

# Sonic Acts

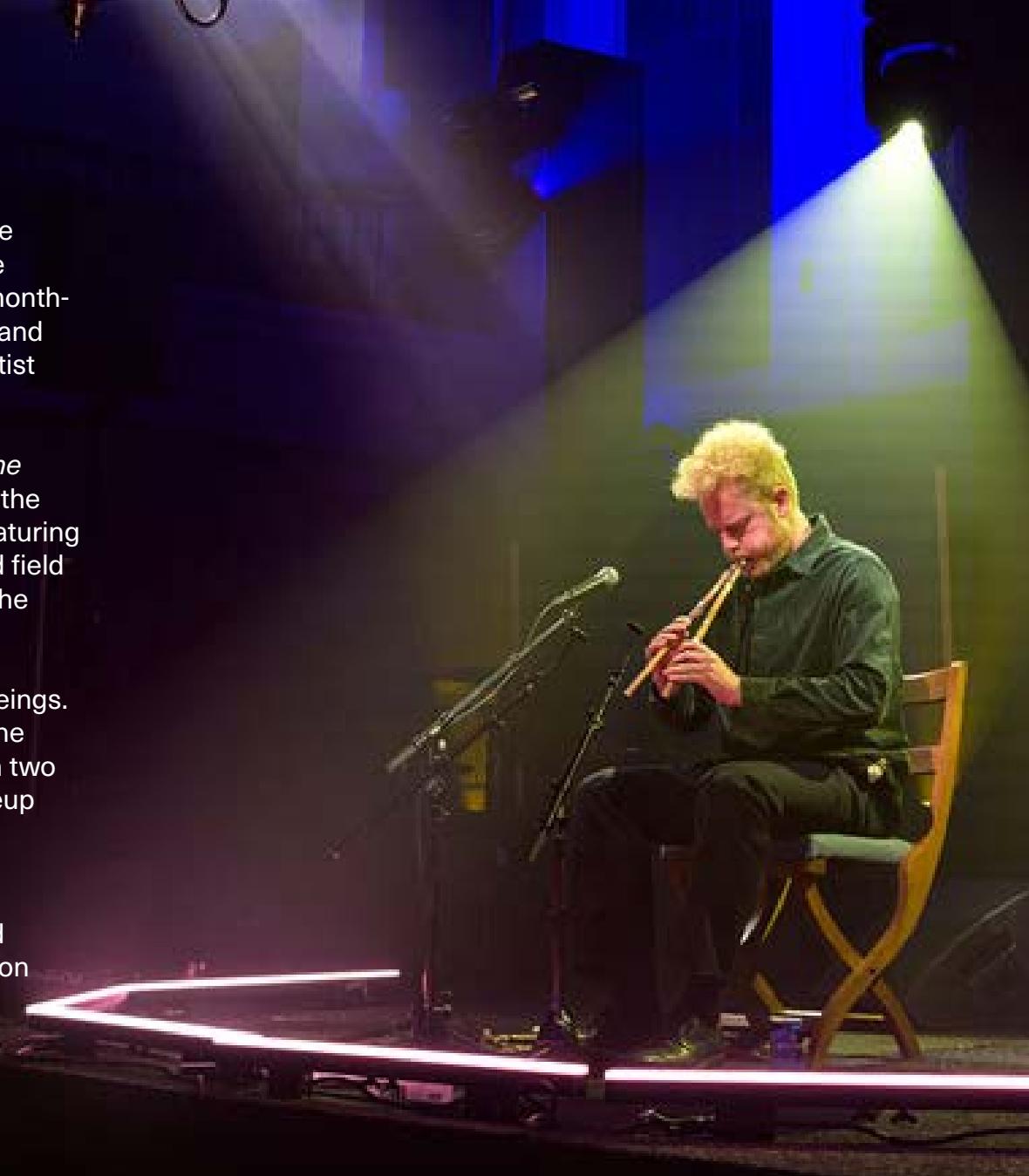
Annual Report 2022

# Introduction

In 2022, Sonic Acts renamed its Festival a Biennial as a sign of change for the coming years, adapting to the post-covid reality. Across a wide variety of locations in and around Amsterdam the Biennial staged a month-long programme of exhibitions, commissioned works, performances and lectures that were accompanied by in/outdoor sound installations, artist presentations, workshops, excursions and more.

Opening on September 30, the Sonic Acts Biennial 2022 exhibition *one sun after another* contemplated multiple incarnations of time. During the second weekend *Inner Ear(th)*, an extensive sound art programme featuring a wide range of concerts, transmissions, installations, workshops and field explorations took place, exploring the ecologies and geographies of the inner ear/th through the reverberations of spatial sound. The Biennial culminated in the third weekend with the *Leaving Traces* symposium, which centred on the impact of pollution on human and nonhuman beings. Each evening following the talks, the audience was invited to digest the toxic entanglements and messy stories about climate emergencies in two programs of sound performances, concerts and films, featuring a lineup of pioneering sound artists.

Next to the Biennial, Sonic Acts presented in 2022 three editions of the programme series Night Air, continued with the Overexposed and Underexposed residency programmes, and entered into a collaboration with the residency project FieldARTS. Sonic Acts commissioned a series of new artworks, organised a series of workshops under the moniker of Practicum, alongside the publication of two volumes of Ecoes magazine and several other releases.



# Artists

Agnès Villette  
Aho Ssan  
Ailbhe Nic Oireachtaigh  
Áine O'Dwyer  
Akiko Haruna  
Ale Hop  
Alexa Hatanaka  
Andrea Galano Toro  
Andreas Kühne  
Angeliki Balayannis  
Angeliki Diakrousi  
Anika Schwarzlose  
Annelinde Bruijs  
Ans Mertens  
Anthea Caddy  
Antonia Alampi  
April222  
Arie Altena  
Arie Vonk  
Arjuna Neuman  
Arnaud Rivière  
Async Figure  
Aura Satz  
Ausschuss  
Beatriz Ferreyra  
Ben Bertrand  
Bernard Parmegiani

Brian D. McKenna  
Bugasmurf  
Cesar Majorana  
Climate Imaginaries at Sea  
Cocky Eek  
Dani Admiss  
Dania  
Danny Osborne  
Daphina Misledjan  
DEBIT  
Dirar Kalash  
DJ G2G  
Dominic Kraemer  
Enar de Dios Rodríguez  
Enrico Malatesta  
Eric McNair-Landry  
Erik Boomer  
Erik Peters Emiranda  
Europa  
Farah Fayyad  
Farida Amadou  
FARWARMTH  
Farzané  
Félicia Atkinson  
Félix Blume  
Femi  
François Bayle  
Fred Carter  
HC Gilje  
Hannah Mevis  
Ho Tzu Nyen  
Hugo Esquinca  
Hüma Utku  
Iannis Xenakis  
Inas Halabi  
Jaap Vink  
Jeff Diamanti  
Jessica Ekomane  
Ji Youn Kang  
John Grzinich  
Jules Négrier  
Julian Charrière  
Julian Ross  
Kai Whiston  
Kali Malone  
Kate Donovan  
Katia Truijen  
Kent Chan  
Kyveli Mavrokordopoulou  
Lance Laoyan  
Laura Cull Ó Maoilearca  
Leanne Wijnsma  
Leila Bordreuil  
Loma Doom  
LÖSS  
Louis Braddock Clarke  
Lucky Dragons  
Lucy Railton  
Bloedneus & de Snuitkever Maika Garnica  
Marcin Pietruszewski  
Maria Komarova  
Marit Mihklepp  
Mary Maggic  
Maryam Monalisa Gharavi  
Matthias Puech  
Mazen Kerbaj  
MELT (Ren Loren Britton & Isabel Paehr)  
Michaela Büsse  
Michèle Bokanowski  
Mina Kim  
Mint Park  
Miriam Matthiessen  
Miyuki Daorana  
Music Research Strategies  
Natalie Dixon  
Natascha Libbert  
Nemø ensemble  
Nerea Calvillo  
Nicole L'Huillier  
Nina Garcia  
Nishat Awan  
Noam Youngrak Son  
Oceans as Archives  
Ola Hassanain  
Olivia Block  
pantea

Patrick Thompson  
Phillip Vermeulen  
PLF  
Polina Medvedeva  
Rapala700  
Raven Chacon  
Sam Lavigne  
Sami Hammana  
Samia Henni  
Samson Young  
Sarah Davachi  
Sarah Fitterer  
Sarah McNair-Landry  
Saranghwae  
Sasha Engelmann  
Sébastien Robert  
Seline Buttner  
Sergey Kostyrko  
Séverine  
Shirin Sahabi  
Snufkin  
Soda Plains  
Soft Break  
Sophie Dyer  
Soundcamp  
Stephen O'Malley  
Susan Schuppli  
TAAHLIAH  
Takashi Makino  
Tarek Atoui  
Tati au Miel  
Tatiana Heuman  
Thomas Lamers  
Tomoko Sauvage  
u-matic & telematique  
Why Be  
Yara Said / Noise Diva  
Yanjin Wu  
Yantan Ministry  
Yolanda Ariadne Collins  
Zgjim Elshani  
Zuzanna Zgierska

# Sonic Acts Biennial 2022

The Sonic Acts Biennial 2022 thematically focused attention on the increasingly extreme consequences of pollution. Through artistic experiments with sound, moving images, performances, and lectures, the biennial offered new and unconventional insights into this complex matter. The theme was manifested through installations, soundwalks, lectures, and live performances at various locations in and around Amsterdam.



*Long Throw*, Anthea Caddy, sound installation, Sonic Acts Biennial 2022, Het Hem. Photo © Pieter Kers

*“The threat of ecological disasters and the necessary inclusive perspective on humans, non-humans, and more-than-humans is increasingly present in politics, society, and, of course, the art world. One Sun After Another taps into this current reality with urgent works that raise questions about ownership (who owns nature?), life forms (what is the position of non-human life?), and the role of humans in a changing world.”* – Metropolis M

▷ Impressions from the Sonic Acts Biennial 2024 – video

# Exhibition

*one sun after another*  
W139, 30 Sep – 23 Oct

Expanding from Sonic Acts' long term research focus on the implications of climate crisis, *one sun after another* engaged with ecology across vast scales attending to slow, accumulative violence as it makes its imprint on futures yet to come. The exhibition and its accompanying public program took place across three locations: W139, Zone2Source in Amstelpark, and Het HEM in Zaandam.

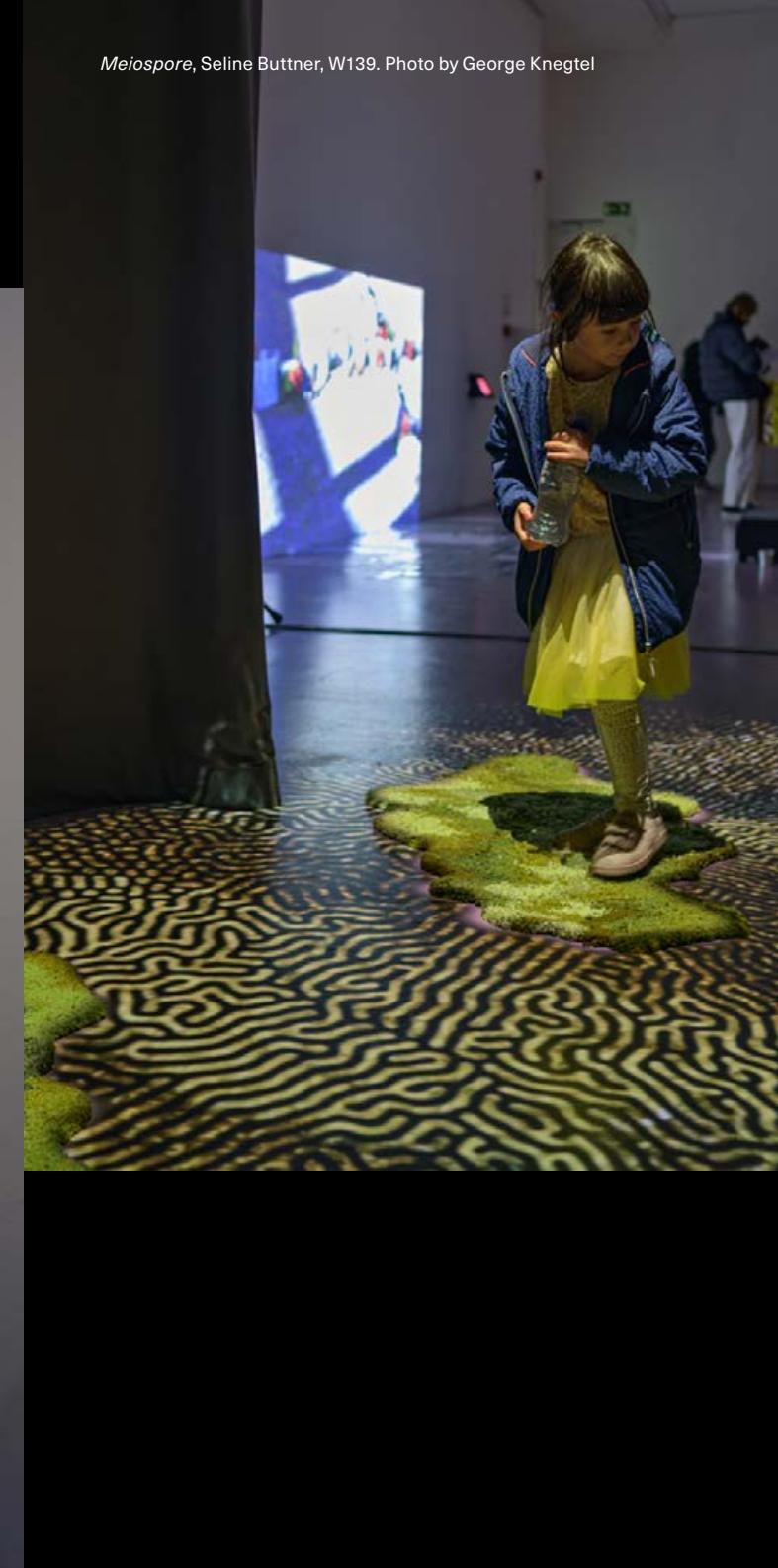
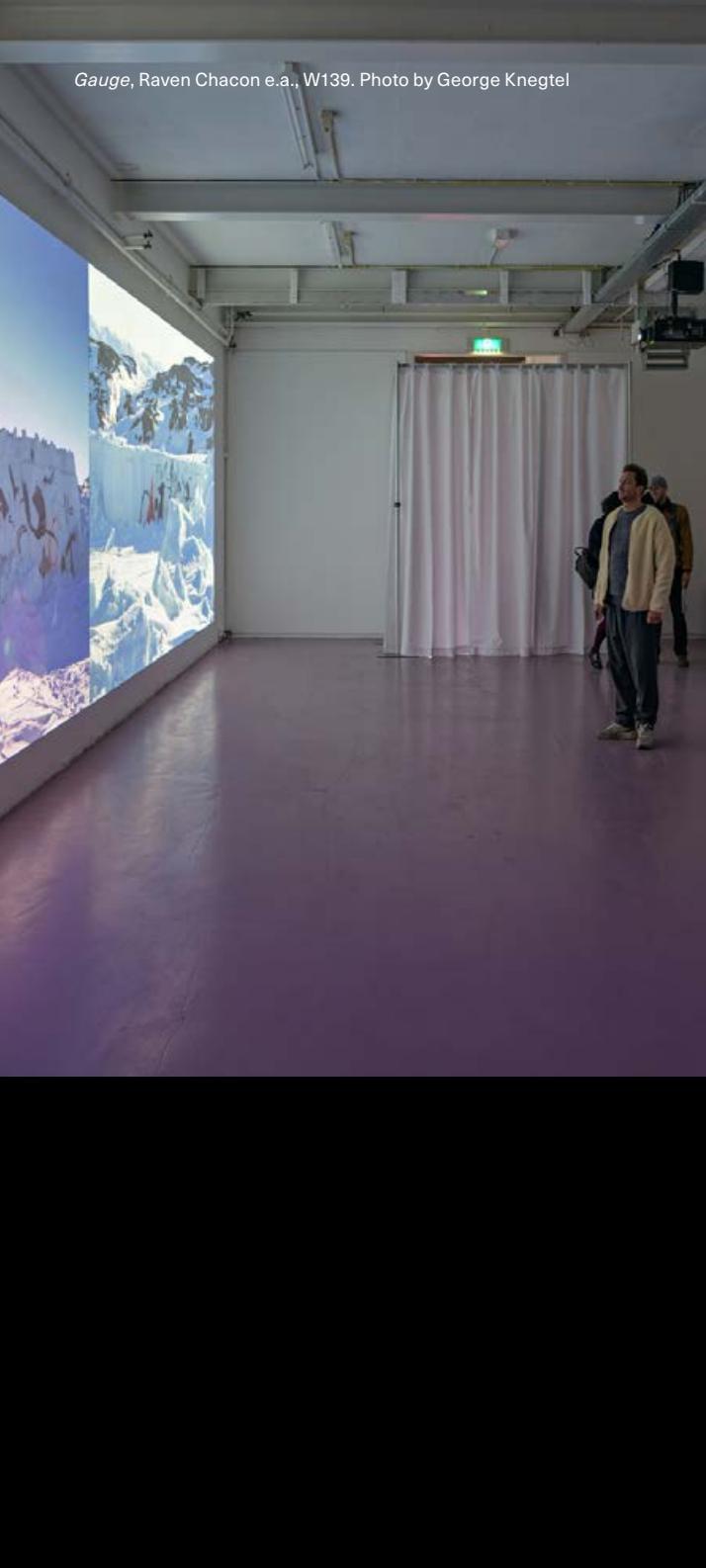


Syntax of Smell, workshop, Cesar Majorana, W139. Photo © Pieter Kers



Exhibition opening, W139. Photo © Pieter Kers







*Eneman III, Enyu I and Pacific Fiction — Study for Monument*, Julian Charrière, W139. Photo © Pieter Kers



*De allá pa acá*, Andrea Galano Toro, W139. Photo by George Knegtel

***Swarm***  
**Félix Blume**

Sound installation that consisted of 250 small speakers reproducing the sound of bees. Listeners could participate in a more immersive sonic experience with the hives, as if listening to an aerial choir, becoming subsumed into the swarm.

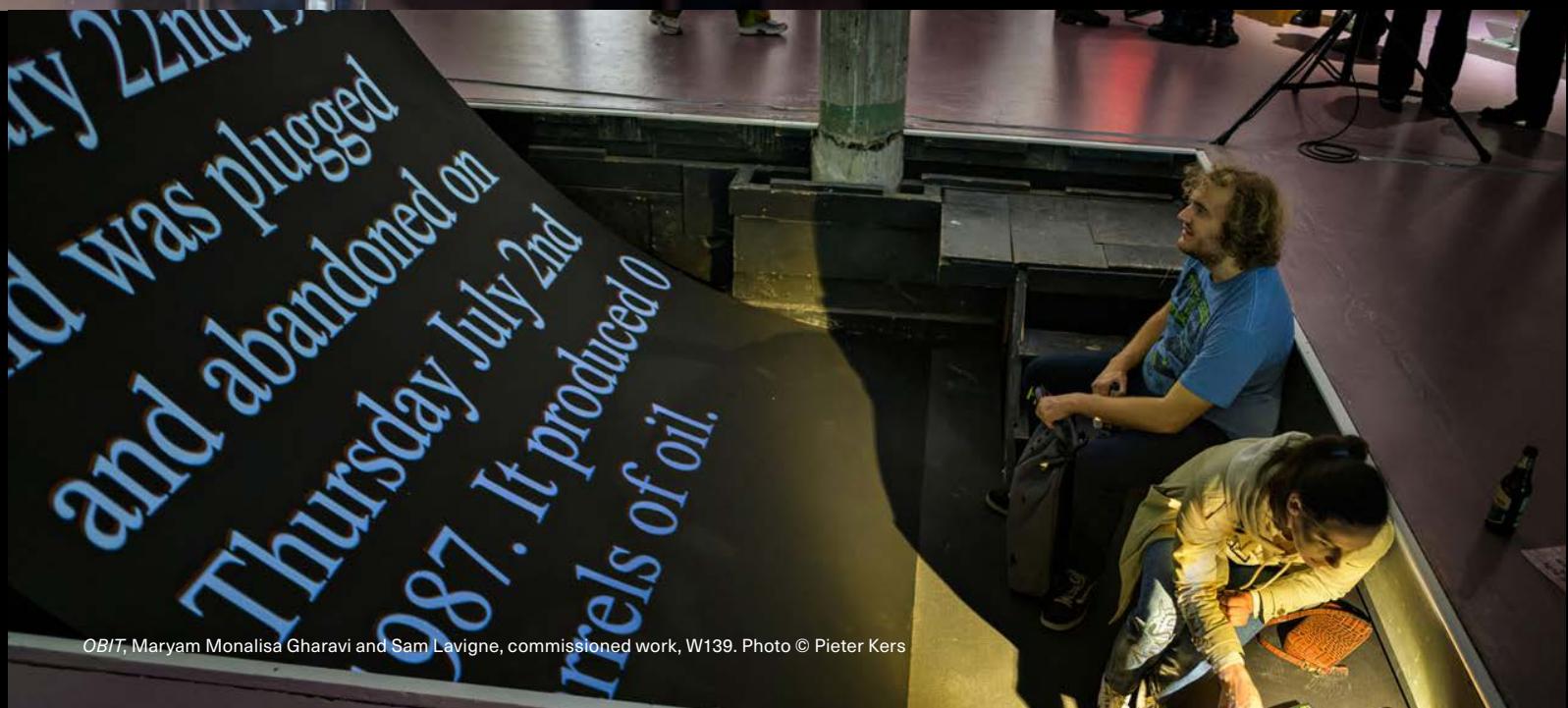


*Swarm*, Félix Blume, W139. Photo © Pieter Kers

*Hard Drives from Space*, Louis Braddock Clarke and Zuzanna Zgierska, commissioned work, W139. Photo © Pieter Kers

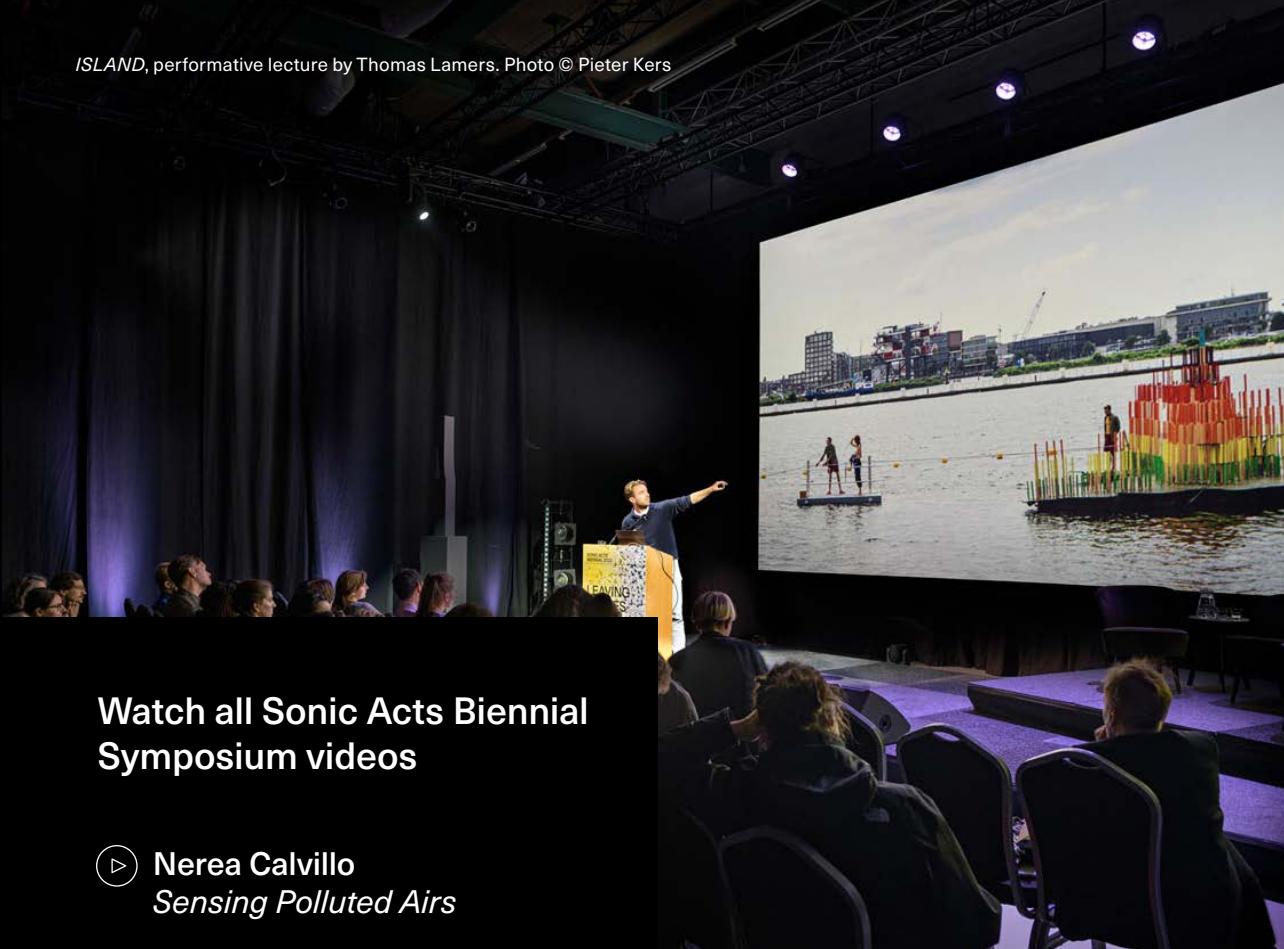


*"Many exhibitions with a similar approach indulge in gloominess and approach visitors with a condescending finger and doomsday scenarios. One Sun After Another bypasses that dead-end path by replacing the blame game with humility and not assuming that humans are the automatic center of the world."* – Het Parool



Impressions of one sun after another – video

*OB/T*, Maryam Monalisa Gharavi and Sam Lavigne, commissioned work, W139. Photo © Pieter Kers



## Watch all Sonic Acts Biennial Symposium videos

▷ **Nerea Calvillo**  
*Sensing Polluted Airs*

▷ **Angeliki Balayannis**  
*Public Experiments in Chemical Regulation*

▷ **Antonia Alampi**  
*'Everywhere is a here, isn't it?' On Toxic Entanglements*

▷ **Dani Admiss**  
*Sunlight Doesn't Need a Pipeline*

▷ **Mary Maggic**  
*Performing the Sublime Sea of Co-Mattering*

▷ **Sophie Dyer & Sasha Engelmann (open-weather)**  
*when we image the earth, we imagine another*

▷ **MELT**  
*not a point we meet but a trouble we travel*

▷ **Aura Satz**  
*The Future Waters of the Storm Surge*

▷ **Thomas Lamers (Collectief Walden)**  
*ISLAND*

▷ **Daphina Misiedjan**  
*The Right to Water*

▷ **Mikki Stelder**  
*Maritime Imagination*

▷ **Maryam Monalisa Gharavi**  
*Dirt, Debt, Death, Data*

# Symposium

## *Leaving Traces*

Likeminds, 15 – 16 October

The Sonic Acts Biennial 2022 symposium, *Leaving Traces* aimed to open a forum for discussions surrounding the interconnections of technologies, capital, pollution-making and climate collapse, each day consisted of three panels featuring an array of researchers, scholars, artists, and curators. The symposium attended to the many different forms and shapes of toxicity and its complex entanglements in a multiplicity of ways. The programme also reflected on 'leaving traces' not just as the material act of spreading toxicity, but as art's potential to reach out and act as a disruptive force in the world.

▷ **Kyveli Mavrokordopoulou & Agnès Villette**  
*Transient Marshlands, Permanent Progress*

▷ **Ola Hassanain**  
*Spatial Acts: Geographies of Absence and Waithood*

▷ **Nishat Awan**  
*Atlas Otherwise*

▷ **Kent Chan**  
*Five Stories on Heat*



Everywhere is a here, isn't it?, lecture by Antonia Alampi. Photo © Pieter Kers



# Sound Art Programme

*Inner Ear(th)*

Het Hem, 7 – 9 October



*The Inner Ear(th)* program showcased diverse concerts, sound transmissions, installations, workshops, excursions, soundwalks, and explorations of Het Hem and the Hembrugterrein in Zaandam. It created a space where natural and artificial elements interacted on the unstable border between the former ammunition factory Het Hem and the contaminated environment of the nearby Schokbos and harbour areas of the North Sea Canal.

▷ Impressions of  
*Inner Ear(th)* – video



Farwarmth. Photo © Pieter Kers



PLF. Photo © Pieter Kers

## Acousmonium

The Acousmonium is a speaker orchestra, consisting of over 80 speakers, which was set up in front of, around, and among the concert audience. It was used for the performances of acousmatic works, live performance of electroacoustic works, improvised music, and multimedia. The programme was developed in collaboration with National Audiovisual Institute Musical Research Group (INA GRM) from Paris.



Photo by George Knegtel



Photo by George Knegtel



Lucy Railton. Photo by George Knegtel

▷ **Impressions from the  
Acousmonium – video**

# Performance Evenings

## *Preemptive Listening* Likeminds, 15 October

*Preemptive Listening*, inspired by Aura Satz's project on warning systems and sirens, featured audiovisual presentations, sound experiments, and performances. Highlights included excerpts from Satz's film *The Future Waters of the Storm Surge* exploring the Oosterscheldekering, DEBIT's ambient soundscapes, Mazen Kerbaj's innovative siren sound, and Sarah Davachi's composition performed by herself and the Nemø ensemble.

▷ [Preemptive Listening – video](#)



Mazen Kerbaj. Photo © Pieter Kers



DEBIT. Photo © Pieter Kers



Sarah Davachi & the Nemo Ensemble. Photo © Pieter Kers

## Breath tune

Singelkerk, 16 October

*Breath tune* was an evening of concerts that focused on 'deep listening' and extended durations. Taking place in the Singelkerk, the program pushed the boundaries of the contemporary by revitalising dormant or forgotten sound practices, incorporating the flute, homemade instruments, and organ pipes to breathe new life into these sonic realms.

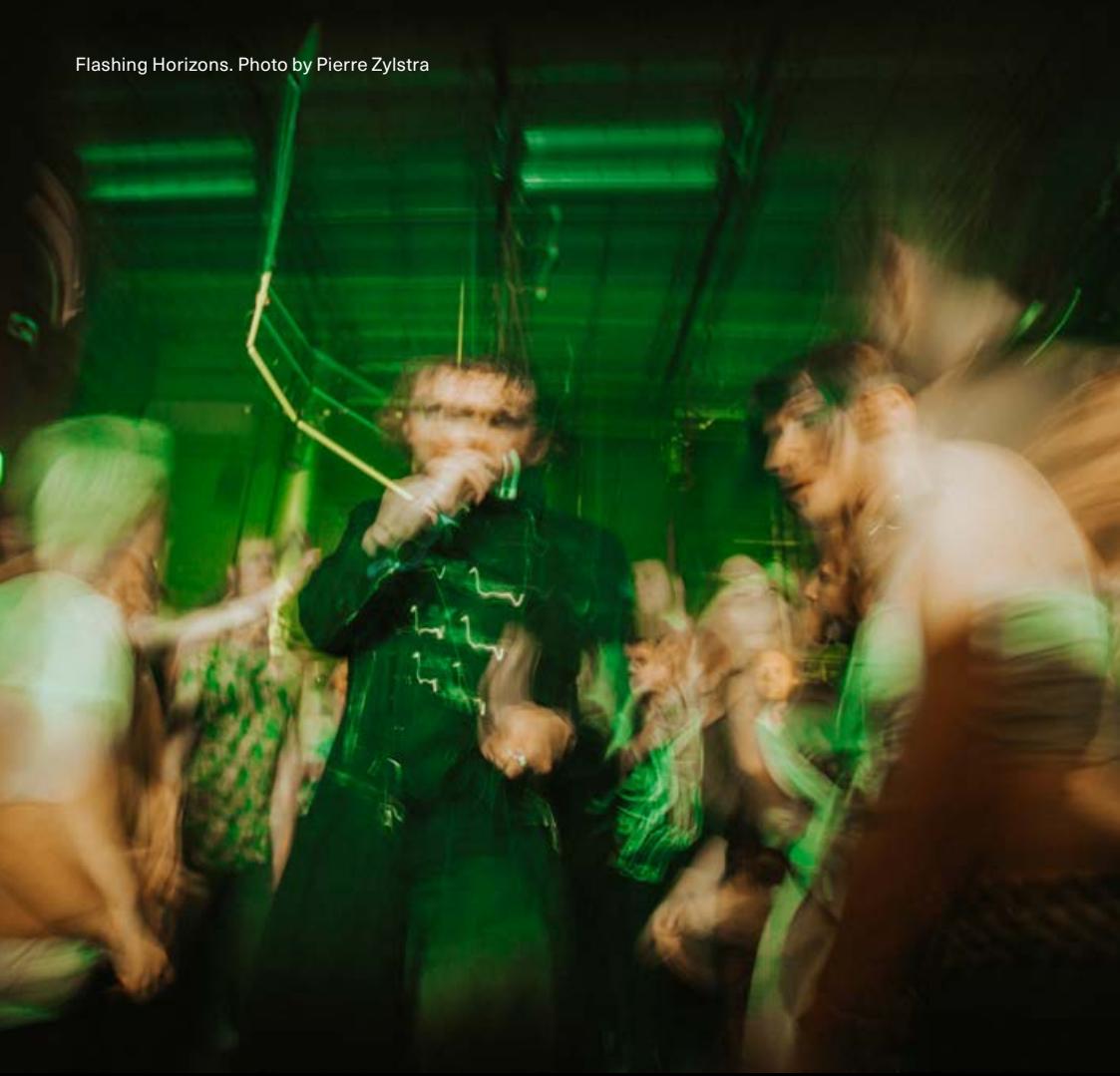
▶ **Breath tune – video**



Ale Hop and Tatiana Heuman. Photo © Pieter Kers



Kali Malone, Stephen O'Malley and Lucy Railton. Photo © Pieter Kers



*Flashing Horizons*  
OT301, 30 September

Showcasing an international community of intrepid sonic explorers, *Flashing Horizons* was a club night presented at OT301 on the opening night of the Biennial.





## Films

Continuing to be a strong presence at Sonic Acts events, the Biennial exhibitions and the *Leaving Traces* symposium, film media offered an audio-visual excursion into the organisation's sustained research on the climate emergency.



Still from HC Gilje's film *The Intimacy of Strangers* (2022)



*The Future Waters of the Storm Surge*, Aura Satz, commissioned work

# Soundwalks, Listening Sessions and Conversations

The Biennial public programme offered free access to installations in public space and featured guided tours, open lab sessions, listening sessions, a book launch, conversations with artists, and soundwalks.





Fermenting Art Lab, Sarangwae, Het Hem. Photo © Pieter Kers

Semilla ritual, Nicole L'Huillier, Het Hem. Photo © Pieter Kers

# Commissioned works and co-productions

Commissioning makers and developing new work is a priority for Sonic Acts. Most of the works developed in 2022 have been prominently showcased at the biennial, others have been presented as part of our Night Air programme.



## *More Moiré<sup>3</sup>* Philip Vermeulen

*More Moiré<sup>3</sup>* is a deeply evocative audio-visual installation by artist Philip Vermeulen. In an oval capsule, visitors enter a panoramic environment and are given a cinematic experience through an intense interplay of light, sound and moving moiré patterns.

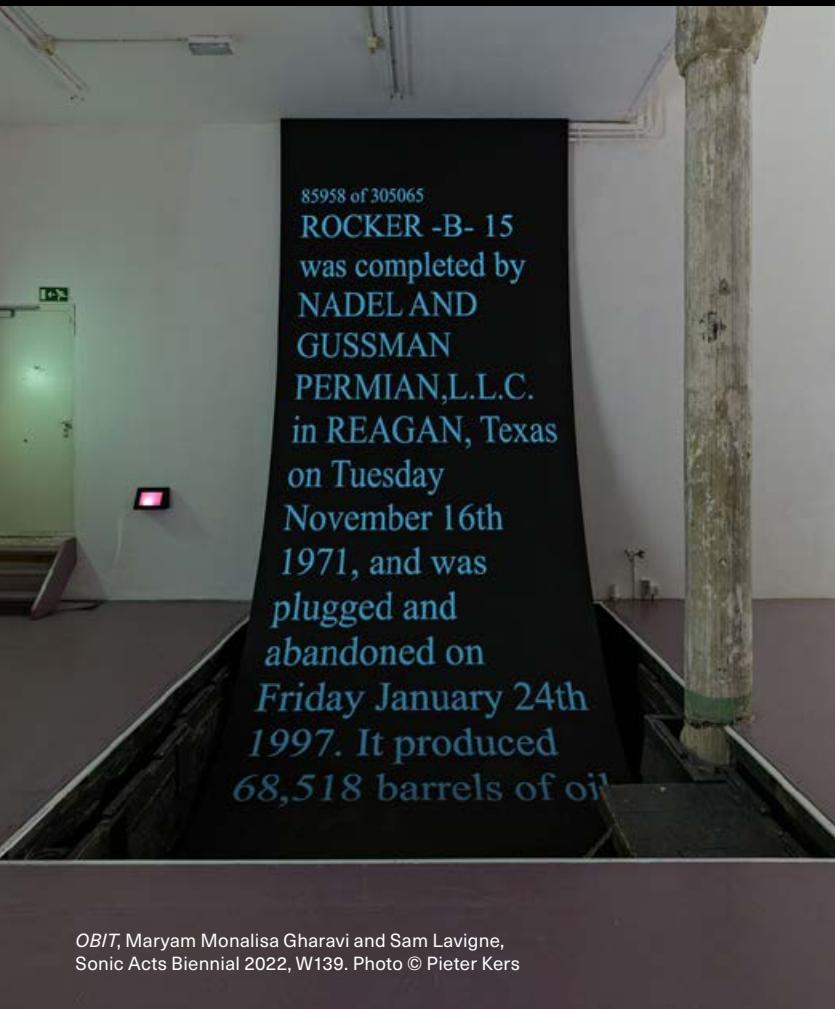
Watch video

## *OBIT*

Maryam Monalisa Gharavi and Sam Lavigne

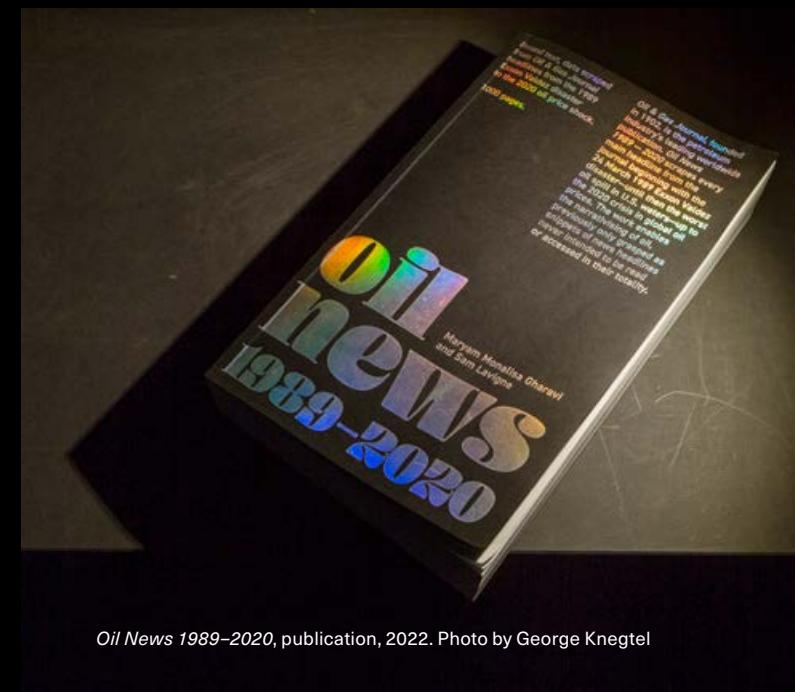
This installation documented the birth and death of all abandoned oil wells in the US using semi-public databases.

 Watch video



*Oil News 1989–2020*  
Maryam Monalisa Gharavi  
and Sam Lavigne

First presented in Sonic Acts Biennial 2022 as part of the exhibition one sun after another, and exhibited alongside the video installation *OBIT* by Maryam Monalisa Gharavi and Sam Lavigne, this limited edition artist book enacts a narrativising of oil, presenting the colossal totality of news headlines previously only accessible in snapshot.



*Hard Drives from Space*  
Louis Braddock Clarke and Zuzanna Zgierska

An installation that explored the magnetism of meteorite fragments to alleviate the weight of colonialism and restore indigenous stories.

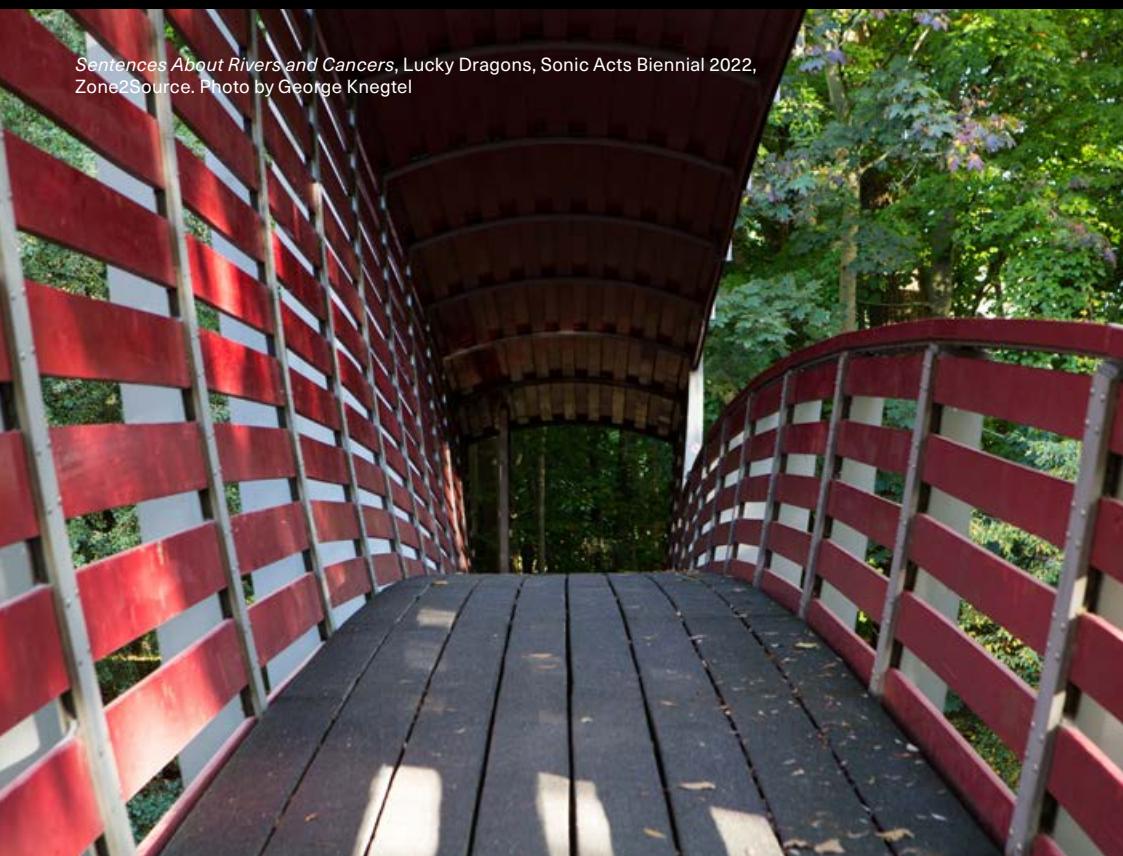
 Watch video

***presence-past presence-present presence-future:  
Trans and Disabled Timelines***  
MELT (Loren Britton and  
Isabel Paehr)

Audiovisual work that invited visitors to contemplate the future of joyful transgender and disabled individuals.



*Sentences About Rivers and Cancers*, Lucky Dragons, Sonic Acts Biennial 2022, Zone2Source. Photo by George Knechtel



***Sentences About Rivers and Cancers*, Lucky Dragons**

An installation where a multi-channel audio work was interwoven with the Red Bridge in the Amstelpark, based on personal experiences with cancer treatment, caregiving, and the toxic substances associated with illness and treatment.

 Watch video

## *In Curved Water & Buloklok*

Tomoko Sauvage



*In Curved Water*, Tomoko Sauvage, Sonic Acts Biennial 2022, Zone2Source. Photo by George Knechtel



*In Curved Water*, Tomoko Sauvage, Sonic Acts Biennial 2022, Zone2Source. Photo by George Knechtel



*Buloklok*, Tomoko Sauvage, Sonic Acts Biennial 2022, Zone2Source. Photo by George Knechtel

Watch video



*Long Throw*, Anthea Caddy, Sonic Acts Biennial 2022, Het Hem. Photo by George Knechtel

### ***Long Throw* Anthea Caddy**

Installation *Long Throw* explores sound as a physical, energetic body using custom-made parabolic speakers.

 Watch video

### ***Powerless Flight* John Grzinichs**

Installation, co-commissioned by STUK Leuven and Sonic Acts, features towers with aeolian harps. It invites visitors to listen to the play of the wind and gives a musical voice to natural forces.

 Watch video



*Powerless Flight*, John Grzinichs,  
Sonic Acts Biennial 2022, Het Hem.  
Photo by George Knechtel

*The Future Waters of  
the Storm Surge*  
Aura Satz

Aura Satz's film explores the Oosterscheldekering through sonic and visual means, incorporating film footage and field recordings.

 Watch video



Still from the *Future Waters of the Storm Surge*, Aura Satz, Sonic Acts Biënnale 2022



*Latent Amongst the Air*, Mint Park, Night Air 2022, OT301. Photo by Sabine Van Nistelrooij

*Turbulence Studies: Latent Amongst the Air*  
Mint Park

A performative installation where air's tangible and audible qualities are revealed through microscopic particles. This work delves into the intricate conditions that produce turbulence, providing a visceral experience of our interconnected environments.

 Watch video

# Residencies

## Overexposed

The Sonic Acts residency programme, Overexposed, explores pollution's impact on all aspects of life and the environment, aiming to raise awareness and inspire action through artistic research on aesthetics, history, and politics. In its second iteration, that started late in 2021 and continued into 2022, three artists and researchers, Emilija Škarnulytė, Lucky Dragons, and pantea, conducted remote artistic research sharing their unique perspectives on ecological issues central to the programme. The outcomes were shared through publications, visual journals, and interactive presentations.

 Listen to the Overexposed podcast

PANTEA &  
U-MATIC &  
TELEMATIQUE



## FieldARTS Residency

FieldARTS is an annual residency designed for emerging scholars and artists engaged in environmental and artistic research co-organised by Jeff Diamanti (UVA) and Fred Carter.

In FieldARTS 2022, participants explored the intersection of culture, logistics, and water. The program included field trips to Texel Island and the Port of Amsterdam, led by experts. Over five days, there were masterclasses, study sessions, and field expeditions. The residency concluded with a public event and publication showcasing their work.



FieldARTS panel discussion, Singel library, 2022. Photo by Amie Galbraith



FieldARTS lab visit, Texel, NIOZ, 2022



FieldARTS excursion Texel, NIOZ, 2022

# Talent Development

## Underexposed

Underexposed is Sonic Acts' online mentorship program supporting young artists in the Netherlands. Selected artists work closely with the Sonic Acts curatorial team to receive feedback and improve their practice. The 2022 round focused on conceptualising work and enhancing presentation skills for grant applications and public presentations. Participants were Anguille Vannamei, comprised of Noam Youngrak Son and Sarah Fitterer, who explore the human-aquatic species relationship, and Erik Peters, who engaged with speculative fiction and storytelling.



Read an interview with  
Anguille Vannamei

Read an interview  
with Erik Peters



*When I Sound, I'm Speaking*, workshop, Polina Medvedeva and Andreas Kühne,  
IMC weekendschool. Photo by Zsolt Szederkényi

## Sound Experiments – New Approaches to Non-Formal Music Learning

Sound Experiments was a two-year international educational project that explored experimental sound for youth. Implemented by three organisations in Europe, KONTEJNER from Zagreb, A4 from Bratislava and Sonic Acts, the project aimed to develop alternative educational methods in experimental music for young people aged 13 to 20. Rather than traditional music instruction, the focus was on listening, mutual sound research, and co-creation among participants and mentors. Sound Experiments was supported by the EU's Erasmus+ program.

More about the project: <https://soundsweird.org/>

# Programme Series



Vestiges, Enar de Dios Rodríguez, Night Air, OT301. Photo © Pieter Kers

## Night Air

Night Air is a series of online transmissions and live events from Sonic Acts that aims to make pollution visible by bringing forth the various side-effects of modernity: from colonial exploitation of people and resources to perpetual inequalities brought about by the destruction of the environment and common land – in other words, destructive capitalist practices that shape both our environment and human-nonhuman relations.

## Night Air: Shifting Sands

On Friday 22 April, Night Air *Night Air: Shifting Sands* took place at OT301 in Amsterdam. Digging into the relationship between sand, the economy and the history of pollution, the event featured an audiovisual work by Félix Blume, talks from scholars Jeff Diamanti and Michaela Büsse, as well as films from Enar de Dios Rodríguez, Maika Garnica, Ans Mertens and Yanjin Wu. In the latter part of the evening, artist Farzané delivered a showcase of her performance LÖSS, before DJs Femi, TAAHLIAH, Snufkin and Europa took over for the night.



Performance by Farzané, Night Air, OT301. Photo © Pieter Kers



*Transients-I/O*, Andreas Kühne, Night Air, OT301. Photo © Pieter Kers

### *Night Air: Melting Cores*

On Thursday, 31 March 2022, the Night Air *Melting Cores* was held at OT301 in Amsterdam. This gathering travelled to the heart of matter – a place of reaction and fusion, where insights were generated and imaginations could proliferate. Featuring a talk from Louis Braddock-Clarke and Zuzanna Zgierska, a screening of Takashi Makino's *Generator* and Susan Schuppli's *Ice Cores* (with Q&A), *Transients I/O* performed by Andreas Kühne, as well as DJ sets from Yantan Ministry and Why Be, *Melting Cores* explored the politics of climate archiving, elemental collapse, and the (de) centralisation of cultural perspectives.



*Melting Cores*, Night Air clubnight,, OT301. Photo © Pieter Kers

## Night Air: Breathing with Clouds

On Friday 27 May 2022, *Breathing with Clouds* marked the last Night Air event of the season at OT301. The programme of talks, performance, film and DJs sets, made in collaboration with Amsterdam-based artist Mint Park, invited the audience to tune into the turbulent processes of our atmosphere.

▷ [Watch video](#)



Q&A Mint Park, Night Air, OT301. Photo by Sabine Van Nistelrooij



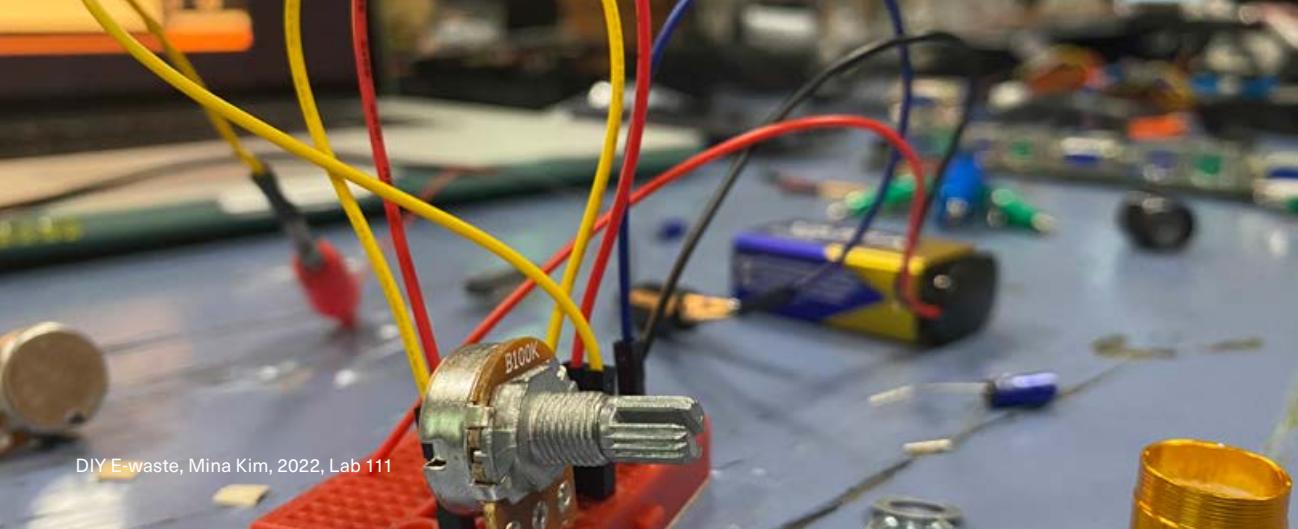
# Workshops – Practicum 2022

*Practicum* immersed participants in applied knowledge, fostering hands-on learning experiences through workshops, reading and listening groups, and excursions. Led by artists, these collaborative gatherings enabled equal participation, entangling modes of perception, production, and knowledge creation. Attendees got their hands, eyes, and ears dirty as they delved into diverse subjects such as anti-nuclear activism, spatial sound, sonic exploration, speculative storytelling, and collective reading. Practicum provided a platform for shared learning and creative engagement.

In 2022, Sonic Acts organised a series of events featuring diverse artistic explorations. These included: *The Story-Telling Eel-Orgy: Writing as an Aquatic Intercourse* by Noam Youngrak Son, *When I Sound, I am Speaking* by Polina Medvedeva & Andreas Kühne, *Rest Assured* by MELT (Loren Britton & Isabel Paehr), *Tangle Eye: World-Building with Mix-Tapes* by Arjuna Neuman, *Supercuts: Sabotage by Montage* by Sam Lavigne, *DIY E-Waste Analogue Synthesiser* by Mina Kim and *Nuclear Polders* by Kyveli Mavrokordopoulou and Agnès Villette.

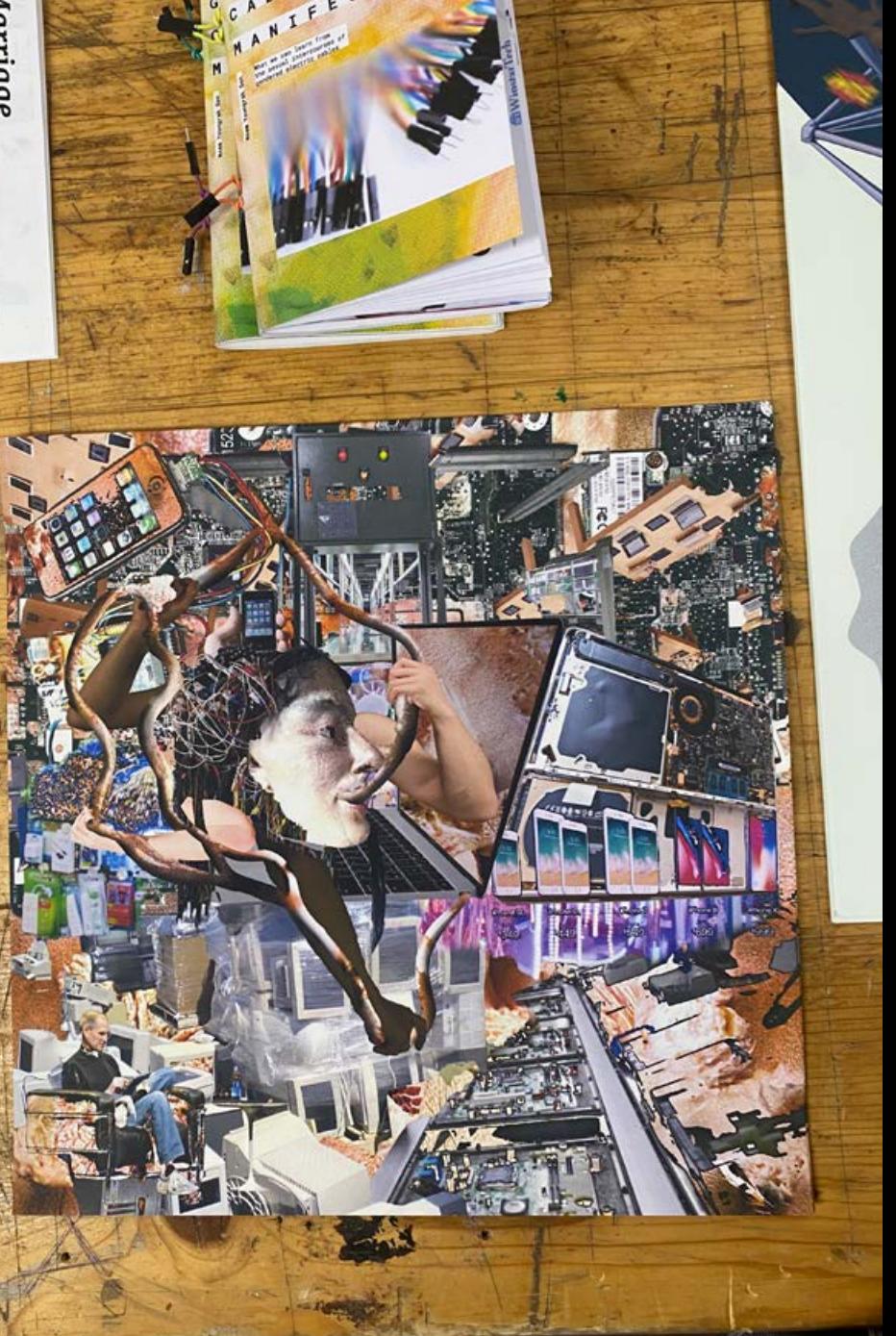
**DIY E-Waste Analogue Synthesiser**  
Mina Kim

LAB 111, 18 June



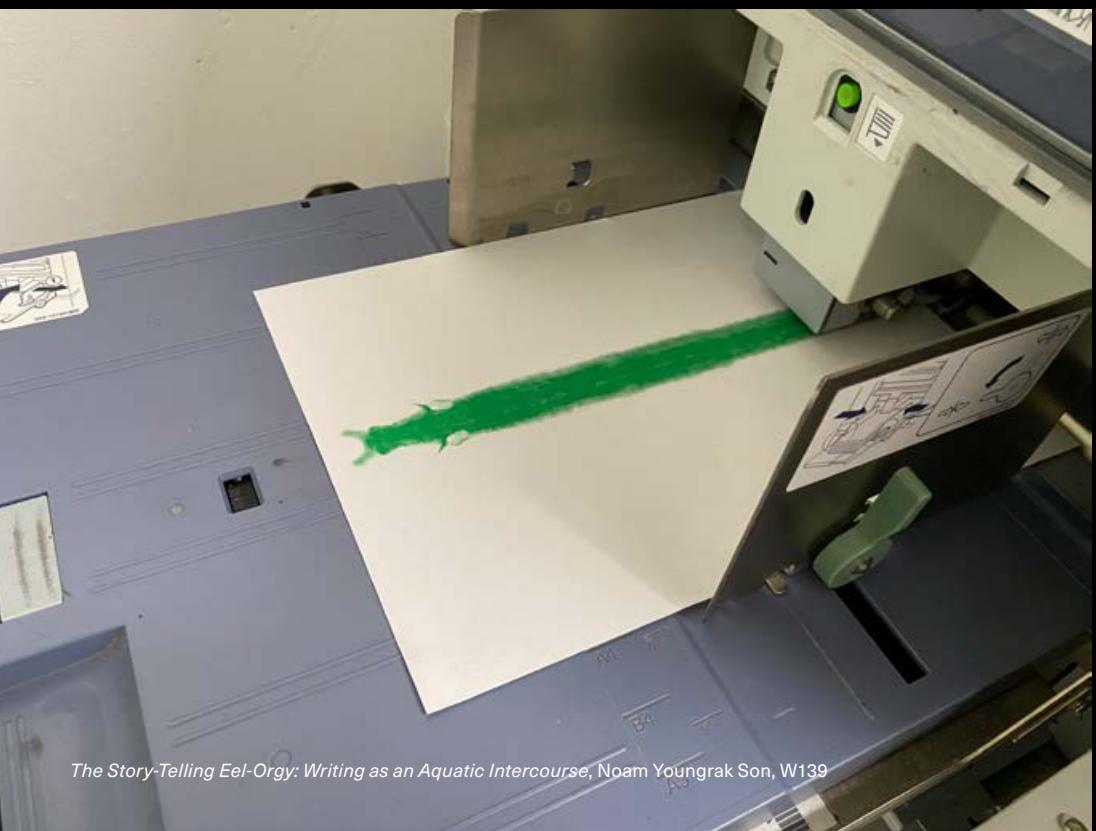
DIY E-waste, Mina Kim, 2022, Lab 111

Marriage



*The Story-Telling Eel-Orgy: Writing as an Aquatic Intercourse*  
Noam Youngrak Son

W139, 26 March



*The Story-Telling Eel-Orgy: Writing as an Aquatic Intercourse*, Noam Youngrak Son, W139

## Nuclear Polders

Kyveli Mavrokordopoulou and Agnès Villette

ISSG, 20 May



Nuclear Polders, Kyveli Mavrokordopoulou and Agnès Villette, ISSG Amsterdam



```

Applications
Creative Cloud Files
Desktop
Documents
Downloads
Library
sabotius - % cd Desktop
sabotius - % cd workspace
sabotius - % cd eclipse
sabotius - % ls
blog-live.js  r1601  sam_arial.mp4  test1.txt
file-composition.png  sam_arial.mp4  test2.json
interaction.js  scorm1  test3.json
mirror  scorm2  test3.Mov
testing.jpg  sonic_scanner  testingstuff
old_desktop  synthetic_dream.zip
old_downloads  test.mov
sabotius - % cd ..
sabotius - % cd ..
sabotius - % cd workspace
sabotius - % cd ..
sabotius - % cd ..

```

For this workshop you'll need `coffee` (version 2.4 or greater), `ffmpeg`, and `imageMagick` installed on your computer.

**For Mac Users:**

Install homebrew

homebrew is an application that lets you install other applications. To get it on your computer, first open the homebrew application. It's in your Applications folder, in a folder called "Utilities".

Then copy and paste the following command exactly as shown below, and hit the return key.

<https://brew.sh/> https://raw.githubusercontent.com/Homebrew/install/master/install.sh

*Supercuts: Sabotage by Montage, Sam Lavigne*



*Worldbuilding with Mixtapes, Arjuna Neuman*



Online workshops  
April, May & June

*Rest Assured, MELT*  
(Loren Britton & Isabel Paehr)





## Workshops at the Sonic Acts Biennial

The Biennale's education program offered workshops exploring aspects of the festival theme and artistic research methods, led by artists and invited speakers. The workshops aimed to develop and transfer knowledge, actively engaging various target groups (artists, students, researchers, activists, programmers, and curious audiences with no prior knowledge) in the theme.



XXXXXXX



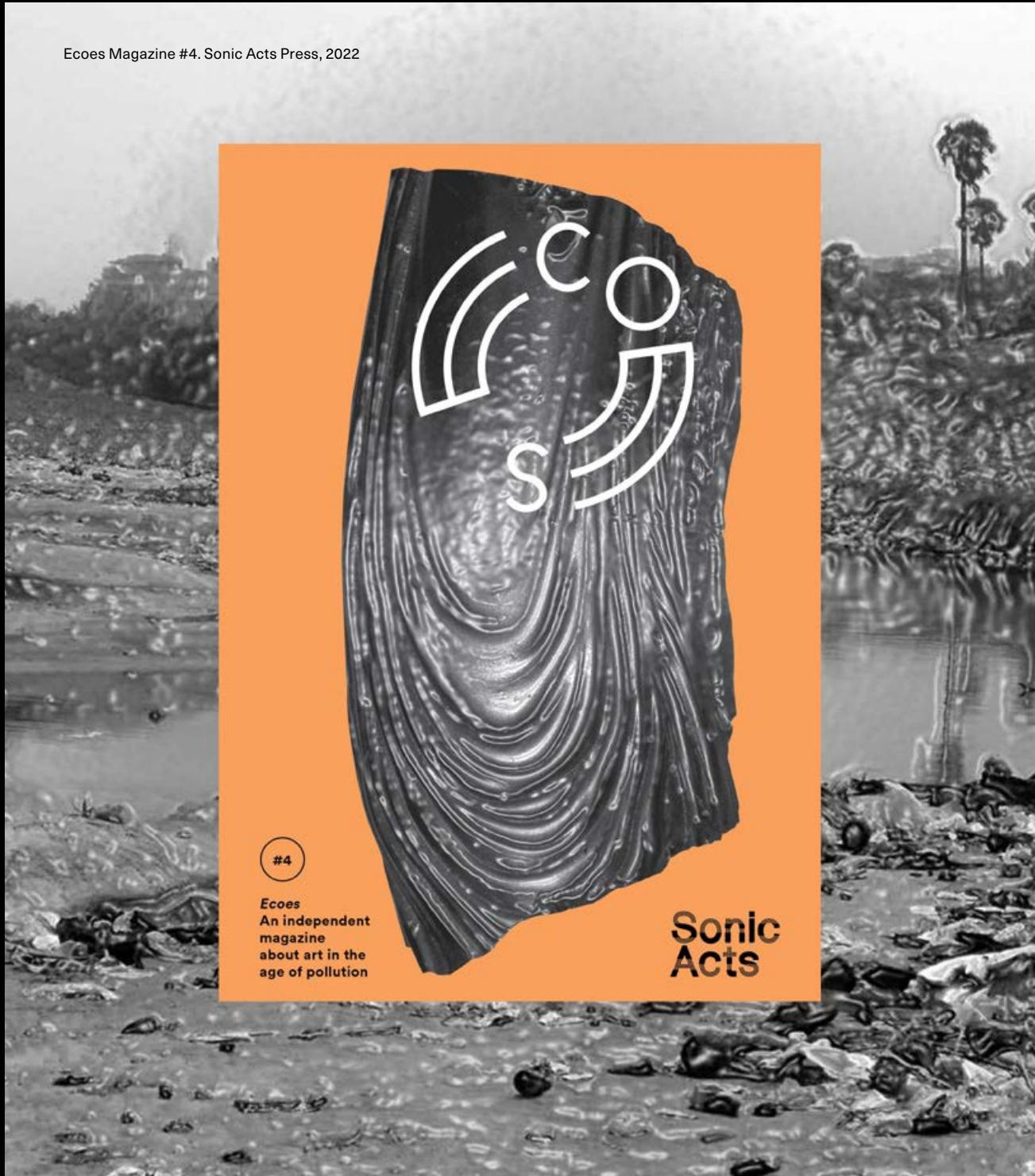
Open Weather, Sophie Dyer and Sasha Engelmann, Amsterdam-Noord. Photo © Pieter Kers

# Publishing – Sonic Acts Press

## ECOES ISSUE 3

Published in anticipation of Sonic Acts Festival 2022, the third instalment of *Ecoes* magazine considers legacies of toxic infrastructures and hazardous waste, ways of reclaiming and refiguring definitions of 'normal' and 'natural', multi-scalar and multi-sited journeys of microbes, eels, glaciers, and unstable polder grounds. Contemporary theoretical discourse and speculative fiction on weather becomes a tool to destabilise knowledge traditions, interviews with artists whose practices invite us to look and listen anew, and one inlay, a map to move within non-normative time – all gather to create a rigorous, diverse, and visually striking edition. Featured thinkers and artists include Dani Admiss, Angeliki Balayannis, Louis Braddock Clarke, Yolanda Ariadne Collins, open weather (Sasha Engelmann and Sophie Dyer), John Grzinich, Mary Maggic, Kyveli Mavrokordopoulou, Aura Satz, Andrea Galano Toro, pantea, Agnès Villette and Zuzanna Zgierska.





## ECOES ISSUE 4

With a ‘feature well on oil’ that dives deep into the ‘petrocapitalist noxiousness’ of our time, the fourth edition of Ecoes tells the complex personal stories of artists and researchers, inspiring and transforming different perspectives of reality. Interweaving works from Sonic Acts Overexposed residents with interviews from FieldARTS 2022 participants and other creators and thinkers from our Underexposed mentorship scheme, the issue considers the composite ways toxicity can be buried, leaked, and unearthed across scales of daily life and deep time. Featured thinkers and artists include Anguille Vannamei – Noam Youngrak Son, Sarah Fitterer, Erik Peters, Fred Carter, Inas Halabi, Jeff Diamanti, Luke Fischbeck (lucky dragons), Marit Mihklepp, Miriam Matthiessen, Samia Henni, Sarah Rara (lucky dragons) and Shirin Sabahi.

<https://shop.sonicacts.com/>

# Releases

Andreas Kühne

*Transients I/O*

*Transients I/O* is the debut solo release by Andreas Kühne, offering a captivating glimpse into a hidden city located at the edge of the Earth. The electro-acoustic album is based on field improvisations recorded in Murmansk, the largest city above the Arctic Circle, between 2018 and 2020. The release takes two distinct forms: a digitally-released album featuring rough-hewn, explosive textures, and a vinyl release titled 'Carrier' Parts I and II.

Watch video



Album cover *Transients I/O*, Andreas Kühne



Album cover *Settlers*, Sergey Kostyrko

Sergey Kostyrko  
*Settlers*

*Settlers* is a poignant vinyl release by sound artist and researcher Sergey Kostyrko, presented as part of the Murmansk Prospekt collaboration between Fridaymilk and Sonic Acts. This work explores the social landscape of Murmansk, the largest settlement above the Arctic circle. The result is a percussive track that expresses the city's complexity as it grapples with declining population and deteriorating conditions. *Settlers* is a testament to Murmansk's evolving landscape and the resilience of its inhabitants.



Son[i]a #352  
Flavia Dzodan

## SON[I]A

In collaboration with Radio Web MACBA an interview with Flavia Dzodan was recorded and published where she critically examines algorithms and digital culture through the lenses of race and gender politics.

Podcast Son[i]a #352 with Flavia Dzodan in collaboration with Rádio Web MACBA

## Radio & Podcasts

In 2022, Sonic Acts further expanded its online distribution initiatives by engaging in partnerships with both new and established broadcast collaborators.

The Overexposed podcast, produced in collaboration with Ja Ja Ja Nee Nee Nee, features discussions with participants of the residency programme. They explore influential artefacts that have shaped their artistic practice. As the second round of the residency was underway, each resident featured in their own episode. In 2022 the following episodes were made: *Listening and Breaking the Silence* with pantea, *Tangle Eye: Worldbuilding with Mixtapes* – Arjuna Neuman



Overexposed Podcast in collaboration with Ja Ja Ja Nee Nee

Listen to Flavia Dzodan

Listen to Pantea

Listen to Arjuna Neumann

# New Sonic Acts Portal and Sonic Acts Biennial 2022 Visual Identity

Catalogtree

<https://www.catalogtree.net/>

## BIENNIAL 2022

Search

Programme Timetable Artists News Visit Tickets About Shop

## PROGRAMME

HET HEM WT39 ZONE2SOURCE



EXHIBITION  
30 Sep – 23 Oct  
one sun after another

HET HEM



SOUND ART  
7 – 9 Oct  
Inner Ear(th)

LIKEMINDS SINGELKERK



SYMPORIUM  
15 – 16 Oct  
Leaving Traces

WT39



OPENINGS PERFORMANCE EXHIBITION  
PUBLIC PROGRAMME  
30 Sep  
Sonic Acts Biennial  
2022 Opening Evening

## Sonic Acts Archive

Search

## ARTISTS



Mary Magdic



Andrea Galano Toro



Julian Ross



Sam Lavigne



Mina Kim



Katia Truijen

## NEWS



Festival  
Sonic Acts Biennial 2024  
2024

Events  
Sonic Acts x Biennale Musica  
2023

Events  
Ecoes #5 Launch at San  
Serriffe  
magazine, publication, talk, 2023



Longreads  
Tomoko Sauvage  
Contemplating Bubbles, the  
Moon, and Cycles of Water  
Longread, 2023

Publications  
Ecoes Magazine  
magazine, 2023

Ecoes  
Ecoes #5  
magazine, 2023



derbelly  
Sonic Acts Biennial  
merch now available to  
buy online



Artwork OBIT can now  
be streamed online



MELT add meditation to  
'never odd or even'



Thank you to all who  
contributed to Sonic  
Acts Biennial 2022

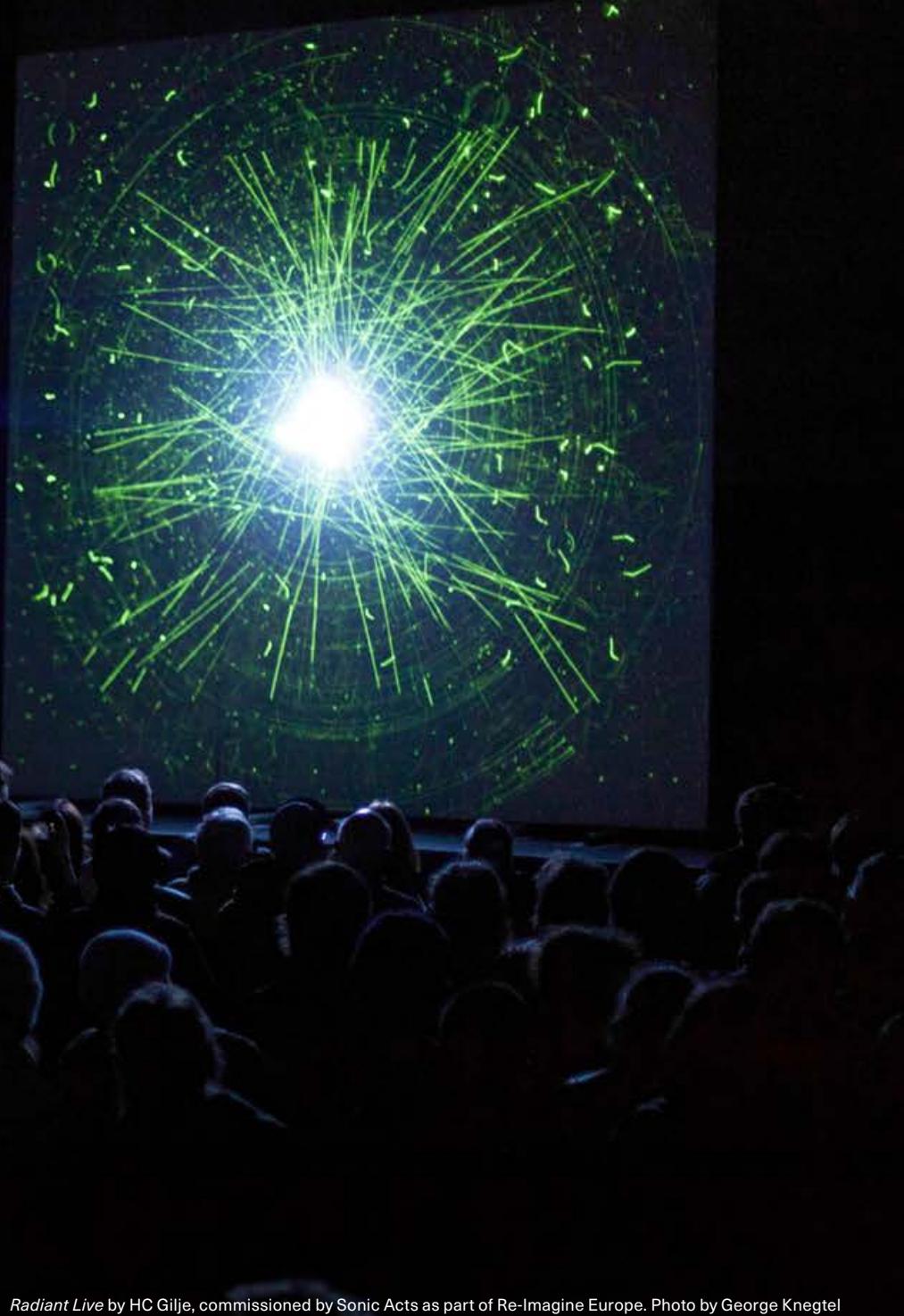
# International Collaboration

## Re-Imagine Europe

The EU has granted support to our *Re-Imagine Europe* follow-up project *New Perspectives for Action* (2023-2027). This four-year transnational initiative builds upon the success of the previous *Re-Imagine Europe* project (2017-2021) and involves fourteen interdisciplinary art organisations across Europe. *New Perspectives for Action* aims to empower young Europeans to navigate the challenges posed by rapid climate change through artistic practices, while addressing the needs of artists, organisations, and audiences.

The collaboration includes Paradiso and Sonic Acts (The Netherlands), Elevate Festival (Austria), INA GRM (France), A4 (Slovakia), Borealis (Norway), KONTEJNER (Croatia), BEK (Norway), RUPERT (Lithuania), Disruption Network Lab (Germany), Semibreve (Portugal), Parco d'Arte Vivente (Italy), Kontrapunkt (North Macedonia), and Radio Web MACBA (Spain).

Website: <https://re-imagine-europe.eu/homepage/>



*Radiant Live* by HC Gilje, commissioned by Sonic Acts as part of Re-Imagine Europe. Photo by George Knegtel

# Facts & Figures



**22.901**

visitors total



**76.028**

website visits



**45.870**

social media  
followers



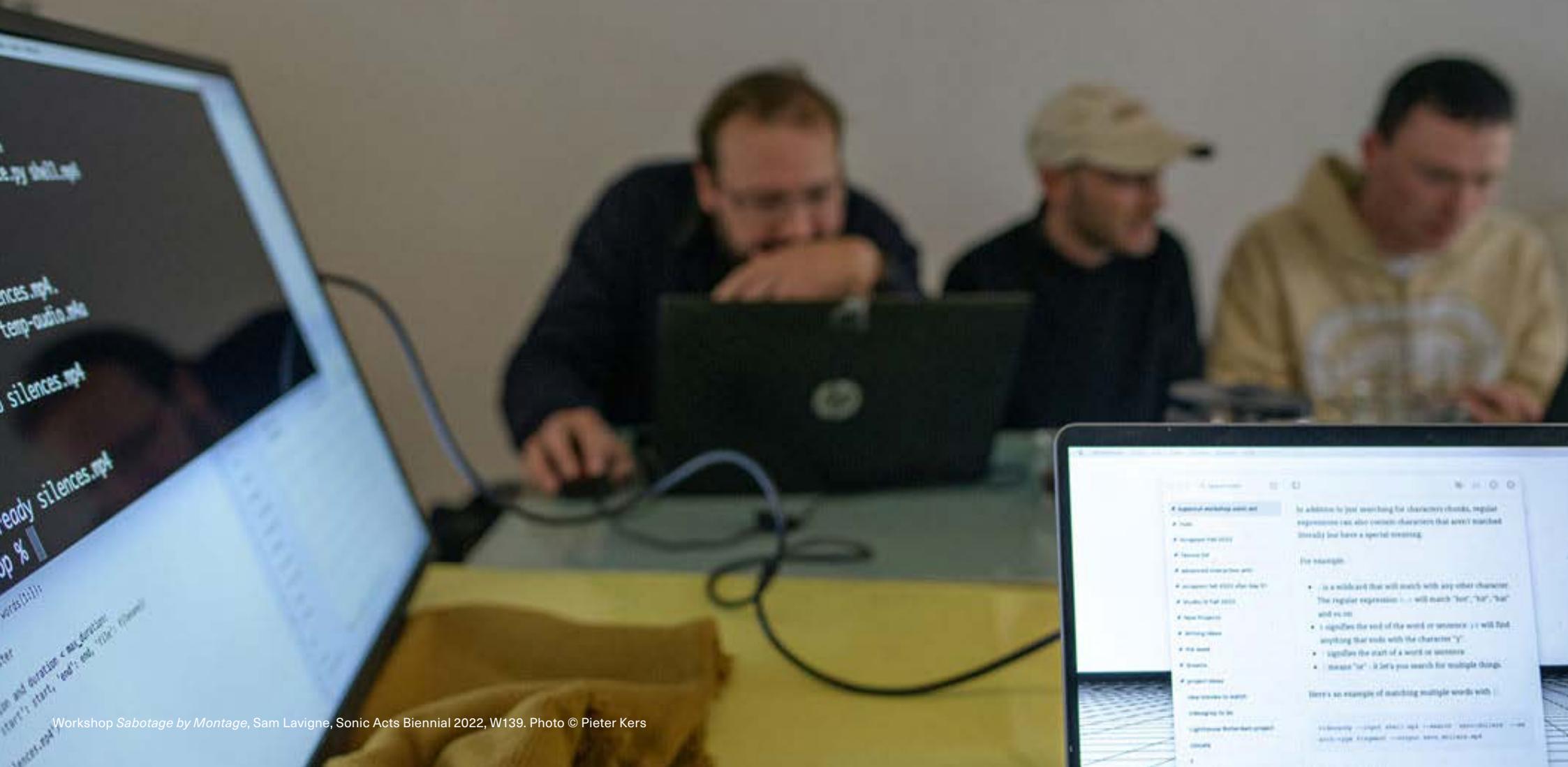
**86.122**

views & listens



**5.762**

newsletter  
subscribers

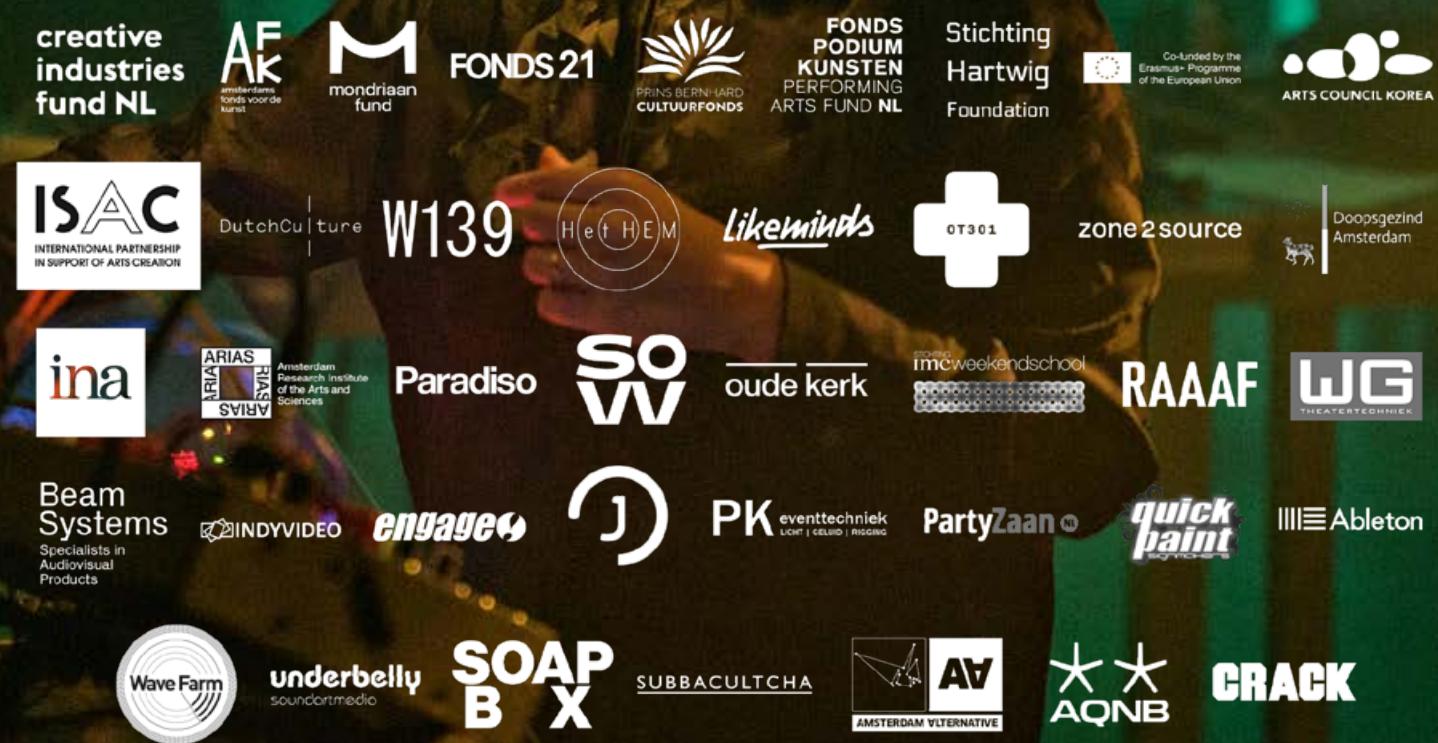


Workshop Sabotage by Montage, Sam Lavigne, Sonic Acts Biennial 2022, W139. Photo © Pieter Kers

# Funders & Partners

Sonic Acts received support in 2022 from: Creative Industries Fund NL, Amsterdam Fund for the Arts, Mondriaan Fund, Fonds 21, Prins Bernhard Cultuurfonds, Performing Arts Fund NL, The Dutch Foundation For Literature, Hartwig Art Foundation, Erasmus+ Programme of the European Union, Arts Council Korea in collaboration with ISAC, DutchCulture.

The 2022 activities of Sonic Acts have been realised in collaboration with a large number of national and international cultural partners, educational institutions, and technical and facilitating partners: W139, Het HEM, Likeminds, OT301, Zone2Source, Doopsgezinde Singelkerk, Paradiso, SOW, Oude Kerk, LAB111, MACA, Atenor Nederland, Stichting Laak, RAAAF, Oosterscheldekering, Stichting IMC Weekendschool, Salwa Foundation, Stichting de Vrolijkheid, Internationaal Instituut voor Sociale Geschiedenis, Goethe Institut Amsterdam, STUK Leuven, LONO studio, INA GRM, A4, Kontejner, Radio Web MACBA, ARIAS, Environmental Humanities (UvA), Amsterdam School for Cultural Analysis, Netherlands Institute for Cultural Analysis, Fridaymilk, WG theatertechniek, BeamSystems, Indyvideo, Engage! TV, Jonkheer, PK eventtechniek, Partyzaan, Quick Paint and Ableton.





Voor Geage bracht een kunstenaarscollectief met houtskool en willekeurige kleurstoffen tekeningen aan op ijsbergen in het Canadese poolgebied. KELLY DE BOER/OLYMPIA

Na mislukte pogingen om natuurnerwing recht te zetten met nog meer techniek en technologie, past de mens nu beschamend. Tentoonstelling *One Sun After Another* laat het niet-menselijk leven spreken.

Edo Dijksterhuis © OLYMPIA 2022 OLAND

**K**orte allinea's rollen van onderen naar de bovenkant van een schijn oppenhogen doek, een beetje als de openingstekst in de sciencefictionklassieker Star Wars. Het gaan hier echter niet om gebuurtensissen *'long time ago in a galaxy far, far away'*, maar om olieverzorgingen die tussen 1869 en 2020 plaatsvonden in de Verenigde Staten. Dat waren er meer dan 300.000! In de meeste gevallen was het ook nog eens verspilde moeite, want er werd vaak geen druppel olie gevonden.

Het kunstwerk *Olie* van Maryam Monalisa Gharavi en Sam Lavigne ziet eruit als een droge opsomming van de bottingen, maar hoeft niet meer dan de feiten nodig om links 'binnen te komen'. Zo veel wordt er dus zinloos gewroet in de aarde, met verstoring en destructie tot gevolg.

*Olie* is nu bij W139 te zien in de tentoonstelling *One Sun After Another*, waarvan ook delen zijn weergegeven bij Het Hem en Zone2Source. De tentoonstelling is op zijn beurt weer onderdeel van festival Sonic Acts, dat ledere twee jaar de stand van zaken in de elektronische en digitale kunst verkeert. Na de coronatijd is de biënnaal terug op volle sterkte, met een thematische focus die sinds de pandemie onontkoombaar is: de ecologische teloeroging van onze planeet.

Het Parool, 6 Oct 2022

#### Sonic Acts Biennial 2022

Various venues, Amsterdam, Netherlands  
Stemming from the ambitious sonic research programmes of the 2022 Sonic Acts Biennial is an exhibition and public programme taking place across three Amsterdam locations. *One Sun After Another* anchored this year's thematic in nuclear anxiety, temporal volatility and pollution, but the weekend's performance series *Inner Earth*() helped digest and navigate these weighty concepts.

The exhibition takes its name from Etel Adnan's epic poem *The Arab Apocalypse* (1989) with a nod to physicist J Robert Oppenheimer, who famously described the nuclear explosion as a thousand suns.

It challenges conventional ties between time and history by including works that change, repurpose or utilise time units to create new sonic spaces and slow down what feels like a count towards our own inevitable demise. Several works attempt to reconcile knowledge of deep geological time with strategies of subverting present day reality: at W139, the visitor is greeted

by Gouge (2013–15), a video installation by Danny Osborne, Patrick Thompson, Alexa Hatanaka, Sarah McNair-Landry, Erik McNair-Landry and Erik Boomer, accompanied by a soundtrack composed by Raven Chacon. A standout, the video depicts a group of artists on a subarctic tidal flat in Nunavut, Canada. The group painted a heaving ice wall which rises and falls nearly ten metres overnight. The mesmerizing visual narrative is accompanied by Chacon's soundtrack, composed of hundreds of recordings made in the area.

In the main space, Louis Braddock Clarke and Zuzanna Zgierska's *Mord Drives From Space* (2022) is an installation depicting a research station aiming to demagnetize meteorites as a decolonial alchemical gesture in Havigivik, Greenland. When meteorites burn through the Earth's atmosphere, they lose their magnetism. The group heat up the rocks, erasing the Earth's magnetic data. And stationed at the Het HEM and Zone2Source, Tomoko Sauvage's *Buloklik* is a grouping of underwater sculptures

instruments in the form of glass bubbles that represent self-regulating time systems. The bubbles, distant relatives of bells, emitted a soft cacophony of sounds that speculate on alternative methods of timekeeping, lending much needed breath to the biennial.

The Massive Het HEM is a former military factory that until 2003 produced ammunition and firearms for the Dutch army. Anthon Cadby's *Long Throw* consists of two custom-built parabolic speakers projecting beams of sound up to three kilometres long, and hung metal plates once used to make bullets. In a video, factory workers are seen melting the massive plates.

Other works test the sonic capacity of the audience: Marshall Trammell's *Music Research Strategies* (2022) with Palestinian musician Dirar Kalash enacts a cultural weaponry intervention that references strategies by former Black Panther member Russell 'Maroon' Shoatz, while Samson Young's six-hour sound performance *Nocturne* (2015) uses nontraditional Foley sounds to animate

footage of night bombings which became a score for the durational work.

The weekend's programme is presided over by the strangely anthropomorphic figure of the Accousmonium, a sound diffusion system designed in 1974 by Francois Bayle in France. It consists of 80 loudspeakers of differing sizes and shapes acting as timekeepers for the duration of the work.

On Friday evening, Felicia Atkinson's *Baunting Neither Back Nor Front Than This Burning Rock* (for Georgia O'Keeffe, 2021) brings us back to New Mexico, the birthplace of the nuclear bomb. But by Saturday, while watching Huna Útú's arrhythmic performance of her new album *The Psychologist* (2022), personal accounts of time and history seem both predictable and unexpected – as the rhythms slow down and speed up, ringing natural and unnatural, they merely parallel each other.

Xenia Benivolski

Jeroen Cals

The Wire issue 466,  
Dec 2022

# Metropolis M



## Sonic Acts Biennial in W139: een kakofonie van hete hangijzers

14.10.2022 | REVIEW — Sanneke Huisman

+

Sonic Acts pakt dit jaar uit met een drie weken durende biënnale in Amsterdam en omstreken. Centraal staat hierin de collectieve zoektocht naar oplossingen voor de gevogel van ecologische vervuiling. Sanneke Huisman ging langs bij de tentoonstelling *One Sun After Another* in W139, waar ze kennismakte met bijen, microben, nucleaire kokosnoten en een smeltende poolkap.

Sonic Acts beweegt zich altijd bijna drie decennia op het snijvlak van digitale kunst, technologie en actuele ontwikkelingen. Na een aantal door Corona geteisterde edities, strekt het festival zich dit jaar verder uit dan ooit. Naast de tentoonstelling in W139 bestaat de Sonic Acts Biennial dit jaar uit performances bij Zone2Source in het Amstelpark, een symposium onder de titel *Leaving Traces* in de Amsterdamse Singelkerk en een sound art programma in Het Hem in Zaandam, getiteld *Inner Earth*.

Metropolis M, 14 Oct 2022

# In the Press

Reviews, interviews and previews were published in various newspapers, magazines and online publications, including the Wire, Crack Magazine, Wave Farm, Underbelly, Soapbox Journal, AQNB, Amsterdam Alternative, SubbacultchaMetropolis M, De Groene Amsterdammer, Parool, Leidsch Dagblad, Haarlems Dagblad, Sprout Magazine, NPO Radio 4, CLOT Magazine, Concertzender, DAMN Magazine, Echobox Radio, Podium Info, INA GRM, Resident Advisor, Paradiso, Undivers, Visual Methodologies, Zaans.nl, Art Agenda, NS, Glamcult en Gonzo (Circus).

nationaal in Zaandam, aan het Noordzeekanaal, die thuis dienst doet als een entertainmentcentrum. "Het heeft heel veel te maken met plek", zegt Van der Velden. "Die plek is belangrijk voor de geschiedenis van de stad zelf, maar ook voor de historie van de mensen die daar wonen en werken. Die historie kan alleen worden verteld vanuit de plek waar de mensen wonen en leven. En dat moet een belangrijke rol spelen in de voorbereidingen van dit tweede voor-wetenschapsfestival", aldus Van der Velden. "We gaan ervan uit dat de plek een belangrijke rol speelt voor de toekomst van de stad zelf".

Het lijkt echter dat de historie van de stad niet de enige factor is die de belangstelling voor het festival beïnvloedt. "Met de historische gebouwen in het centrum van Zaandam is het mogelijk om een interessante historische context te creëren voor de verschillende tentoonstellingen", zegt Van der Velden. "Maar we kunnen het helemaal niet alleen op historische gebouwen baseerden. Daar hebben we andere vormen van verbeelding voor nodig, maar ook tijdens de concerten en performances. We willen dat de mensen kunnen ontdekken dat er veel meer mogelijk is dan wat we nu denken", aldus Van der Velden.

"One sun after another" luidt de slogan van de exposities die vanaf vrijdag 14 oktober in het Het Hem en in Zone2Source in het Amstelpark, respectievelijk in de Singelkerk in Zaandam, te zien zijn. Het festival moet een rondgang opleveren in de verschillende locaties waar de tentoonstellingen worden gehouden. En dat is in deze tijd heel hard nodig."

Peter Brugge

Haarlems Dagblad, 29 Sep 2022

# Sonic Acts

1017 SG Amsterdam  
The Netherlands

[www.sonicacts.com](http://www.sonicacts.com)  
[info@sonicacts.com](mailto:info@sonicacts.com)



Farida Amadou, Sonic Acts Biennial 2022, Het Hem. Photo by George Knegtel