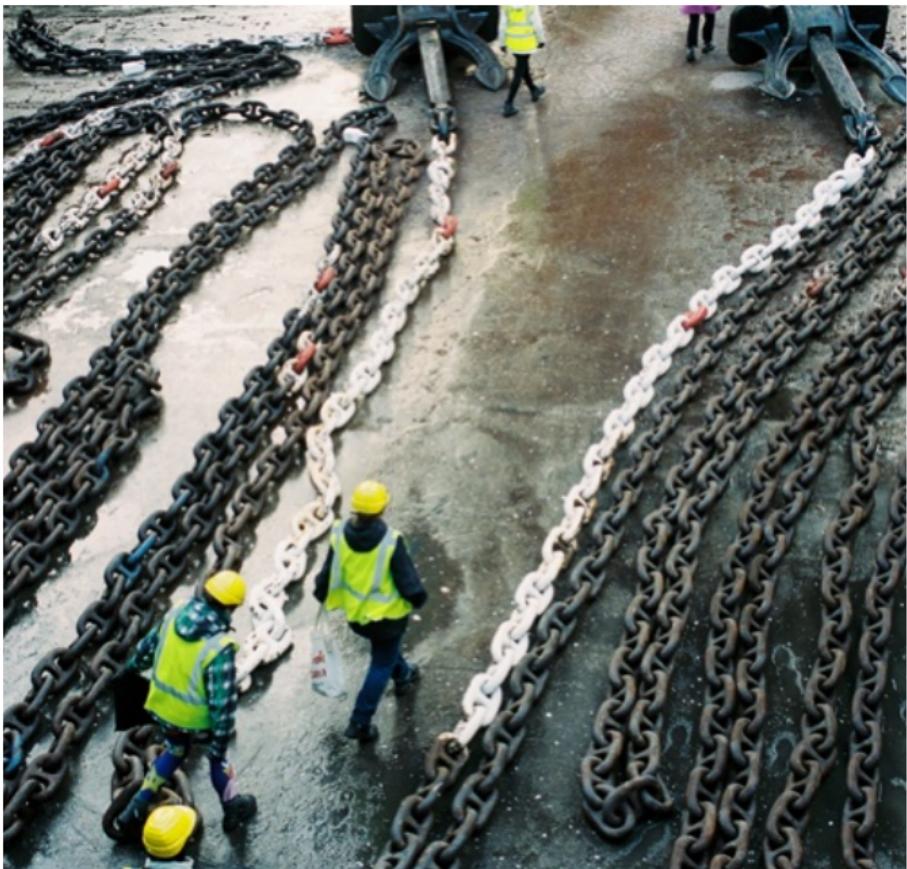
SYMPOSIUM UNPACKING THE PROCESSES OF ARTISTIC KNOWLEDGE DAY 2

SUNDAY 25 Feb
10:30–19:30
o Dansmakers

Renske Maria van Dam,
Cocky Eek, Christina
Kubisch, Jennifer Walshe,
Nicole Hewitt, Vida Guzmić,
Ivan Slipčević, Rana
Hamadeh, patten, Jelena
Viskovic, Kei Kreutler,
Yun Ingrid Lee, Moor Mother,
Sam Rolfes, Roc Jiménez
de Cisneros, Susan Schuppli

On Sunday, the symposium delves beneath the surface of the everyday to expose the possibility and necessity of alternative perspectives. Through shared journeys and personal narratives, both imagined and real, we find ways for knowledge production to be challenged, decomposed, and rethought.

We shall hear about two experimental projects devised by students – *Sensing the Shipyard* (ArtScience Interfaculty, KABK) and *Hidden Layers* (Shadow Channel, Sandberg Institute). We shall also be immersed in several performative lectures throughout the day and witness different artistic interests and outputs but with one thing in common – a research-based practice.



10:30-12:00 PANEL

SENSING THE SHIPYARD

As part of Sonic Acts Academy 2018, the ArtScience Interfaculty (KABK) in The Hague joined forces with Sonic Acts on a collaborative research project, *Sensing the Shipyard: A Sensorial Journey*. Artist and teacher Cocky Eek, together with several tutors, led a group of ten art students to Damen Shiprepair, a unique location in the Port of Amsterdam. The students were invited to investigate the shipyard's intense industrial architecture and tap into its different rhythms. Their experiments resulted in a sensorial journey, which is reconstructed as *Sensing the Place* – a special event open to the visitors during the Academy. This panel will guide us through the process of working with students and creating a collective experiential artwork.

10:30–10:50 Lecture

Renske Maria van Dam

SOMERSAULTING HORIZONS AND MAKING SENSE OF SENSORIAL JOURNEYS

To demonstrate the possibilities of sensuous fieldwork, Renske Maria van Dam will lead us through the water, ropes, metals, and mosses of the Damen Shiprepair landscape. Researching how we can embody our interactions with the environment prompts a reconsideration of how concepts get produced both in and through events. She will take us to the key ingredient of the creative process in constructing a sensorial experience: a ‘sensitivity to’ and ‘collaboration with’ the environment.

Renske Maria van Dam (NL) is an architect and a creative researcher. Her participatory and performative interventions emerge from long-term anthropological

and sensuous field-work. Van Dam graduated in Architecture from the Technical University Delft and started her PhD research at KU Leuven in 2017.

10:50–11:10 Panel discussion

Cocky Eek and Renske Maria van Dam

To reflect on their collaborative project with students, this panel brings together project tutors – architect and creative researcher Renske Maria van Dam and Sonic Acts team member Nicky Assmann – with artist Cocky Eek. Collectively, they will address the form of a ‘sensorial journey’ and draw on the specifics of the project, such as creating a map of a shipyard saturated with different sounds, movements, surfaces, smells, and scales.

Cocky Eek (NL) has been a core tutor at ArtScience since 2009. Her artistic practice studies synaesthetic spatial compositions in relation to the human body.

She is interested in light-weight spatial compositions, floating or flying experiments, and large, voluminous forms that explore human perception.

11:10–12:00 Artist presentation

Christina Kubisch

MAGNETIC ATTACKS: FORTY YEARS OF ELECTRO-MAGNETIC INVESTIGATIONS

Sound artist Christina Kubisch joins this panel to talk about her artistic practice, which deals with an acoustic world that we usually cannot hear. Her sound installations, performances, and compositions reveal the sonic qualities of concealed frequencies and their social and political effects. Kubisch will situate the discussion around her ongoing project *Electrical Walks* – a series of public sound walks with headphones that receive electromagnetic signals from the environment and convert them into sound. To date, she has developed 66 walks worldwide.

Christina Kubisch (DE) is a pioneer of sound installation and one of today's most prominent sound artists.

From 1994 to 2013, Kubisch

was professor of Sound Art at the Academy of Fine Arts in Saarbrücken, Germany. She has been a member of the Art Academy in Berlin since 1997.

12:00–13:00 Artist presentation

Jennifer Walshe

IMAGINARY HISTORIES

Have you heard about the Guinness Dadaists who worked for the famous Dublin brewery by day and wrote sound poetry at night? Or Sister Anselme, the nun who lived in a convent in Galway and wrote drone compositions for the organ? Perhaps you have seen Caoimhín Breathnach's films? All of these figures are featured in Jennifer Walshe's fictional archive *Aisteach*, or a history of avant-garde music in Ireland. At a time when fake news attempts to influence our perception of the world, Walshe makes a case for historical re-imaginings, parallel histories, and alternative narratives, as ways to work toward a more inclusive future.

Jennifer Walshe (IE) received her PhD in Composition from Northwestern University.

She frequently performs, composes operas, and works on experimental projects.

13:50–14:50 Film and live performance

*World premiere

Nicole Hewitt with Vida Guzmić and Ivan Slipčević

THIS WOMAN IS CALLED JASNA

This hour features two instalments – a film and a live performance – from Nicole Hewitt's project *This Woman is Called Jasna* (2015–17). The project consists of nine episodes and covers 20 years in the life of a woman called Jasna, who is from Vukovar, a town that was under siege during the war in Yugoslavia, and who now works as an administrator and witness support worker at the International Criminal Tribunal for the former Yugoslavia. This fictional project is written in multiple voices and characters.

In the film *Ruins* (*Episode 3*) (18 min), Jasna reflects on the images of ruins in her town and their status in academic discourse and the court transcripts of an expert forensic witness suffering from amnesia. Following the film is a live performance of *Removals* (*Episode 9*) (40 min). After the closure of the tribunal in December 2017, this final episode revisits earlier stories through layering official documents with a poetic voice, vocal loops, field recordings, and spoken word. This piece is a world premiere, performed live by N. Hewitt, V. Guzmić, and I. Slipčević.

Nicole Hewitt (UK/HR) is a visual artist working in film, video, installation, and performance. She completed her PhD at the Slade School of Fine Art. Her work concerns memory, history, and narrative, as mediated through technologies of representation and preservation. She teaches at the Academy of Fine Arts in Zagreb.

Vida Guzmić (HR) studied New Media at the Academy of Fine Arts, where she is a visiting tutor, and graduated from the Centre for Women's Studies and the Curatorial Platform programme, all in Zagreb.

Ivan Slipčević (HR) works with film, video, sound, and electronic music. He has been a member of the net. culture club MaMa in Zagreb since 2000. He teaches at the Academy of Fine Arts in Zagreb.



Jennifer Walshe, *Aisteach*.
Courtesy of the artist.



Rana Hamadeh.
Photo by Pieter Kers.

14:50–16:30 PANEL

Shadow Channel

HIDDEN LAYERS

Shadow Channel is a two-year temporary Master Programme in Film, Design, and Propaganda at the Sandberg Institute in Amsterdam. Its collaboration with Sonic Acts this year resulted in various programmes dispersed throughout the Academy. *Hidden Layers* is a panel that investigates under-represented subjectivities in politics, space, technology, and the writing of history. It features artists such as Rana Hamadeh, recipient of this year's Prix de Rome, patten, and Jelena Viskovic and Kei Kreutler, designers of Patternist – an augmented reality demo game. *Hidden Layers* is also an immersive environment, curated by Shadow Channel, on display during the Academy at the Tuinzaal at the Tolhuisstuin.

14:50–15:20 Artist presentation

Rana Hamadeh

UNDER THE SIGN OF THE TEST

The Ten Murders of Josephine is an opera project that explores the constitutive conditions of 'validity' within legal discourse. It draws inspiration from the genre of legal spectacle and the idea of justice as the measure to which one can access theatre. Thinking the notion of the testimonial as the phonic trace of all that is unspoken and unspeakable, Rana Hamadeh's presentation tests out the limits at which theatre bypasses justice, becoming itself an end to which justice turns into a mere means.

Rana Hamadeh (LB/NL) is a visual and performance artist. Drawing on a curatorial approach within her artistic practice, she develops long-standing discursive projects

that think through the infrastructures of justice, militarism, histories of sanitation, and theatre. She is the recipient of the 2017 Prix de Rome for Visual Arts.



15:20–15:50 Artist presentation

patten 3049

London-based duo patten will discuss their project and immersive installation 3049. This work reconfigures fragmentary background elements of film, literature, sound, and set design – collected from the world of modern sci-fi – into a hallucinogenic and immersive audio-visual environment. It seeks to explore the envisioning of a positive, non-dystopic collective future by asking: how do we make it to 3049? Academy visitors can experience the video installation 3049 at the Tolhuistuin.

patten (UK) is a London-based group consisting of British-French duo D&A. Renowned for their hi-tech, immersive AV shows, their extensive catalogue spans the outer edges

of techno, hip hop, ambient, club music, grime, pop, and industrial. Their cross-format practice through countless outliers condenses a boundary-irreverent approach.

15:50–16:30 Artist presentation

Jelena Viskovic, Kei Kreutler

TOTAL LIQUIDITY NOW

This presentation comes from a speculative reality, five years from now, told in the experiential world of Patternist, an augmented reality demo game for urban research, alternative economies, and sci-fi visions. It speculates on the appearance of an alien planet, hovering above our own, whose augmented terrain becomes visible through the lens of a mobile and desktop game. Patternist will be presented by Jelena Viskovic and Kei Kreutler, with Holly Childs and Alessandro Bertelle.

Jelena Viskovic (HR/DE) is an artist and designer. Her work combines speculative design methods with game development strategies. She holds a postgraduate diploma from the Strelka Institute in Moscow and the Royal College of Art in London.

Kei Kreutler (US/GE/DE) is a researcher, designer, and developer interested in how cultural narratives of technologies shape its use. She is a contributor to the unMonastery initiative.

16:30–16:50 Performative lecture

Yun Ingrid Lee

ON ILLEGIBILITY

On Illegibility is a performative lecture on identity, identification politics, and the use of biometric technology. This lecture scrutinises the algorithms that centre around dominant bodies as a standard from which other bodies are mere deviations, and it shows how biometrics ultimately shape definitions of what a human being is and is not. *On Illegibility* unpacks the implications of legibility or lack thereof in the eyes of the state and society and sides with the aesthetics and politics of bodies and faces.

Yun Ingrid Lee (fka Ingrid Eel) is an artist, composer, and performer interested in failure, hybridity, and collective sensing. Yun's work

investigates histories and power relations in acoustic phenomena and different media technologies. Yun curates the BARTALK lecture series in The Hague.

16:50–17:50 PANEL PROGRESS BAR

Progress Bar is an expanding network of artists and activists who aim to represent radical equality, communalism, and hopefulness. Taking shape as a regular club night in Amsterdam, PB engages with critical questions about club culture through a combination of talks and performances. PB is curating the Friday and Saturday night programmes during the Academy, presenting some of today's most relevant, interesting, and important acts. In the essence of its characteristic format, PB uses this panel to contextualise some of its performances. Featuring Moor Mother, a poet, artist and co-founder of Black Quantum Futurism, and Sam Rolfs, the designer behind the visuals for Progress Bar's latest season.

16:50–17:20 Interview

Interview with Moor Mother

There is a tendency to focus on Afrofuturism as solely offering an alternate future or past. What is important, however, is how it critiques the present, especially the genealogy of the now. Moor Mother addresses these issues as one half of the literary and artistic collective Black Quantum Futurism. Through BQF's theoretic framework and her creative process, Moor Mother's work explores the importance of practical work and ways to legitimise cultural knowledge. We shall hear more about her practice in a live interview on the Symposium stage.

Moor Mother (US) is an experimental music project by Philadelphian musician, poet, and community activist Camae Ayewa. Moor Mother uses sound and lyricism to reformulate Afrocentric concepts of

memory, history, and the future. Her debut album, *Fetish Bones*, was a non-linear telling of black American history through spoken word, thickets of samples, and looped electronics.



Moor Mother.
Courtesy of the artist.



Roc Jiménez de Cisneros.
Photo by Eric Frye.



17:20–17:50 Artist presentation

Sam Rolfes

ABSURD ARMS

Somewhere between presentation and performance, Rolfes, wearing a motion-capture suit, sketches the outlines and contorted intersections of VR directorial story-play and combines them with expressionist 3D puppetry. In the process, he attempts to dodge the pitfalls, perils, and obstacles of eye-candy esotericism for modern experimentalists. This presentation contests, in 3D, the increasingly rapid iteration of technology, which prevents us from fully comprehending the context or utility of our tools. It is both a report on Rolfes' semi-improvisational use of deformed absurdity across media as an aesthetic stun device and an audit of the formalism fetish of new media. Blockchain technology may or may not be mentioned for additional academic clout.

Sam Rolfes (US) is a mixed-format digital artist and director. His work examines the malleability and mutability of flesh and explores surreal performance through the lens of contemporary

portraiture. For Sonic Acts 2017, Sam Rolfes presented an installation called *Bruxist Mirror IV* and later that year became responsible for the visual identity of Progress Bar's latest season.

17:50–19:10 Lecture

Roc Jiménez de Cisneros

FOLDING FOLDS

Folding is one of the simplest methods for transforming something. By folding a sheet of paper, we can divide it into new segments, alter its rigidity, change its volume, or modify the information it contains. Folding implies mutation, but not just at a physical level. Every time we imagine the impossible, we bend, curve, and bow that which we know to be possible. Every time we modify our notion of reality, we perform a folding operation on it. This talk addresses the idea of folding at different levels, constantly jumping back and forth between physical folding operations and purely metaphorical ones, thus delineating a complex imaginary web of interconnections between the act of folding and the deformation of the real.

Roc Jiménez de Cisneros
(ES) is an artist exploring the aesthetics of algorithmic composition and the deconstruction of rave culture. As part of the computer music group EVOL, he has released material

through record labels such as Editions Mego, Entr'acte, Presto!?, and ALKU. Together with his collaborators, he creates music inspired by fractal geometry, quantum theory, and rave culture.

19:10–19:30

Susan Schuppli

FINAL THOUGHTS

We are closing this year's Academy with a few words from the Symposium respondent, Susan Schuppli. The conclusions will be deduced on the spot and sparked by the topics and issues discussed in lectures, artist presentations, and various educational modules.

Susan Schuppli (CA/CH/UK) is an artist, lecturer, and researcher currently exploring the ways in which toxic ecologies from nuclear

accidents, oil spills, or Arctic dark snow are producing an 'extreme image' archive of material wrongs.

SPECIAL EVENTS

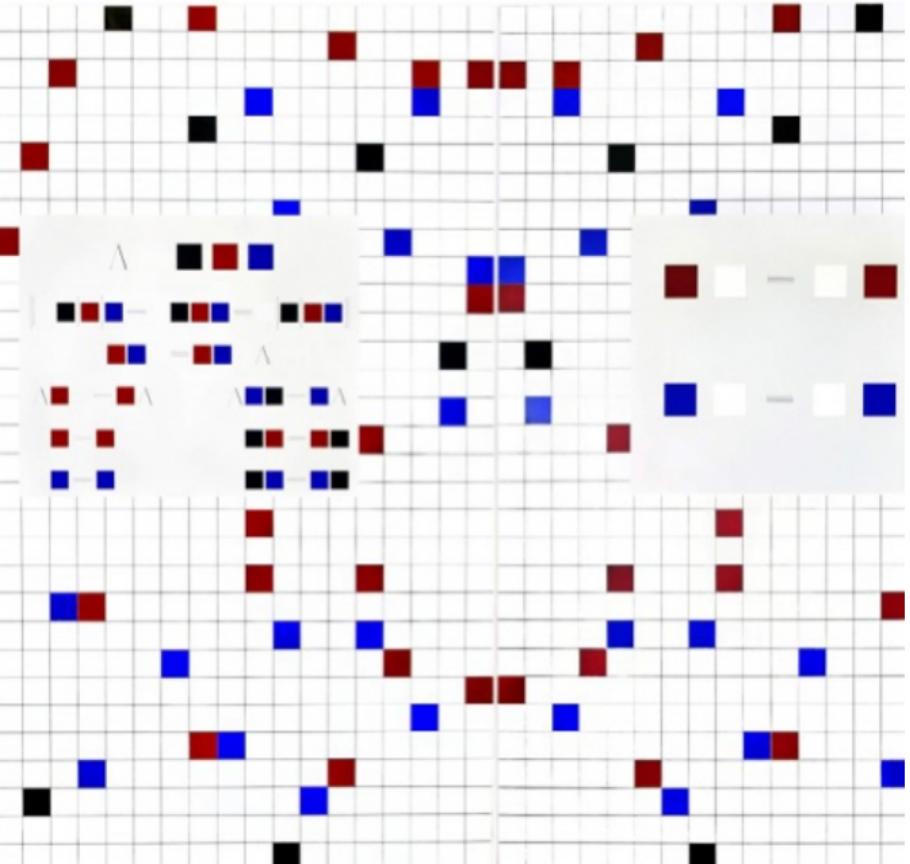
Since 2017, Sonic Acts has collaborated with Stedelijk Museum Amsterdam on a long-term research trajectory dedicated to the lesser-known pioneers of sound art (e.g. Maryanne Amacher, Martin Bartlett). In 2018, we celebrate the work of a Swedish composer, philosopher, mathematician, and visual artist, with a far-reaching retrospective exhibition, *Catherine Christer Hennix: Traversée du Fantasme* (10.02–27.05). Although Hennix is known as a sound artist, she has produced a body of visual art that intersects the boundaries of painting, sculpture, and anti-art – what Hennix calls Epistemic Art. The exhibition is accompanied by a new live performance and a seminar with writer and professor Marcus Boon.

The performance and the exhibition are organised by Stedelijk Museum Amsterdam in collaboration with Sonic

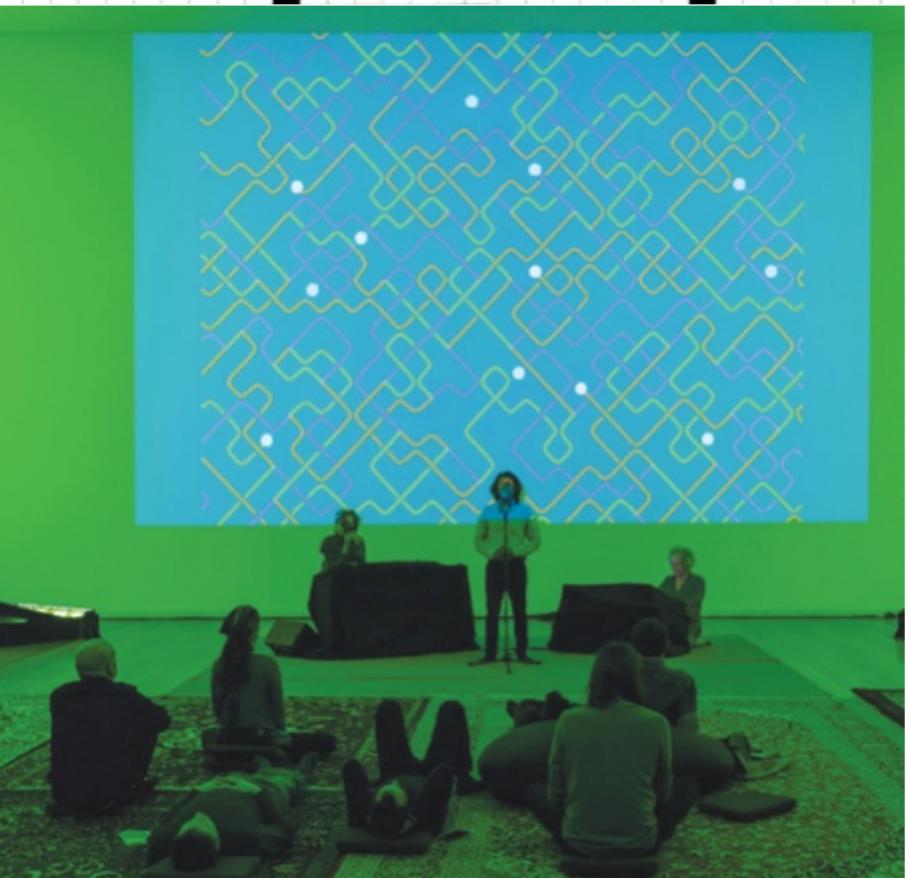
Acts as part of their collaborative mission to diversify the canon of sound art. Along with Hennix's retrospective, Academy visitors can experience an experimental environment envisioned especially for this occasion by ArtScience students. *Sensing the Place* is the outcome of a research project – a collaboration between ArtScience Interfaculty and Sonic Acts – in which students examined different ways of mapping or understanding a space based on their senses. There are two immersive installations in the Tolhuistuin which also call for your attention: *3049* by patten and *Hidden Layers* by Shadow Channel. Progress Bar evenings on Friday and Saturday are a good opportunity to venture into their strange sci-fi worlds saturated with radical proposals for a new future.



Catherine Christer Hennix, *Algebra w/ Domains*, acrylic paint on canvas, diptych, 200 x 500 cm, 1973-1991. Courtesy of the artist.



The Electric Harpsichord for Keyboard and Live-Electronics (1976-2017),
MeirzMusik Festival in Berlin (2017). Photo courtesy of the artist.



FRIDAY 16 Feb, 19:00–20:00 Live performance

SATURDAY 17 Feb, 14:00–15:00

*World premiere

○ Stedelijk Museum Amsterdam, Teijin Auditorium

Catherine Christer Hennix, Benjamin Duboc,

Rozemarie Heggen, Hilary Jeffery, Marcus Pal

BLUE(S) IN GREEN TO THE 31 LIMIT

As a part of her first solo museum exhibition in over forty years, Catherine Christer Hennix will present her new composition *Blue(s) in Green to the 31 Limit*. This work premieres with two performances performed by Hennix, Benjamin Duboc, Rozemarie Heggen, Hilary Jeffery, and Marcus Pal. The work elaborates on concepts of spatiality – specifically attempting to halt our experience of spatial phenomena – and continues their ongoing experiments in micro-tonality, just intonation, and the space of sound.

SUNDAY 18 Feb, 15:00–16:45 Seminar

○ Stedelijk Museum Amsterdam, Teijin Auditorium

Catherine Christer Hennix in conversation with Marcus Boon on how her many practices – mathematician, logician, composer, musician, visual artist, and Lacanian – coalesce into her diverse oeuvre presented at the exhibition in Stedelijk.

FRIDAY 23 Feb and SATURDAY 24 Feb, 12:30–20:00

SUNDAY 25 Feb, 13:00–19:00

Experiential environment

○ Motorkade 9

ArtScience Interfaculty Student Research Group

SENSING THE PLACE

Sensing the Shipyard was a student research project at Damen Shiprepair. Artist Cocky Eek, with several tutors, led this collaboration between ArtScience Interfaculty (KABK) and Sonic Acts Academy. The students were invited to think about different possibilities for sensing a place and to create maps based on their cognition of smell, touch, vibrations, light, sound, etc. As an outcome of their research, they devised an experimental and experiential environment.



FRIDAY 23 Feb, 23:00–02:00 Video installation

SATURDAY 24 Feb, 18:00–02:00

o Paradiso Noord – Tolhuisstuin, Waterstudio

patten

3049

London-based duo patten is renowned for its hi-tech, immersive work. Their latest project, *3049*, is an immersive installation currently taking place both at London's Tenderpixel gallery and offsite via a labyrinthine publication, online interventions, club nights, live radio broadcasts, and talks. Through this network of activities, patten seeks to explore the envisioning of a positive and non-dystopic collective future by asking: how do we make it to 3049?

FRIDAY 23 Feb, 23:00–06:00 Immersive environment

SATURDAY 24 Feb, 18:00–06:00

o Paradiso Noord – Tolhuisstuin, Tuinzaal

Shadow Channel

HIDDEN LAYERS

Under the alias *Hidden Layers*, Shadow Channel – a temporary masters programme at the Sandberg Institute – will reveal an immersive media structure that is open for the duration of the Progress Bar evenings and beyond. A space for streaming, performing, and knowledge sharing, it invites visitors to step out of their high-speed surroundings into a contemplative spatial experience. SC addresses topics including semantic camouflage, immersive fictional realities, migration, intimacy, and the occult. The collective aims to facilitate an exchange of stories and knowledge in order to sharpen our collective gaze and reveal entities hidden in plain sight.





TUESDAY 20 Feb, 21:15–23:15 Film

*Dutch premiere

o EYE Filmmuseum

**A collective film assembled by Filipa César
SPELL REEL**

2017, 96 min, Germany, Portugal, France, Guinea-Bissau

A collective and collaborative film made by Filipa César and several Guinean filmmakers, *Spell Reel* navigates the possibilities for archive material to act as a source of antidotes to a present-day world in crisis. In 2011, an archive of film and audio material re-emerged in Bissau. Verging on complete ruination, the footage testifies to the birth of Guinean cinema as part of Amílcar Cabral's – the liberation leader assassinated in 1973 – decolonising vision. Digitised in Berlin, the footage was screened with live commentary by actual protagonists, inviting debates, storytelling, and predictions.

Filipa César (PT/DE) is an artist and filmmaker interested in the porous boundaries between the moving image and its reception, the fictional dimensions of the documentary, and the economies, politics, and poetics inherent to cinema praxis.

Her multiform meditations often focus on Portuguese colonialism and the liberation of Guinea-Bissau in the 1960s and 1970s. This research developed into the collective project *Luta ca caba inda* (The Struggle Is Not yet Over).



THURSDAY 22 Feb, 16:30–18:10 Film and artist presentation

o EYE Filmmuseum

Ane Hjort Guttu

TIME PASSES

2015, 47 min, Norway

Time Passes is a docudrama investigating the role and responsibility of the artist today. It seeks to address the possibilities and limitations of political art beyond the confines of the art academy. It narrates the story of 23-year-old Damla, an art student who starts begging daily on the streets next to Bianca, a Roma woman with whom she gradually develops a friendship. Damla's begging informs her performative project at the academy. As Damla struggles to justify continuing her project in the face of the social inequality beyond the art academy, her endeavours gradually develop into an ethical and political crisis.

Ane Hjort Guttu (NO) is an artist and curator. Through films, sculpture, and photography, she explores issues of power and freedom in the Scandinavian post-welfare state. She also investigates the role and responsibility

of the artist, as well as the possibilities and limitations of political art. In 2013, she obtained her PhD in Artistic Research from the Oslo National Academy of the Arts, where she has worked as a Professor since 2016.

23–25 Feb Workshop

o Dansmakers

Jennifer Lucy Allan

CRITICAL WRITING

Following the success of previous Critical Writing workshops, a new edition takes place with Jennifer Lucy Allan. Focusing on specific aspects of writing as a craft – language, style, and focus – this workshop considers the packaging of ideas. It encourages participating writers and critics to deliberate the different critical modes used to write about, describe, and discuss art, theory, sound, and music. The texts produced will be posted on the Sonic Acts blog throughout the Academy.





Ane Hjort Guttu, *Time Passes*.
Still from the film.

21–23 Feb Workshop

o Rijksakademie

Mario de Vega, Victor Mazón Gardoqui

SPECULATION AS INTERFACE

This hands-on workshop explores disruptive technologies and instigates an ongoing discussion about alternative ways of creating communities. Artists Mario de Vega and Victor Mazón Gardoqui, who run the research platform r-aw.cc, lead the workshop. Their practice investigates speculative processes and strategies of pedagogy. Through building custom logarithmic detectors and site-specific actions, participants will learn methods of translating wireless architecture into material sound and use media intervention as a means to explore, control, and interrupt local signals and radio transmissions.



SCHEDULE

FRIDAY 16 Feb

19:00–20:00

■ BLUE(S) IN GREEN TO THE 31 LIMIT

Catherine Christer Hennix, Benjamin Duboc, Rozemarie Heggen, Hilary Jeffery, Marcus Pal

Live performance

o Stedelijk Museum Amsterdam,
Teijin Auditorium

SATURDAY 17 Feb

14:00–15:00

■ BLUE(S) IN GREEN TO THE 31 LIMIT

Catherine Christer Hennix, Benjamin Duboc, Rozemarie Heggen, Hilary Jeffery, Marcus Pal

Live performance

o Stedelijk Museum Amsterdam,
Teijin Auditorium

SUNDAY 18 Feb

15:00–16:45

■ SUNDAY SEMINAR

Catherine Christer Hennix in conversation with Marcus Boon

o Stedelijk Museum Amsterdam,
Teijin Auditorium

— pp. 52–53

TUESDAY 20 Feb

21:15–23:15

■ SPELL REEL

Film and artist talk

Filipa César

o EYE Filmmuseum

THURSDAY 22 Feb

16:30–18:10

■ TIME PASSES

Film and artist talk

Ane Hjort Guttu

o EYE Filmmuseum

— pp. 55–56

FRIDAY 23 Feb

20:00–22:30

■ ACADEMY OPENING

o Dansmakers

— pp. 3–7

20:00–21:20

■ NEGOTIATING WITH REALITY

Nora Sternfeld

Keynote lecture

21:20–21:50

■ AN GLÉACHT

Jennifer Walshe, Mario de Vega

Live performance

21:50–22:30

■ FASCIA 171208180222

Marija Bozinovska Jones with J.G. Biberkopf

Live AV laser performance

23:00–06:00

■ PROGRESS BAR

NIGHT 1

o Paradiso Noord, Tolhuistuin

— pp. 8–13

23:00–23:30

Wartone DJ set

23:30–00:00

Anni Nöps DJ set

00:00–00:30

Geng Live

00:30–01:15

Violence Live

01:15–01:50

Dreamcrusher Live

01:50–02:40

Swan Meat Live

02:40–03:25

Moor Mother Live

03:25–04:20

M.E.S.H. DJ set

04:20–05:15

Kilbourne DJ set

05:15–06:00

Born in Flamez DJ set



12:30–20:00	12:00–13:00
■ SENSING THE PLACE Experiential environment o Motorkade 9	■ AAA CARGO: NOTES FROM THE UNDERCURRENT Solveig Suess Artist presentation
23:00–02:00	13:50–15:30
■ 3049 patten Video installation o Paradiso Noord, Tolhuistuin, Waterstudio	■ CONTINUUM: A STORY IN 48 SCREENSHOTS
23:00–06:00	13:50–14:20
■ HIDDEN LAYERS Shadow Channel Immersive environment o Paradiso Noord, Tolhuistuin, Tuinzaal — pp. 53–54	Martijn van Boven Panel introduction
SATURDAY 24 Feb	14:20–14:30
10:00–19:00	Michelle van Ool HOW I MADE A FILM IN SHENZHEN Artist presentation
■ SYMPOSIUM DAY1 o Dansmakers — pp. 14–29	14:30–14:40
10:00–10:30	Iris de Vries I WONDER WHO'S WATCHING ME NOW Artist presentation
■ Susan Schuppli INTRODUCTION	14:40–14:50
10:30–12:00	Mijke Pasmans OVERLOAD Artist presentation
■ LOGISTICAL NIGHTMARES	14:50–15:00
10:30–10:40	Miron Galic HOME (WORKING TITLE) Artist presentation
Lorenzo Pezzani Panel introduction	15:00–15:30
10:40–11:20	Mario de Vega VERTICAL Performance
Charmaine Chua 'INDURABLE' MONSTROSITIES Lecture	15:30–16:00
11:20–12:00	■ LIVE STREAMS: MATERIALISING A MORE-THAN-HUMAN INTERNET OF THINGS
Research Architecture MA students (Goldsmiths) UNLESS THE WATER IS SAFER THAN THE LAND Panel and presentations	Birgit Bachler Artist presentation



SCHEDULE

16:00–17:30

■ WHAT, OF ART, BELONGS TO THE PRESENT?

16:00–16:20

Rick Dolphijn

HOW MATTER OBJECTS

Lecture

16:20–16:50

Signe Lidén

DOKK AND THE FRACTURE LOG

Artist presentation

16:50–17:30

Stanimir Panayotov and students from RMeS

THROUGH IDEAS, THROUGH ART, WE EXPLORE, PERSIST, AND RESIST

Panel and presentation

17:30–19:00

■ THIS IS NOT A HOLE:

SINKHOLES IN SIGNIFICATION

Sasha Litvintseva, Daniel Mann

Film and artist presentation

23:00–06:00

■ PROGRESS BAR

NIGHT 2

o Paradiso Noord, Tolhuisstuin

— pp. 30–35

23:00–23:30

Juha DJ set

23:30–00:00

PARADISE DJ set

00:00–00:40

Lyzza DJ set

00:40–01:25

Linn da Quebrada Live

01:25–02:20

Dinamarca DJ set

02:20–03:15

Ase Manual DJ set

03:15–04:10

DJ Lycox DJ set

04:10–05:05

DJ Haram DJ set

05:05–06:00

Drippin DJ set

12:30–20:00

■ SENSING THE PLACE

Experiential environment

o Motorkade 9

18:00–02:00

■ 3049

patten

Video installation

o Paradiso Noord,
Tolhuisstuin, Waterstudio

18:00–06:00

■ HIDDEN LAYERS

Shadow Channel

Immersive environment

o Paradiso Noord,
Tolhuisstuin, Tuinzaal
— pp. 53–54

SUNDAY 25 Feb

10:30–19:30

■ SYMPOSIUM

DAY 2

o Dansmakers

— pp. 36–49

10:30–12:00

■ SENSING THE SHIPYARD

10:30–10:50

Renske Maria van Dam

SOMERSAULTING HORIZONS
AND MAKING SENSE OF
SENSORIAL JOURNEYS

Lecture

10:50–11:10

Cocky Eek and Renske Maria
van Dam in conversation

Panel conversation



11:10–12:00 Christina Kubisch MAGNETIC ATTACKS: FORTY YEARS OF ELECTROMAGNETIC INVESTIGATIONS Artist presentation	16:50–17:50 ■ PROGRESS BAR
12:00–13:00 ■ IMAGINARY HISTORIES Jennifer Walshe Artist presentation	16:50–17:20 Interview with Moor Mother Interview
13:50–14:50 ■ THIS WOMAN IS CALLED JASNA Nicole Hewitt with Vida Guzmić and Ivan Slipčević Film and live performance	17:20–17:50 ABSURD ARMS Sam Rolfe Artist presentation
14:50–16:30 ■ Shadow Channel HIDDEN LAYERS	17:50–19:10 ■ FOLDING FOLDS Roc Jiménez de Cisneros Lecture
14:50–15:20 Rana Hamadeh UNDER THE SIGN OF THE TEST Artist presentation	19:10–19:30 ■ SYMPORIUM FINAL THOUGHTS Susan Schuppli
15:20–15:50 patten 3049 Artist presentation	13:00–19:00 ■ SENSING THE PLACE Experiential environment o Motorkade 9 — p. 53
15:50–16:30 Jelena Viskovic, Kei Kreutler TOTAL LIQUIDITY NOW Artist presentation	
16:30–16:50 ■ ON ILLEGIBILITY Yun Ingrid Lee Performative lecture	



FESTIVAL VENUES



1

○ DANSMAKERS
Gedempt Hamerkanaal
2031 205
1021 KP Amsterdam

2

○ PARADISO NOORD,
TOLHUISTUIN
IJpromenade 2
1031 KT Amsterdam

3

○ MOTORKADE 9
Motorkade 9
1021 JR Amsterdam

4

○ EYE FILMMUSEUM
IJpromenade 1
1031 KT Amsterdam

C

○ AMSTERDAM CENTRAAL
Train station and
Metro

Other venues

○ STEDELijk MUSEUM
AMSTERDAM
Museumplein 10
1071 DJ Amsterdam

○ RIJKSAKADEMIE
AMSTERDAM
Sarphatistraat 470
1018 GW Amsterdam

SONIC ACTS ACADEMY

Programme

Nicky Assmann, Mirna Belina, Jo Kalinowska, Gideon Kiers, Lysa da Silva, Lucas van der Velden, Stefan Wharton, Juha van 't Zelfde

Production

Eve Dullaart, Rick Everts, Sebastian Frisch, Mark den Hoed, Allard Jaager, Jonas Kraft, Ton Krooswijk, Suze de Lang, Julia Nüsslein, Frederick Rodrigues, Tess de Ruiter, Macha Rousakov, Martin Valenzuela, Philip Vermeulen, Anne van Waveren, Chee Yee Tang

Communication and development

Arie Altena, Maria van den Berg, Bas van den Broeke, Jason Coburn, Victoria Douka-Doukopoulos, Fridaymilk, Amie Galbraith, Pieter Kers, van Leeuwen & van Leeuwen, Dovilė Stalioraitytė, Annette Wolfsberger

Design

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COLOPHON

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Mirna Belina,
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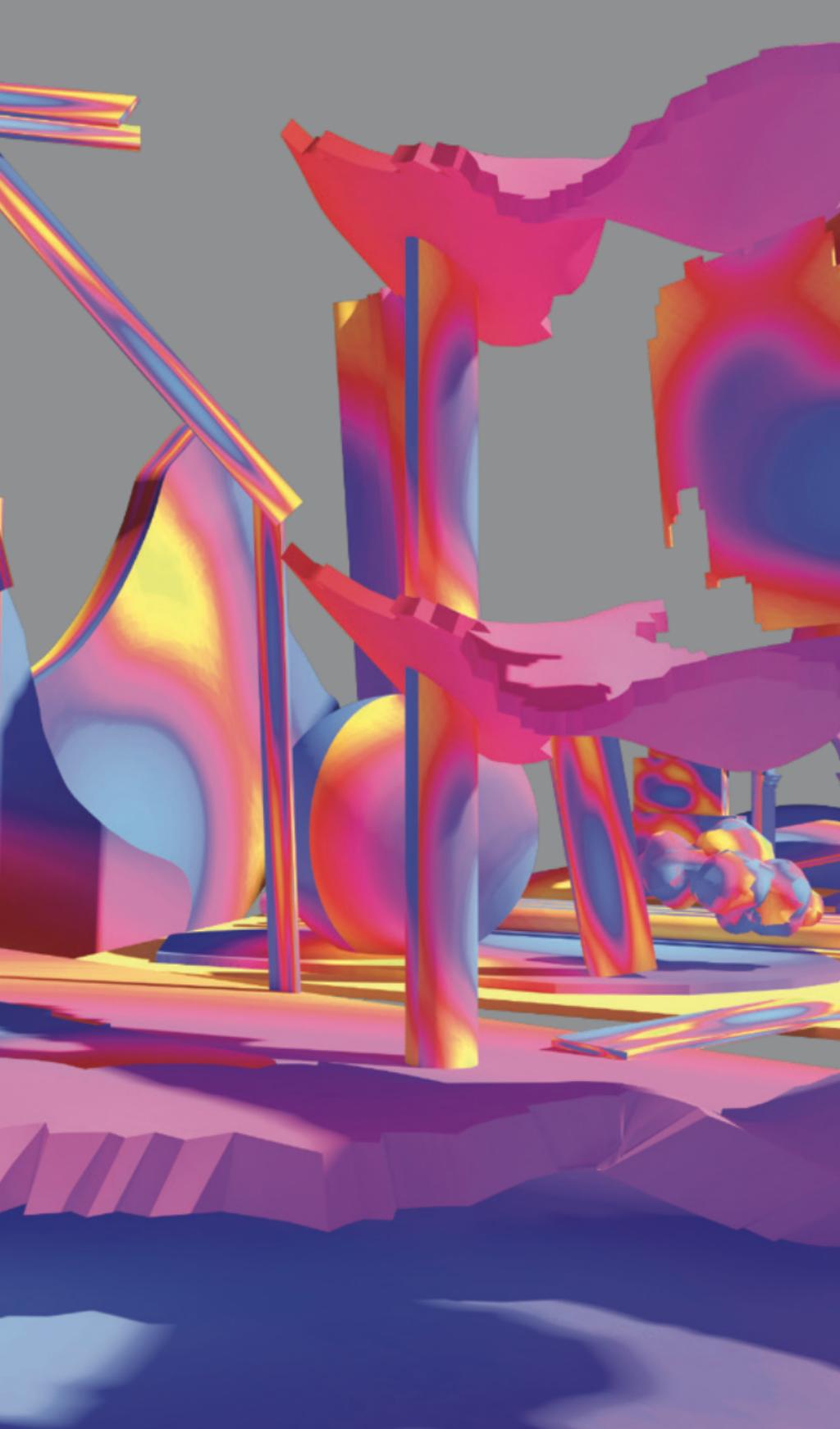


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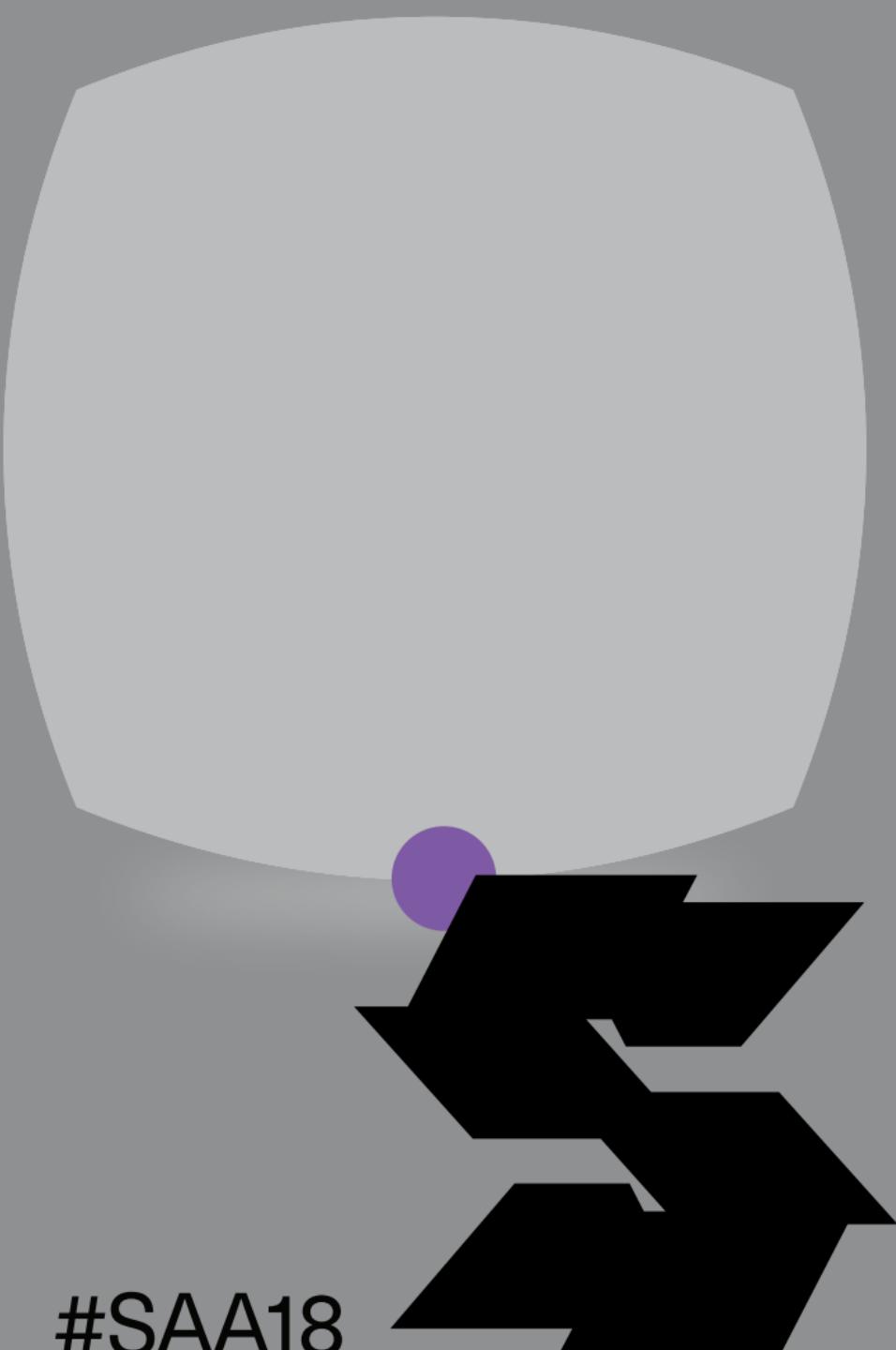
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