

# SONIC ACTS Festival

23—26  
FEB 2017



PROGRAMME  
GUIDE

# SONIC ACTS Festival THE NOISE OF BEING

Every day, artists, hackers, diseases, natural disasters, stock market crashes, media, commodities and fascist oligarchs administer us with a brutal portion of dissonance. Even our geological time is subject to dispute: the catastrophic Anthropocene epoch seems to have arrived, while the Crapularity, an era in which 90% of everything that surrounds us is deemed garbage, is just around the corner. But while confusion is paramount and insecurity rules, no one would dare to refer to this time as the heyday of noise. There is more at stake than noise: we know too much to conflate these tragedies to a buzz.



In a culture insidiously regulated by rules, arrays, functions, borders and resolutions, the natural fluidity and irrational essence of being is trapped in rigid datasets, filed by drop-down windows and stuck in checkboxes. What is at stake is the noise of being itself; not just human being or being human, but a subsistence and the understanding of being. Even though all of our troubles are measured, categorised and indexed, we still need to *feel noise*.

*The Noise of Being* is about what it also means to be human, to be part of a world that is an ever changing network. As Jean-Luc Nancy writes: ‘Being is neither a being nor being. Being is feeling the noise of being, feeling its colour, its movement, its taste’. Being human takes place inside, outside and beyond the human: it happens within a mesh of shifting relations that include bacteria, companion species and inanimate objects — it involves the queer, the other and the non-human entities that we have (unintentionally) brought into being. Being human means to be noisy in a radically contingent world. What we do, think, feel and are, cannot be reduced to a discrete, meaningful signal.

The ruling hypernormalisation of *homo economicus*, the calculating subject, has become a gross simplification of the troubled spectre that is ‘human’. Unlike the official nomenclature that *homo sapiens* implies, humankind is neither singular nor wise. Humans are complex, emotional, dreamy and erratic creatures; an assemblage we lose contact with when we have to act more and more *like a human*.

*The Noise of Being* strives for a (de-)alignment of actors: humankind, Earth, technology and all other beings, by means of several strategies: de-colonising thought, de-normalisation, de-capitalisation, the inverting of time, creating cracks, and imaginative speculation. It is an attempt to point a finger at pending errors and events and identifying which affordances, systems and conditions of being are at stake. But most of all, this is our chance to speculate about the strange and anxious state of *being*.

**DAY 1**  
**THU 23 FEB**

**Opening**  
**at Paradiso**  
**20:00–23:30**

**Sonic Acts**  
**at De School**  
**23:30–04:00**



Aïsha Devi  
BJ Nilsen  
Emptyset  
Esther Urlus  
HC Gilje  
Joost Rekveld  
JK Flesh  
Karl Lemieux  
Lukas Marxt  
MFO  
Roly Porter  
Rainer Kohlberger  
Susan Schuppli  
Tina Frank  
Violence



Yujiapu  
Karl Lemieux & BJ Nilsen

# OPENING AT PARADISO

## 20:00–23:30

Sonic Acts has commissioned a series of new audiovisual works and sound installations to be premiered at the *The Noise of Being*. The opening night at Paradiso features four new 35mm Vertical Cinema films by Susan Schuppli, Karl Lemieux & BJ Nilsen, HC Gilje, and Lukas Marxt, all presented with a custom-built projector in vertical cinemascope. Joost Rekveld introduces the programme. Susan Schuppli's *Atmospheric Feedback Loops* shows the complex feedback processes of climate change; Karl Lemieux & BJ Nilsen explore desolate, empty urban landscapes in their film *Yujiapu*. HC Gilje's *Rift* transforms flickering petrochemical textures and deep-time crude oil into colourful plastics. Finally, Lukas Marxt's film contemplates the impressive heavy industry of Murmansk. Two films from the previous commissioning round — *Chrome* (Esher Urlus) and *Colterrain* (Tina Frank) — will remind us that four years have passed from the premiere of the Vertical Cinema project. We end the evening at Paradiso with more dazzling sounds and images offered by Roly Porter & MFO, and the algorithmic compositions of Rainer Kohlberger.

### **JOOST REKVELD** Vertical Time lecture; 20:00

In his lecture Joost Rekveld investigates the special status of verticality in avant-garde art of the 20th century and its links to ideas of scale. Is there a continuity between that history and the current fascination with the vertical by artists who engage with the material nature of analogue and digital media?

Joost Rekveld (NL) is an experimental filmmaker. Since 1990 he has created an influential oeuvre of abstract animated films and installations, and collaborated with many composers and theatre makers.

## **SUSAN SCHUPPLI** Atmospheric Feedback Loops

17'40", film (world premiere); 20:30

Since 1970 the Cabauw Experimental Site for Atmospheric Research has been measuring and monitoring the changes in the feedback loops between land surface processes and the airborne dynamics of our planet, studying the ways in which the complex behaviour of clouds, aerosols, radiation, precipitation and turbulence interact with terrestrial events. The scientists working here are producing an extraordinarily comprehensive and evolving dataset — a natural media archive — that feeds Dutch light and sound back into the global climate model.

Susan Schuppli (UK) is a researcher based in London. Her work examines material evidence from wars to environmental disasters.

## **LUKAS MARXT** Persistence of the Vacuum Without Grounding Definitions

13', film (world premiere); 20:50

This film is a survey of the industrial landscape of the Russian harbour city Murmansk and the surrounding Arctic tundra. It is both a documentation and an investigation of perception. The vertical format of the film intensifies the sensation of being in a strange environment.

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

## **KARL LEMIEUX & BJ NILSEN** Yujiapu

8'22", film (world premiere); 21:05

During the winter of 2015 Karl Lemieux, BJ Nilsen and a small camera crew travelled to China to make a piece about the country's infamous ghost cities. The work presented is made with images shot in the city of Yujiapu, near Tianjin, where ancestral fishing villages have been destroyed to make way for a multibillion-dollar real estate project that was to become the new financial district of the area. The entire city was developed but never finished and has been left uninhabited for over six years. The film uses the

lines and frames of the buildings of Yujiapu and the lines and the frames of the film strip to create abstract elements that slowly reveal an incredibly desolate urban landscape. BJ Nilsen (SE) is a composer based in Amsterdam. His work primarily focuses on the sounds of nature and how these sounds affect humans.

Karl Lemieux (CA) is better known as the ninth member of Godspeed You! Black Emperor. His films, installations and performances have been screened internationally.

### **HC GILJE** Rift

6'30", film (world premiere); 21:15

*Rift* is flickering petrochemical microscope textures: deep-time crude oil is violently transformed into colourful plastic wrappers for consumer goods. When thrown away, the wrappers add to the heap of plastic in the oceans and in the ground. Plastic has a much longer duration than the item it wrapped, the person who bought it or the company that made it. Yet *Rift* celebrates motion, energy and colour, accompanied by Justin Bennett's groovy soundtrack.

HC Gilje (NO) works with real-time environments, installations, live performance, set design and single-channel video.

### **RAINER KOHLBERGER** Brainbows

AV performance; 21:30

Kohlberger uses digital projection technology in a radical way. Through impulses and waves of pure light, the intentional overload of human perception leads to visual impressions that appear in the literal 'eye of the beholder'. Layers of noise, drones and stroboscopic lights unfold a sense of the infinite. Image surface and image space meld into one state, where being and non-being, material and immaterial appear redundant.

Rainer Kohlberger (AT) is an Austrian-born visual artist and filmmaker living in Berlin. His work is primarily based on algorithmic composition.

## **ESTHER URLUS** Chrome

7'40", film (2013); 22:15

*Chrome* is inspired by the autochrome process, a colouring technique for black-and-white photographs invented by the Lumière brothers in 1903. The images have been created by applying homebrew film emulsion in grain structures to transparent 16 mm film with an airbrush. The resulting filmstrips have then been exposed and developed to black-and-white images. Layer by layer these images have been transformed to colour, resulting in teardrop-shaped figures that seem to be falling and fragmenting.

## **TINA FRANK** Colterrain

10'20", film (2013); 22:25

*Colterrain* refers to a colourful landscape, a terrain described by lines similar to geographic mapping – in this case a mapping of sound. What you hear is what you see, literally. The audio was transmitted through a Synchronator device that translates audio frequencies into RGB video frequencies. Like Rothko's *Colour Field* paintings, *Colterrain* also strives for an intense experience between viewer and image.

## **ROLY PORTER + MFO** Third Law

AV performance; 22:40

Mankind will never travel to the stars. Too long the journey, too weak the body. But our drones will. Satellites will become our eyes and ears in the most remote places. If our senses are stimulated by solar storms, gamma ray blasts and supernovae, how will deep space dreaming feel? The stage performance for *Third Law* aims to construct this experience. Roly Porter (UK) began his career as part of production duo Vex'd, releasing records on Subtext and Planet Mu. Roly later released two solo albums on Subtext under his own name. MFO (DE) a.k.a. Marcel Weber is a visual artist who works with imagery, light and space. He has been creating and directing audiovisual performances, installations and video works since 2001.





Chrome  
Esther Urlus



Emptyset

# SONIC ACTS AT DE SCHOOL 23:30–04:00

The opening night continues at club De School with Emptyset (AV performance), Violence, Aïsha Devi (AV performance) and JK Flesh. Sonic Acts turns up the volume with an unruly line-up of artists whose work provokes us to rethink noise itself. Spanning experimental electronic and brutal dance music, the adventurous programme features a new wave of turbulent sonic explorers who are redefining the limits of space and style as well as pioneering acts who laid the groundwork for innovations and continue to push the threshold of possibilities in sound.

**00:00 Emptyset (UK)** is the innovative electronic duo consisting of James Ginzburg and Paul Purgas. The pair shares a history in Bristol's underground music scene as well as an impressive list of production credits. Emptyset's work is an exploration of the relationship between rhythm, texture and space.

**01:00 Violence (US)** is a multi-instrumentalist. Olin Caprison composes, produces, and performs all of Violence's output, which is known for its complexity; shifting between and combining multiple styles of music in single songs.

**02:00 Aïsha Devi (CH)** emerged in 2013 with the EP *Aura 4 Everyone* on her own sanctuary-label Danse Noire. This was followed by *Hakken Dub/Throat Dub* alongside EPs from boundary-blurring artists Vaghe Stelle and El Mahdy Jr.

**03:00 JK Flesh (US)** began by recording his first — and last — record with Napalm Death at the age of 15. He went on to form pioneering industrial metal group Godflesh.



**DAY 2**  
**FRI 24 FEB**

Conference  
at De Brakke Grond  
10:30–18:00

Film Programme  
at De Brakke Grond  
12:00–18:00

Sonic Acts x Stedelijk  
19:00–23:30

Progress Bar  
at Paradiso  
23:00–05:00



Adamn Killa  
Amy Cimini  
Angélica Castelló  
An Ni  
Arditti Quartet  
Bill Dietz  
Billy Roisz  
Coucou Chloé  
DJ Earl  
DJ Marfox  
Erica Scourtí  
Evian Christ  
Geert-Jan Hobijn  
Gijs Gieskes  
God Colony  
+ Flohio  
Jennifer Walshe  
John Palmesino  
Kamixlo  
Kabir Carter  
Keiko Prince  
Killavesi  
Klein  
Le1f  
Lyzza  
Maryam Monalisa  
Gharavi  
Martin Taxt  
Metahaven  
Microtub  
My Sword  
Natasha  
Ginwala  
Nina Power  
Nick Axel  
Nídia Minaj  
Organ Tapes  
Peder Simonsen  
Peter Frase  
Radboud Mens  
Robin Hayward  
Sam Rolfes  
Sergei  
Tcherepnin  
Stefan  
Tcherepnin  
Uli K  
Wartone  
Woody Sullender  
Yon Eta

# CONFERENCE AT DE BRAKKE GROND 10:30–18:00 Expozaal

During the three-day conference, internationally renowned artists and thinkers from various disciplines explore and speculate on what being human means in the present time. Old notions of individualism and the supposed privileged status of humanity are no longer sustainable, while climate change and immense technological shifts demand that we reassess our self-image.

## UNBINDING MEDIATISATION

10:30–11:30

In our darkest dreams, our bodies, emotions, reality and knowledge are dominated by hypervisibility, data collection, the ubiquitous regimes of micro-surveillance, and the tyranny of fake news and populist factoids. We have become little puppets in a machine, controlled by an insidious, fear-mongering, manipulative framework. Can we imagine how this began and how we can end it?

### MARYAM MONALISA GHARAVI

*Face/Less: Human, Inhuman, Abhuman*

In the hypervisible age, the face affords evidence of a singular human self, while the covered face triggers suspicion of an inhuman or ‘abhuman’ entity. Maryam Monalisa Gharavi’s lecture surveys the simulacra and surveillance of our most politically and aesthetically potent organ: the face.

Maryam Monalisa Gharavi (US) works in film, video, performance, text, photography, drawing and sound. She explores the interplay between aesthetic and political valences in the public domain.

## METAHAVEN

### Recent Hystory (The Sprawl Continues)

What does it mean to be human under the influence of an algorithmically induced digital blindfold? *Recent Hystory (The Sprawl Continues)* is an improvised study following Metahaven's 2015–16 film *The Sprawl (Propaganda about Propaganda)*, a take on geopolitics, propaganda, and perception. Since 2015, Metahaven has been collecting material for a continuation of the project. This is the first public presentation of such a road ahead, under the mercurial doom of the Trump regime, where digital and physical totalitarianism is quickly becoming reality, and an incessant repetition of facts, fictions and fallacies in the online world is already contributing to a normalisation of countless grave injustices and dangers of this administration.

Metahaven (NL) is a research and design studio founded by Vinca Kruk and Daniel van der Velden based in Amsterdam. Metahaven's work — both commissioned and self-directed — reflects on current political and social issues.

## ERICA SCOURTI

### Hot Readings

11:30–11:50, performance

In *Hot Readings*, Scourtī presents her public YouTube record, consisting of lectures, performances and interviews. This record is intercut with her own private viewing history and automatically generated subtitles. While meandering through these historical accounts, Scourtī creates a new textual record; a compressed temporality in which mediated and bodily presence battle each other.

Erica Scourtī (GR) was born in Athens and is now based in London. Her work across different media draws on personal experience to explore life, labour, gender and love in a fully mediated world.

*Decapitating Capitalism* asks is there a world after capitalism and what could it look like. Can we invent new ways of living together based on a shared precariousness? How can social sciences and speculative fiction help us to imagine new roads to the future?

### NINA POWER

#### Decapitalism, Anticapitalism, Postcapitalism

Nina Power discusses the different ways we might conceive of capitalism and the strategies and tactics we can adopt for understanding and subverting it; living differently within and outside it and finally, to behead it. She looks at the ways in which the ruling class seeks to pretend that it is not in charge. Power draws upon revolutionary images of beheadings, both metaphorical and literal, to better show what the ruling class has stolen from the people and how we can get it back by cutting off the crown but keeping the body. Nina Power (UK) teaches Philosophy at the University of Roehampton and Critical Writing in Art & Design at the Royal College of Art. She has written widely on philosophy, politics, feminism and culture.

### ISABELL LOREY

#### Precarization und Care-Citizenship

The idea of the autonomous individual, the concept of free labour, and the distinction between labour and care are basic pillars of neoliberal-capitalist societies. When subjectivation has become capitalisable, autonomy turns into an instrument of government, and emancipation is trapped in neoliberal ideas of health. The challenge today is not just to invent new forms of organisation and new strategies of resistance. We have to invent a fundamentally new way of organising how we live together. What could living together look like, based on commonly shared precariousness, care rights and care-citizenship?

Isabell Lorey (DE) is a political theorist at the European Institute for Progressive Cultural Policies and co-editor of transversal texts. She is Professor of Gender Politics at the Institute for Political Science at the University of Kassel.

## PETER FRASE

### Socialisms and Barbarisms: Speculative Fiction and Post-Capitalist Imaginaries

In recent years the end of capitalism has become easier to imagine. But what form will its ending take? The bright vision of egalitarian and democratic societies: to take charge of the technologies of capitalism and to use them to liberate people from work? Or the darker dystopia of a world ravaged by war and climate change, where the rich protect themselves and the rest of us are left helpless? Peter Frase's talk draws on his recent book *Four Futures*, in which he uses both social science and speculative fiction to imagine possible futures in a world of automated labour, ecological crisis, and class struggle.

Peter Frase (US) is an editor at *Jacobin* magazine, a PhD candidate in sociology at the CUNY Graduate Center, and has written for *In These Times* and Al Jazeera.

## TIPPING POINTS

16:00–17:30

Modernity is grounded in a conception of time that understands historical progression and change to be derived from a series of particular events, particular places, particular people, and particular actions. This particular history projects an anticipation of the future. We can witness this in the collective anxieties surrounding contemporary geopolitical events, from referenda, elections and territorial contests to infrastructural developments, oil spills, and bombings. How does this affect the societal bonds that keep us together, or keep us apart? The panel *Tipping Points* reflects on how events are conceptualised and gain significance through networks of power. Tipping Points is curated and moderated by Nick Axel.

## NATASHA GINWALA

### Planetary Records as Documents toward Addressing Justice

The upcoming Contour Biennale 8 *Polyphonic Worlds: Justice as Medium* unfolds through artistic acts that challenge procedures of testimony, evidence production and witnessing, as well as the performative nature of the trial. As the neoliberal extractive imaginary conceives the earth as negative matter, we now face the unraveling of the limits of justice as a volatile crisis of ethics within the present.

Natasha Ginwala (DE/IN) is a curator, researcher, and writer. She is currently curator of Contour Biennale 8 and curatorial advisor to documenta 14 (2017).

## JOHN PALMESINO

### Anthropocene Tipping Points

Territories are the complex set of relations to things that keep us alive. They are bound spaces, where intersecting borders establish semi-stable relations between polities and their material base of operations. The Anthropocene marks an exit from modern forms of territorial organisation of humanity. Remote sensing and technologies of measuring and surveying lay out new territories cutting through pre-established ones, often in a violent way. These new territories reconfigure the transient relations between the institutionalised forms of cohabitation and their material spaces. No more figure/ground. John Palmesino (IT) is an architect and urbanist. He established Territorial Agency together with Ann-Sofi Rönnskog as an independent organisation that innovatively promotes and works for sustainable territorial transformations.

## FILM PROGRAMME

De Brakke Grond, Rode Zaal

12:00–13:30 **Homo Sapiens**, Nikolaus Geyrhalter, 94', AT  
(2016) SF documentary

*Homo Sapiens* speculates on the question of what it means to be a human at the end of the industrial age. What will remain of us after we are gone?



Homo Sapiens  
Nikolaus Geyrhalter



Information Skies  
Metahaven

15:00–16:00 **Sitting in Darkness**, Graeme Arnfield, 15', UK (2015) found footage drama; **Colossal Cave**, Graeme Arnfield, 11', UK (2016) found footage real fiction; **Information Skies**, Metahaven, 24', KR/NL (2016) design fiction

*Sitting in Darkness* explores the circulation, spectatorship and undeclared politics of contemporary images. *Colossal Cave* is a love letter from the prehistory of the Internet. *Information Skies* asks how an immersion in illusion and digital augmentation, combined with our persisting emotional limits as humans, alters our capacity to decide on what constitutes reality.

17:00–18:00 **The Stability of The System**, Sasha Litvintseva, Isabel Mallet, UK, 17' (2016) geological film; **Paradise Springs**, Brigid McCaffrey, US, 33' (2013) film portrait

*The Stability of the System* is an exploration into the material agency of images and of forms and their ability to call each other into being. *Paradise Springs* is the portrait of a figure in a landscape, Ren Lallatin, a geologist who describes her interactions with the natural world, while declaring her rejection of land regulation and privatisation.

## SONIC ACTS X STEDELIJK 19:00–23:30

A thrilling programme at the Stedelijk Museum, with multisensory fireworks and performances that explore the subtleties and edges of sound and the noise of being. Supreme Connections stages two out of four episodes of Maryanne Amacher's genre-defying *Mini Sound Series*. Jennifer Walshe plays solo and performs her recent composition *Everything is Important* for voice, string quartet and film with the world famous Arditti Quartet. Dutch artists Gijs Gieskes, Geert-Jan Hobijn and Radboud Mens present their new formation Ohm, with fresh self-built electroacoustic and electromechanical instruments. The world's first microtonal tuba ensemble Microtub digs

deeper into the sphere of just intonation, and Cilantro presents a post-noise world full of enigmas.

## SUPREME CONNECTIONS Mini Sound Series

19:15 + 21:30

Sonic Acts and Stedelijk commissioned Supreme Connections to create a new interpretive, episodic iteration of Maryanne Amacher's *Mini Sound Series*. Amacher (1938–2009) was a pioneering American composer known for impressive architecturally staged sound works and groundbreaking research-based acoustic art designed to awaken our psycho-acoustic responses to sound.

Supreme Connections is a loose formation of former Maryanne Amacher collaborators. The line-up for Sonic Acts consists of the composers, musicians and researchers Amy Cimini, Bill Dietz, Kabir Carter, Keiko Prince, Sergei Tcherepnin, Stefan Tcherepnin and Woody Sullender. They joined forces in 2012 to engage with issues associated with the posthumous life of Amacher work. Under the name Supreme Connections (the top secret lab featured in Amacher's unrealised treatment, *Intelligent Life*) they developed an approach to the artist's radical oeuvre, respecting its complex conception. Recreating Amacher's methodology instead of incongruously faithful reenactments, Supreme Connections has created a series of large-scale 'hearing as if' installations at the Funkhaus (Berlin), Tate Modern, and in the Bienal de São Paulo.

Four episodes of *Mini Sound Series* will occur throughout the festival, the first two taking place on Friday, accompanied by a conversation by Amy Cimini and Keiko Prince. Two more episodes will be presented on Saturday and Sunday.





# THE SEA!



**GIRLS IN LOVE  
WITH THE  
PARTY LIFE**

Jennifer Walshe  
Everything is Important

**19:15 + 21:00 Ohm (NL)**  
is the new formation of Gijs Gieskes, Geert-Jan Hobijn and Radboud Mens. Gieskes is an industrial designer who specialises in building electronic devices for audiovisual use. Hobijn is the initiator of Staalplaat Soundsystem; inseparable from his sound systems, he is known for composing with wit and wisdom. Mens is a composer and sound designer who has worked with sound since 1982.

**20:00 + 21:45 Jennifer Walshe (IE)** was born in Dublin in 1974. She studied composition with John Maxwell Geddes at the Royal Scottish Academy of Music and Drama, and graduated from Northwestern University, Chicago, with a doctoral degree in composition in June 2002. In addition to her activities as a composer, she frequently performs as a vocalist, specialising in extended techniques.

**21:45 Arditti Quartet (UK)** enjoy a worldwide reputation for their spirited and technically refined interpretations of

contemporary and earlier 20th-century music. Hundreds of string quartets and other chamber works have been written for the ensemble since its foundation by first violinist Irvine Arditti in 1974. Many of these have left a permanent mark on the contemporary repertoire and have ensured the Arditti Quartet a firm place in music history.

**20:15 + 22:00 Microtub (DE)** is the world's first microtonal tuba ensemble consisting of Robin Hayward, Peder Simonsen and Martin Taxt. In 2009, Robin Hayward developed the first fully microtonal tuba in collaboration with the German instrument manufacturer B&S, and Microtub was established the following year. Their third album on the Norwegian label SOFA *Bite of the Orange* will be released in February 2017. They are currently exploring the possibilities of 'just intonation'. As a tool for composing the music they use the Hayward Tuning Vine interface.



SO2E05

Sam Rolfs  
Progress Bar

**20:45 + 22:30 Cilantro (MX/AT)** is the duo of composer and sound artist Angélica Castelló (Paetzold sub-great bass recorder, tapes, electronics, ukulele), and sound and video artist

Billy Roisz (bass guitar, electronics). Their pieces hover between structure and chaos, beauty and ugliness, and demonstrate a thrilling display of human and technological interplay.

## PROGRESS BAR AT PARADISO 23:00–05:00

The only political party you can dance to, Progress Bar is a regular night for cutting-edge thinking and dancing, showcasing urgent sounds and voices in underground club culture. The special Sonic Acts Festival edition on Friday 24 February features avant-garde DJs and producers performing in the two halls of Paradiso, while the installation *Bruxist Mirror IV* by designer Sam Rolfes can be experienced in the basement.

### SAM ROLFES

**Bruxist Mirror IV; Paradiso basement, VR installation**

*Bruxist Mirror IV* is an interactive installation that breaks apart the tools of the live, performative process. It is developed as a still-life sculpture of sorts, with a figure fixed in the centre of the frame, abstracted flora sprouting from its sides and walls of a decaying studio built around it. By transporting the audience inside this kinetic space we become both subject and director. The piece is composed using a game engine, and reacts to the fluidity of the controller movement and the feedback of webcam textures. Sam Rolfes (US) is a Chicago and New York-based mixed-format digital artist and director. His work examines surreal performance through the lens of contemporary portraiture.



## KLEINE ZAAL

**23:00 An Ni (EE)** is an Estonian DJ, currently based in Netherlands. Her sonic palette is genre fluid, embracing raw and hard hitting percussions.

**23:30 Yon Eta (NL)** has a maximalist approach to sound while striving to limit the options in his production process. The Hague-based artist runs the DEVORM imprint.

**00:00 Klein's (UK)** neoteric vision has seen her quickly become one of the UK's most intriguing producers and performers.

**00:40 God Colony + Flohio (UK)** Having worked together on tracks *Steady*, *SE16* and *My World*, the trio have a new sound system set comprised of unreleased material and fresh club edits.

**01:10 Le1f (US)** In a world full of rappers claiming to be one of a kind, Le1f (born Khalif Diouf) is a fascinating personality full of seeming contradictions.

**02:00 Evian Christ (UK)** is a producer, DJ and songwriter from Ellesmere Port. He is signed to Tri Angle Records. His music is described as deconstructionist, mixing trance with dark industrial beats.

**03:00 Nídia Minaj's (PT)** *Danger*, her debut record released on the Príncipe label last year, is an outstanding and powerful collection that showcases her distinctive voice.

**03:40 DJ Earl (US)** represents the new generation of Chicago's sound, between jazz and funk tunes, devilish synthesisers and unstructured hip hop samples.

**04:40 Wartone (UK)** examines ideas and theories across platforms. He has collaborated with J. G. Biberkopf and had music released on djwwww's Wasabi Tapes label.

## GROTE ZAAL

**23:00 Organ Tapes (CN)**

is a producer, singer and DJ raised in Shanghai and currently living in London. His sets comprise live vocals, rap, dancehall, afro-beats, noise, Musique Concète and Chinese pop.

**23:30 My Sword (FR)** based in Lyon, has impressed over the past few years with unusual tracks that blur the lines between original composition, bootleg and blend.

**00:10 Uli K (UK)** is a London-based singer, producer and member of the collective of artists called Bala Club.

**00:40 Adamn Killia (US)** is a 19-year-old rapper from Chicago's South Side, whose music is characterised by unconventional, sullen rhymes and pristine synthetic instrumentals.

**01:10 Killavesi (US)** is just out of high school and the Chicago rapper has already released a handful of quality tracks on Soundcloud, weaving her jaunty flow through luxurious beats.

**01:40 DJ Marfox (PT)** is a legend in his hometown of Lisbon, as well as a renowned name on a worldwide network of dedicated seekers of new developments in electronic dance music.

**02:40 Coucou Chloé (FR)** offers spine-tingling sensuality for the club. Her music is undercut by a poisonous vein of menace in songs like *skin like sin*.

**03:30 Kamixlo's (UK)** music lies at the riveting, emergent edge of grime, reggaeton and experimental bass music. The London-based producer has marked out bold, unique new territory.

**04:30 Lyzza (BR)** is a promising young DJ and producer on the rise in Amsterdam. Born and raised in Brazil she combines her Brazilian roots through baile funk mixed with bass-heavy club music.



**DAY 3**  
**SAT 25 FEB**

**Conference**  
at De Brakke Grond  
10:30–17:00

**Film Programme**  
at De Brakke Grond  
12:00–18:00

**Sonic Acts at Bimhuis  
& Muziekgebouw aan ’t IJ**  
19:30–04:00



AZAADI  
Armen Avanessian  
Asher Levitas  
Ben Russell  
BJ Nilsen  
Christina Vantzou  
Christine Verschorren  
David Roden  
Erika Balsom  
Helen Verran  
Jennifer Gabrys  
John Also Bennett  
Karl Lemieux  
Kara-Lis Coverdale  
Kuedo  
Matthew Biederman  
Margaret Hermant  
MSHR  
MFO  
Noortje Marres  
Neil Leiter  
Peter Burr  
Pure  
Rick Dolphijn  
Robert Russett  
Sarah J. Whatmore  
Wendy Chun  
Yeah You

# CONFERENCE AT DE BRAKKE GROND 10:30–17:00 Expozaal

How to create gaps for new thoughts to emerge? How to crack open the contemporary situation? How to imagine a different future? On Saturday the conference looks at how technologies shape our political and social interactions, and asks: ‘What counts as democratic?’ Alternative ways of navigating the world, the art of storytelling, and knowledge from non-Western and indigenous cultures offer cues for a different conception of our humanity.

## CRACKING THE CONTEMPORARY

10:30–12:00

Philosophy and art have the power to unsettle and to reveal new openings. They can create cracks in the present, through which new things may appear — the unforeseen, a glimpse of a future to come — forcing the existent understanding of the world and ourselves out of perspective. New concepts may challenge the present crisis and ask us to think differently, for instance, by reconsidering the relations between humanity, nature and culture. What is the political potency of nature in more-than-human terms? Do we live in posthuman times? How do the new materialisms contribute to these explorations?

### DAVID RODEN

*The Noise of the Future: Against Posthuman Ethics*

Our posthuman predicament is real enough, but can only be formulated in empty terms. As a result, there can be no posthuman ethics, only an aesthetics of uncontrolled, noisy futures. David Roden will explore these aesthetic models — including the ‘weird’ fiction of China Miéville and Jeff Vandermeer, noise music and practices of body modification. Each model will be used to give determination to the idea of a technologically transformative encounter at the edge of the human.

David Roden (UK) teaches Philosophy at the Open University. His work addresses the relationship between deconstruction and analytic philosophy, philosophical naturalism, the metaphysics of sound and posthumanism.

### SARAH J. WHATMORE

#### Forces of Nature? Unsettling the Geopolitics of 'Natural' Hazards

In her presentation, Sarah J. Whatmore traces some of the implications of recharging the political potency of nature in more-than-human terms. She focuses on the ontological disturbances wrought by 'natural' hazards and explores their capacity to place new demands on research and artistic practices in rendering such events affective and amenable to political interrogation. Drawing on the philosophical resources of Isabelle Stengers' project of experimental constructivism, she argues that 'nature' becomes molten in the event of hazardous disturbances, heightening possibilities for remaking its heterogeneous and complex configuration with the human being.

Sarah J. Whatmore (UK) is a cultural geographer whose published work includes books such as *Hybrid Geographies* (2001), *Using Social Theory* (2004) and *Political Matter* (2010).

### RICK DOLPHIJN

#### The Cracks of the Contemporary VI: The Wound

Rick Dolphijn proposes that we think about the wound and its relation to time from a posthuman, new materialist perspective. When mapping the wound, we should ask ourselves: how does the wound travel? In what way does it realise the war trauma and the fascist State? In what way does it not only crack the relation between nature and culture but also give rise to environmental disaster?

Rick Dolphijn (NL) is a philosopher and author of *Foodscapes: Towards a Deleuzian Ethics of Consumption* (2005) and *New Materialism: Interviews and Cartographies* (2012) with Iris van der Tuin.

Arguing that it is necessary to conceive of the world in radically different ways, to decolonise the modern worldview, and to escape from the bubble of a mediatised post-truth society, the panel *Sensible Imagination* presents alternative ways of navigating the world, documenting reality, and negotiating the entanglements between humans and nonhumans, words and things. The arts of storytelling and knowledge from non-Western and indigenous cultures offer crucial cues for a different conception of our humanity.

### ERIKA BALSOM

#### Rehabilitating Observation: Lens-Based Capture and the ‘Collapse’ of Reality

Today, much popular cinema has moved away from the primacy of lens-based capture, foregoing the documentary registration of real bodies in real spaces, while fake news proliferates and the US president deems *real news fake*. How are critical documentary practices best poised to respond to this state of affairs? What does the kind of access to the world afforded by documentary look like and mean in our contemporary moment — a moment marked at once by ubiquitous computing, widespread political, humanitarian, and ecological crisis, and what some have deemed a ‘collapse’ of reality? Erika Balsom offers a polemic, proposing that practices privileging lens-based capture — in particular, the long-beleaguered observational mode of documentary — are today endowed with a new urgency and radicality.

Erika Balsom (UK) is a senior lecturer in Film Studies and Liberal Arts at King’s College London. Her next book, *After Uniqueness: A History of Film and Video Art in Circulation*, will be published this spring.

### BEN RUSSELL

#### Psychedelic Ethnography

Ben Russell’s talk is an audiovisual compass, its orientation marked by the seemingly opposite poles of psychedelia

and ethnography, two approaches with the same goal at heart: the understanding of ourselves in the world. The result is a dialectic that is both embodied and critical, in which the terrors and pleasures of getting lost are balanced by the necessity of knowing where, who and what we are, particularly in relation to anyone who is not us.

Ben Russell's (US) films, installations, and performances foster a deep engagement with the history and semiotics of the documentary image.

## HELEN VERRAN

### A Sensible Imaginary. Two Stories

Helen Verran lived and worked in places where people entangle words and things differently, expressing quite other metaphysical commitments than we modern humanists who represent ourselves and our milieu to ourselves. In her talk she looks at how children in Yoruba elementary school classrooms, and Yolngu Aboriginal Australians move consciously between differing forms of word-thing entanglements and negotiate cavernous rifts in the noise of being.

Helen Verran (AU) is an Australian historian and philosopher of science. She has spent nearly 30 years working with Aboriginal Australians in northeast Arnhem Land.

## UPDATES AVAILABLE?

16:00–18:00

We move on by continuously updating and upgrading. But moving on does not mean moving forward toward a better world. The effect, politics and functioning of any technological infrastructure do not just depend on the system itself, but also on its implementation or, for instance, the affordances of its context. *Updates Available?* focuses both on case studies of how the implementation of new technologies is enmeshed with the transformation of politics and forms of democracy, as well as on a philosophical negotiation of moving ‘forward’ into the future, and postcontemporary fear. Are we even moving in time, or is the future coming towards us?

## **NOORTJE MARRES**

### **The Democracy Test: Street Trials as Experiments in Interpretation**

We have become increasingly aware of the fact that everyday environments such as the street or the home are sites of technological innovation that are in need of our engagement. However, efforts to deploy digital devices to envision material forms of participation have introduced us to threats to democracy in the form of surveillance, third-party data ownership and asymmetric value extraction. Noortje Marres discusses how this challenge has been taken on in street trials of ‘intelligent’ vehicles, and examines whether and how these initiatives open up different answers to the question ‘what counts as democracy?’

Noortje Marres (NL/UK) is Associate Professor in the Centre for Interdisciplinary Methodologies (CIM) at the University of Warwick. She studied Sociology and Philosophy of Science and Technology at the University of Amsterdam and the Ecole des Mines in Paris.

## **JENNIFER GABRYS**

### **Sensing Environments, Inventing Citizens**

Citizen sensing practices that monitor and measure environmental problems, such as air pollution, are emerging everywhere. They generate data used for action against policy and regulation. But does the rise of citizen sensing practices and technologies re-inscribe instrumental, potentially reductive approaches to citizenship and political engagement? Or, do the instruments, like low-cost environmental sensors, challenge this apparently linear logic through attempting to realise political change? How effective are these practices of citizen sensing, not just in providing crowd-sourced data sets, but also in giving rise to new modes of environmental awareness and practice? Jennifer Gabrys (UK) is Reader in Sociology at Goldsmiths, University of London, and Principal Investigator on the European Research Council funded project Citizen Sense.

## **WENDY HUI KYONG CHUN**

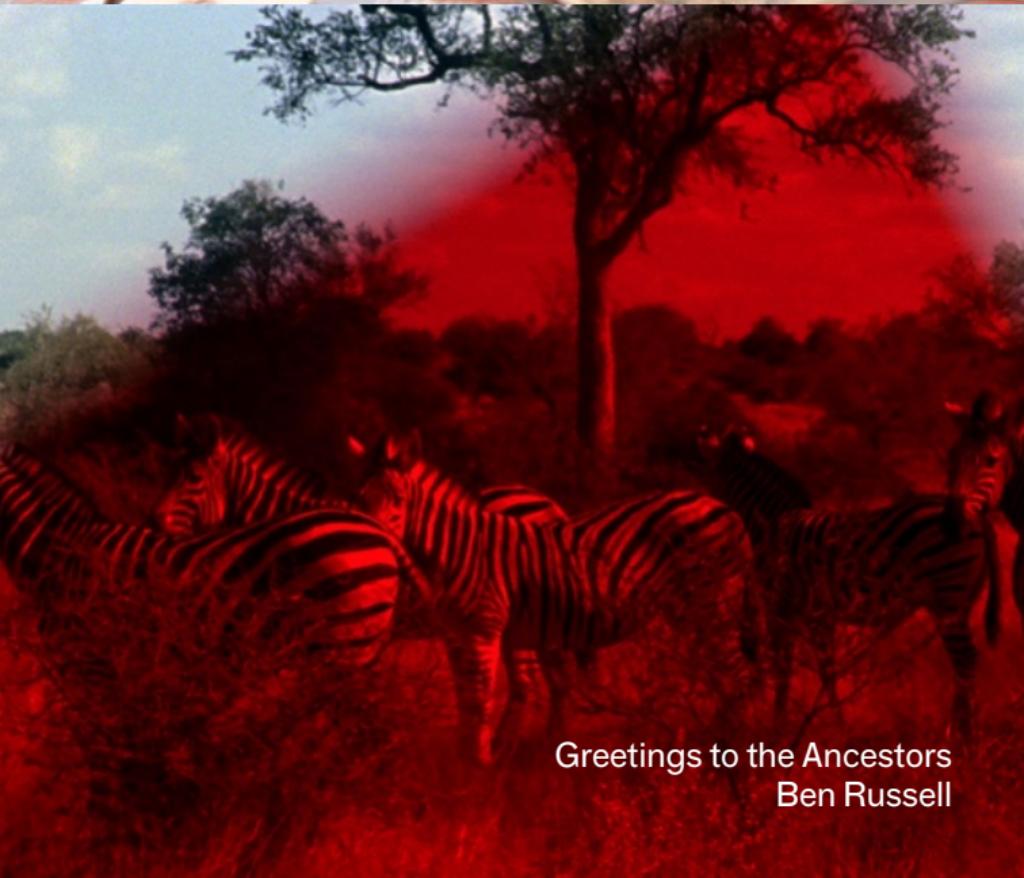
### **Crisis + Habit = Update**

'New media — we are told — exist at the bleeding edge of obsolescence. We thus forever try to catch up, updating to remain the same. [...] But what do we miss in this constant push to the future? [...] Wendy Hui Kyong Chun suggests another approach, arguing that our media matter most when they seem not to matter at all — when they have moved from "new" to habitual. Through habits, Chun says, new media become embedded in our lives — indeed, we become our machines: we stream, update, capture, upload, link, save, trash, and troll.' (Chun, Wendy Hui Kyong. *Updating to Remain the Same: Habitual New Media*. MIT Press, 2016.) Wendy Hui Kyong Chun (US) is Professor of Modern Culture and Media at Brown University. She has studied both Systems Design Engineering and English Literature, which she combines in her current work on digital media.

## **ARMEN AVANESSIAN**

### **Postcontemporary Angst and Fear**

The 21st century marks a new dimension of time itself. That the direction of time has changed is indicated by the prominence of various phenomena of preemption such as preemptive strikes, preemptive personalities, and preemptive policing. The media are increasingly occupied not with what happened or what is happening, but what could happen (premediation). This is a helpless symptom characterised by a general loss of a real, open future and present: we have lost the future as a political object. Avanessian argues that the systematic production of fear within neoliberal politics is symptomatic of the failure to grasp the speculative temporality arriving from the future. Instead of addressing our angst facing this new post-contemporary time-complex we stick to the increasingly regressive invention of feared objects. Armen Avanessian (AT) studied philosophy and political science in Vienna and Paris. After completing his dissertation in literature, he worked at the Free University Berlin from 2007 to 2014.



## FILM PROGRAMME

De Brakke Grond, Rode Zaal

### 12:00–13:30 **Donna Haraway: Story Telling For Earthly Survival**, Fabrizio Terranova, 81', BE (2016) SF documentary

Donna Haraway is a prominent scholar, a feminist, an SF enthusiast, a gifted storyteller who paints a rebellious and hopeful universe teeming with creatures and futuristic trans-species in an era of disasters. The filmmaker Fabrizio Terranova visited Donna Haraway at her home in Southern California to make a portrait of a highly original thinker.

### 15:00–16:00 **He Who Eats Children**, Ben Russell, 26', US (2016) psychedelic ethnographic film

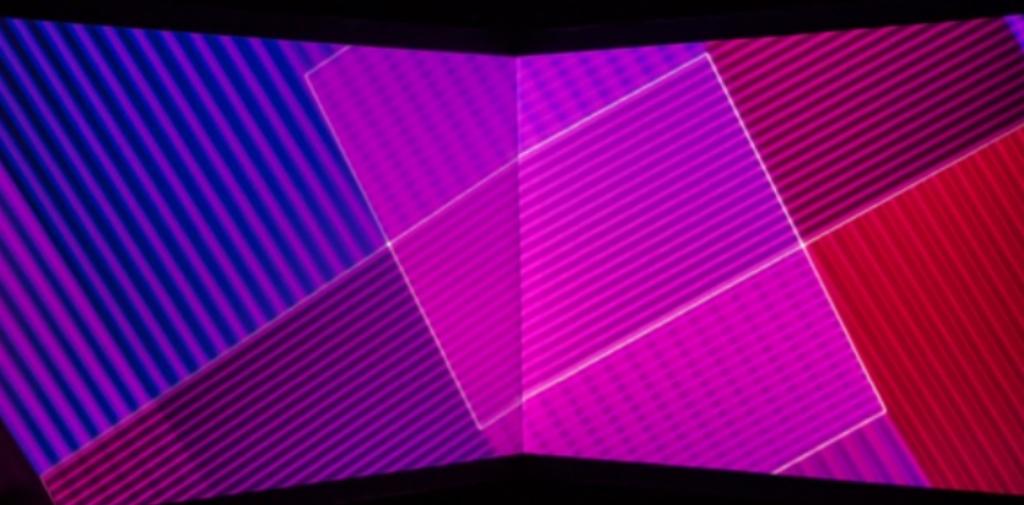
### **Greetings to the Ancestors**, Ben Russell, 29', ZA/SZ/UK/US (2015) psychedelic ethnographic film

*He Who Eats Children* is a speculative portrait of a Dutchman living in the Surinamese jungle, fixing canoe motors, who is accused of eating the locals' children. Set between Swaziland and South Africa, in a region still struggling with the divisions produced by an apartheid government, *Greetings to the Ancestors* documents the dream lives of the territory's inhabitants as the borders of consciousness dissolve and expand.

### 17:30–18:30 **This Unwieldy Object**, Anna Zett, 47', US/DE (2014) research drama

The animated dinosaurs of Hollywood cinema meet the petrified ghosts of colonial science. A protagonist encounters mountains and paleontologists on both sides of the American Frontier. The story ends in the middle.





Matthew Biederman and Pierce Warnecke  
Perspection (squared)



Peter Burr  
Pattern Language

# Sonic Acts at Bimhuis & Muziekgebouw aan 't IJ

## 19:30–04:00

An evening and night of transcendent and ecstatic sensory experiences celebrating the noise of being. On Saturday we present audiovisual performances by fiercely independent, singular navigators of acoustic and electronic soundworlds. With an AV performance by Matthew Biederman and Pierce Warnecke; Kara-Lis Coverdale, who experiments with the building blocks of musical beauty; abstract ambient-classical music by Christina Vantzou; and field recordings by BJ Nilsen & Karl Lemieux. An installation by Peter Burr dives deep into the intricacies of human perception. After midnight the programme continues in the Bimhuis with futuristic sounds by MSHR, Yeah You, Asher Levitas, AZAADI, Kuedo + Werkflow and Pure.

### MUZIEKGEBOUW

19:30–00:30

#### PETER BURR Pattern Language

Kleine Zaal, video installation; 19:30

'Pattern language' is a term coined by architect Christopher Alexander to describe the aliveness of certain human ambitions through an index of structural patterns. Some advocates of this design approach claim that ordinary people can use it to successfully solve very large, complex design problems. In this piece, the vocabulary of Alexander's system is employed towards the construction of an endlessly mutating labyrinth. It premiered as a 4-channel video installation and has since been adapted to film.

Peter Burr (US) from Brooklyn, NY, specialises in animation and installation. His recent work explores the concept of an endlessly mutating death labyrinth.

## **MATTHEW BIEDERMAN & PIERCE WARNECKE**

*Perspection (squared)*

Atrium, AV performance; 20:00

*Perspection (squared)* is a performance for two orthogonal screens and quadrophonic sound, with two motorised hypersonic directional speakers. Through a series of generative audiovisual compositions, *Perspection (squared)* examines the sound-image relationships from synchronicity to the independence of visual and sonic cues.

Matthew Biederman (US) has been working across media and milieus, architectures and systems. He creates works where light, space and sound reflect on the intricacies of perception. Pierce Warnecke (US) is a sound and video artist who has been based in Europe for over a decade. He works equally in the sonic and visual domains.

## **KARA-LIS COVERDALE + MFO**

Grote Zaal, AV performance; 21:00

Kara-Lis Coverdale (CA) creates colourful and dense arrangements that blur the line between the human and data, with a unique penchant for long-form melody, harmony and sonic detail. MFO (DE) See page 8.

## **CHRISTINA VANTZOU + ENSEMBLE**

Grote Zaal, AV performance; 22:15

Christina Vantzou will perform with string players Margaret Hermant and Neil Leiter, synthesist John Also Bennett, and sound engineer Christine Verschorren.

Christina Vantzou (BE) is a composer and visual artist based in Brussels. She has composed and released three albums of ambient-classical music and has developed a form of graphic musical notation influenced by abstract minimalists.

## **BJ NILSEN & KARL LEMIEUX Yujiapu**

Grote Zaal, AV performance; 23:15

*Yujiapu* is a multi-projector live performance of 16mm film accompanied by field recordings. Geometric lines and grids, intercepted by red filters create a disorienting, almost 3-D effect. BJ Nilsen (SE) & Karl Lemieux (CA) See page 7.

## **ROBERT RUSSETT** Experimental Films

Grote Zaal, film; 21:45 + 23:00 + 00:00

Robert Russett (1935–2015) was an artist, educator, writer and filmmaker. An authority on animation, he has co-authored, with Cecile Starr, *Experimental Animation* (1988). A selection of his animated films on 16mm will be presented throughout the evening. Curated by Mark Toscano. Prints courtesy of the Robert Russett Collection at the Academy Film Archive.

### **BIMHUIS**

00:00–04:00

**00:30 MSHR (US)** is Birch Cooper and Brenna Murphy. They work at the intersection of digital sculpture, analogue circuitry and ceremonial performance.

**01:00 Yeah You (UK)** is the duo of Elvin Brandhi and MYKL JAXN. They make up mostly electronic pop music on the spot as a means of producing performance video and crafting meaning out of quotidian fabric.

**01:30 AZAADI (UK)** is the duo of Ewa Justka — an electronic noise artist and instrument builder — and Poulomi Desai — whose unique, modified sitars embrace elements of chance, challenge and supervision.

**02:00 Asher Levitas (UK)** is perhaps best known as part of Old Apparatus, the acclaimed and enigmatic London experimental outfit. He has featured on releases for labels including Deep Medi, Houndstooth and Left Blank.

**02:45 Kuedo (DE)** is Jamie Teasdale, who since quietly disbanding the Vex'd vehicle he formerly operated with Roly Porter, has been moving towards a slower, ornately detailed sound with his Kuedo project.

**03:30 Pure (AT)** has been producing uncompromising electronic music since 1991. Live on stage he sculpts abstract sonic textures, while as a DJ he draws on industrial, acid, electro and broken techno.

**DAY 4**  
**SUN 26 FEB**

Conference  
at De Brakke Grond  
10:30–17:30

Film Programme  
at De Brakke Grond  
12:00–18:00

A Portrait of Martin Bartlett  
at De Brakke Grond  
21:00–00:00





Daniel Rourke  
Ernst Karel  
Eyal Weizman  
Ingrid Burrington  
Jamon Van Den Hoek  
Laurie Penny  
Luke Fowler  
Pinar Yoldas  
Richard McMaster  
Ytasha Womack  
Zach Blas

# CONFERENCE AT DE BRAKKE GROND 10:30–17:30 Expozaal

Speculative fictions offer a glimpse of futures far beyond what we think we can imagine now, and can provide tools for resistance. On Sunday the conference examines forms of resistance to totalitarian control that we might imagine when we think of the progress of technology and surveillance. What are the strategies of counter-mapping?

## ZACH BLAS AND PINAR YOLDAS

10:30–12:00

### ZACH BLAS

Bio-exempt

Official literature on biometrics from the UK Home Office defines bio-exempt as those not required to submit biometric data to the government, and specifies that children, amputees with one or no fingers, and diplomats are bio-exempt. It also described bio-exempt as 'exempt from control'. In his performative lecture, Zach Blas will attempt to understand 'bio-exempt' as a paradigmatic descriptor for today's global security regime. Bio-exemption is a mode of biopolitical control: who has the legal right to be exempt from their embodied self and who has the right to remain unmarked, not indexed.

Zach Blas (UK) is an artist and writer whose practice engages technics and minoritarian politics. Currently, he is a Lecturer in the Department of Visual Cultures at Goldsmiths, University of London.

### PINAR YOLDAS

#SpeculativeBiologies

#syntheticBiology #breastimplants #turboCapitalism  
#pelagicPlastics #endocrineDisruptors #onlineDating  
#habitatLoss #serotoninUptakeInhibitors #connectome  
#highfructoseCornSyrup #CO2emissions #bigData  
#smallWorld #anti-aging #oilSpill #airPollution

#nanoMedicine #bio-accumulation #NASDAQ  
#reimplementationGeneticDiagnosis #deforestation  
#carnaphallologocentrism #soilDepletion #climateChange  
#piratebay #ozoneLayerDepletion #collagenInjections  
#oceanAcidification #cocaColaLight #eco-nihilism  
#post-humanism #darkEcology #co-evolution  
#cancerImmunotherapy #technosphere #transfat  
#intracellularSingleUnit Recording #nationalSecurityAgency  
#levonorgestrel #oxytocin

Pinar Yoldas (TR) is an infradisciplinary designer, artist and researcher currently based in Ann Arbor, Michigan. Her work develops within biological sciences and digital technologies.

## SPECULATIVE FICTION: RADICAL FIGURATION FOR SOCIAL CHANGE

13:30–15:00

Speculating about the edges of thought or thinking ‘beyond thinking’ might be the most radical possibility of fiction. This kind of storytelling can be an important space for experimentation, where characters and their connected tropes take the form of radical agents for social change.

### DANIEL ROURKE

#### The Noise of Becoming: On Monsters, Men, and Every Thing in Between

In this talk Daniel Rourke refigures the sci-fi horror monster *The Thing* from John Carpenter's 1982 film of the same name. *The Thing* is a creature of endless mimetic transformations, capable of becoming the grizzly faced men who fail to defeat it. The most enduring quality of *The Thing* is its ability to perform self-effacement and subsequent renewal at every moment, a quality we must embrace and mimic ourselves if we are to outmanoeuvre the monsters that harangue us.

Daniel Rourke (UK) is a writer and artist based in London. In his work Rourke exploits speculative and science fictions in search of a radical ‘outside’ to the human(ities).

## YTASHA WOMACK

### Afrofuturism: Imagination and Humanity

The use of the imagination for self-development and social change is one of the greatest tenets of Afrofuturism. Ytasha Womack will explore the resilience encouraged through the championing of the imagination, the tensions that arise through embracing hope, the separation of humanity from itself through the creation of the technology called race, and the power of storytelling.

Ytasha Womack (US) is an author, filmmaker, independent scholar and dancer. She wrote the award-winning book *Afrofuturism: The World of Black Sci Fi & Fantasy Culture* (2013).

## LAURIE PENNY

### Feminism Against Fascism

Feminism, like many political movements, is science fictional by nature. How can utopian ideas, including ideas about justice, carry us through the darkest times and inspire art and action?

Laurie Penny (UK) is an award-winning journalist, essayist, public speaker, writer, activist, and Internet nanocelebrity. Penny writes about politics, social justice, pop culture, feminism, technology and mental health.

## STRATEGIES OF COUNTER-MAPPING

16:00–17:30

Maps exist for us to make it easier to navigate the world. They offer us insight and overview. The creation of a map is not only a political but also a powerful act — to chose to look and frame a subject and to apply a specific scope and scale. It means to carve out a point of view and back it up by the settings chosen. However, too often we forget the politics lying at the bedrock of our maps. What perspectives stay hidden underneath the folds of our maps and what maps are missing entirely? *Strategies of Counter-Mapping* presents three strategies of counter-mapping.

## JAMON VAN DEN HOEK

### By Any Lens Necessary: A Satellite Image Account of Conflict

Mainstream approaches to mapping violent conflict cannot capture a conflict's tempo, geographic diffusion, or long-term effects. Pre-conflict base maps are overwritten by rubble. Conflict chronology is interpolated rather than observed. Populations are displaced beyond view. While a single satellite image remains anecdotal — partial and relative — Jamon van den Hoek present the results of using repeat satellite measurements to chronicle the immediate and cascading effects of conflict in Aleppo and Pakistan, and chronic conditions in 922 refugee camps across 60 countries.

Jamon Van Den Hoek (US) is a remote sensing scientist. He uses machine-learning methodologies to document the social-environmental consequences of armed conflict.

## INGRID BURRINGTON

### Forever Noon on a Cloudless Day

The accessibility of satellite imagery from online platforms like Google and Bing has become so commonplace that the aerial perspective it affords is easily taken for granted. But Google Earth isn't exactly a map or photograph, it's composite images, optimized and stitched together. Ingrid Burrington examines the composite nature of these images by breaking them down using analogue sleight of hand. Ingrid Burrington (US) writes, makes maps, and tells jokes about places, politics, and the weird feelings people have towards both.

## EYAL WEIZMAN

### Ground Truth: Colonization as Climate Change

Using historical aerial photographs, contemporary remote sensing data, state plans, court testimonies, and nineteenth-century travellers' accounts, Eyal Weizman explores the threshold of the Negev desert. In the ongoing 'battle over the Negev' (an Israeli state campaign to uproot Palestinian Bedouins from the northern border of the desert), the frontier is not demarcated by fences and walls but by shifting

climatic conditions. The frontier is a ‘shoreline’, along which climate change and political conflict are deeply and dangerously entangled.

Eyal Weizman (IL/UK) is an architect, Professor of Spatial and Visual Cultures, and Director of the Centre for Research Architecture at Goldsmiths, University of London.

## FILM PROGRAMME

De Brakke Grond, Rode Zaal

12:00–12:30

Introduction by Susan Schuppli

12:30–13:30 **Trace Evidence**, Susan Schuppli, 53', UK (2016)  
research documentary

The *Trace Evidence* video trilogy explores the geological, meteorological, and hydrological appearance of nuclear evidence secreted within the molecular arrangement of matter. It focuses upon three events: the unearthing of ancient nuclear reactors in Oklo in 1972; the discovery of Chernobyl's airborne contaminates in Sweden in April 1986; and the 7600-kilometre, five-year journey of Caesium-137 from Fukushima-Daiichi through the waters of the Pacific Ocean to the west coast of Vancouver Island.

14:00–15:00 **Where Land Meets Sea**, EFTD, UK/GR, 17'  
(2017) lidar film; **The Sea is History**, Louis Henderson, 28',  
UK, FR (2016) experimental essay

In *Where Land Meets Sea* we are standing on top of a mountain of life vests in the foothills of Lesvos Island, and looking down at the four-mile strait of sea separating Europe from Asia. The island's rugged, mountainous landscape became host to great numbers of people fleeing conflict over the past year.

Made in the Dominican Republic and Haiti, *The Sea is History* is a free adaptation of the poem by Derek Walcott. The film is a materialist and animist critique of the monumentalisation of European colonial history and its ripples into the present.

**15:00–17:00 Hyperstition**, Christopher Roth, Armen Avanessian, 100', DE (2016) philosophy documentary

A film on time and narrative. Of thoughts and images. On plants and the outside. Abduction and Recursion. Yoctoseconds and Platonia. Plots and anaerobic organisms. About the movement of thinking and philosophy in anthropology, art, design, economy, linguistics, mathematics, and politics. And back into abstraction. Featuring: Armen Avanessian, Elie Ayache, Ray Brassier, Iain Hamilton Grant, Helen Hester, Deneb Kozikoski, Robin Mackay, Steven Shaviro, Benedict Singleton, Nick Srnicek, Christopher Kulendran Thomas, Agatha Wara, Pete Wolfendale and Suhail Malik in 2026.

## A PORTRAIT OF MARTIN BARTLETT AT DE BRAKKE GROND

**21:00–00:00**

**LUKE FOWLER** Electro-Pythagorus: A Portrait of Martin Bartlett

45', film (world premiere); 21:00

This film is commissioned by Sonic Acts & Stedelijk Museum Amsterdam. With the film Luke Fowler pays tribute to the work and musical ideas of Martin Bartlett (1939–93), a proudly gay Canadian composer who during the 1970s and 1980s pioneered the use of the ‘microcomputer’. Bartlett is hardly recognised, never mind canonised, in cultural life. He researched intimate relationships with technology and was particularly interested in handmade electronics where, as he states in one of his performances: ‘the intimacy of handcraftedness softens the technological anonymity creating individual difference making each instrument a topography of uncertainties with which we become acquainted through practice’. The screening of Electro-Pythagorus is accompanied by a conversation by Amy Cimini, Luke Fowler and Ernst Karel.

Luke Fowler (UK) is a filmmaker and musician based in Glasgow. He studied printmaking at Duncan of Jordanstone College of Art and Design in Dundee.

### **ERNST KAREL + LUKE FOWLER** *Glyphs* (Music from Martin's Tape Archive)

quadrophonic concert; 22:30

*Glyphs* is a new work comprised entirely from unreleased and rarely heard reel to reels from the archive of electroacoustic composer Martin Bartlett, which were digitised by Luke Fowler as part of his research process in making *Electro-Pythagorus*.

Ernst Karel (US) makes electroacoustic music and experimental nonfiction sound works for multichannel installation and performance, and collaborates with filmmakers and artists in making audiovisual work.

### **LUKE FOWLER + RICHARD MCMASTER** *The Mechanics of Dissonance*

AV performance; 23:15

It is the first original film and sound collaboration by the duo Luke Fowler and Richard McMaster. A two screen 16mm film with multi-channel sound, the work centres around a new composition for the Russian ANS synthesiser. Designed between 1937 and 1957 the ANS is one of the most mythical electronic instruments of the 20th century, with only one surviving example left. The film was recorded on location the Glinka State Central Museum of Musical Culture in Moscow.

Richard McMaster (UK) lives and works in Glasgow. Since graduating from the Glasgow School of Art in 2011, his creative output has focused primarily on the creation and production of music through various groups and collaborations.





Martin Bartlett

**Exhibition  
Arti et Amicitiae  
1—26 FEB**

**Vertical Studies: Acoustic  
Shadows and Boundary  
Reflections  
Water Tower Sint Jansklooster  
1, 4, 8, 11, 18 & 23 FEB**

**Spring Bloom in  
the Marginal Ice Zone  
Muziekgebouw aan 't IJ  
1—26 FEB**

A close-up photograph of a lizard's head and upper body. The lizard has vibrant, iridescent scales in shades of green, blue, and yellow. Its eye is large and prominent, with a dark pupil and a surrounding area of orange and red pigmentation. The background is a solid purple color.

Espen Sommer Eide  
Jana Winderen  
Joey Holder  
Justin Bennett  
Kate Cooper  
Pinar Yoldas  
Signe Lidén  
Zach Blas



Pinar Yoldas  
Designer Babies

# Exhibition

## Arti et Amicitiae

### 1—26 FEB 2017

*The Noise of Being* exhibition speculates on the strange and anxious state of being human. Works by five international artists — Joey Holder, Justin Bennett, Kate Cooper, Pinar Yoldas and Zach Blas — function as portals into parallel realities, where the audience is invited to decipher weird histories and eerie futures, defy systems of power and control through queerness, explore synthetic alien biologies, take refuge within the hyperreal, and imagine other possible species and impossible environments.

#### KATE COOPER

##### We Need Sanctuary

Can CG images create sheltered digital spaces, where images of bodies exist beyond our grasp, creating new relationships for physical bodies and networks they might occupy?

Kate Cooper (UK) lives and works in London and Amsterdam. She is co-founder of Auto Italia, the London-based, artist-led initiative.

#### JOEY HOLDER

##### Ophiux

Against the backdrop of the emergent field of computational biology and the Google Genomics project, Joey Holder invented Ophiux, a speculative pharmaceutical company. In Ophiux, she imagines use of genetic sequencing equipment and biological machines to collect sample data from humans and other organisms.

Joey Holder (UK) graduated from Kingston University in 2001 and completed an MFA at Goldsmiths, University of London in 2010. Working with scientific and technical experts she makes immersive, multimedia installations.

## **JUSTIN BENNETT**

### **Vilgiskoddeoayvinyarvi: Wolf Lake on the Mountains**

In this work by Justin Bennett we follow Viktor Koslovsky, a scientist still working at the otherwise abandoned Kola Superdeep Borehole, a geological research station ‘at the border of everything’ in northwestern Russia.

Commissioned by Sonic Acts & Dark Ecology.

Justin Bennett (NL), based in The Hague, studied sculpture and electronic music and much of his work brings together spatial recordings of environmental sound with the resonances of buildings and materials.

## **PINAR YOLDAS**

### **The Kitty AI, Artificial Intelligence for Governance**

#### **Designer Babies**

It is the year 2039. An artificial intelligence with the affective capacity of a kitten becomes a first non-human governor.

While living inside the mobile devices of her citizens, she leads a politician-free zone, where she reflects on the effects of climate change and how this has caused the city to change. While searching for new ways of urban living, she encourages co-existence between different species.

*Designer Babies* is an installation that explores genetic modification and the future it could produce.

Pinar Yoldas' (TR) work spans subjects such as AI, genetics and systems of power. Pinar Yoldas holds a PhD from Duke University.

## **ZACH BLAS**

### **Facial Weaponization Suite**

#### **Face Cages**

*Facial Weaponization Suite* protests against biometric facial recognition by making ‘collective masks’ in community-based workshops that are modelled from the aggregated facial data of the participants, resulting in amorphous masks that cannot be detected by biometric facial recognition technologies.

*Face Cages* is a dramatisation of the abstract violence of the biometric diagram. In this installation and performance

work, four queer artists, whose bodies and identities are particularly precarious to biometric scrutiny, generate biometric diagrams of their faces, which are then fabricated as three-dimensional metal objects, evoking a material resonance with handcuffs, prison bars, and torture devices. Zach Blas (UK) is a Lecturer in the Department of Visual Cultures at Goldsmiths, University of London. His practice engages technics and minoritarian politics.

The exhibition opened on 1 February at Arti et Amicitiae in Amsterdam and can be visited until the end of the Sonic Acts Festival on 26 February. The works are commissioned by, or restaged especially for Sonic Acts.

### JANA WINDEREN

*Spring Bloom in the Marginal Ice Zone*  
Muziekgebouw aan 't IJ

What we now call the ‘seasonal’ or ‘marginal’ ice zone of the Barents Sea was brought to the public’s attention in 2015 through a dispute that saw politicians declare that because the ‘ice edge had moved itself’ North, it had opened up new sites for test drilling for oil and gas. This, along with the plans for shipping activity in the resultant North–East Passage served as impetus for Jana Winderen to research ‘the ice edge’. *Spring Bloom in the Marginal Ice Zone* is her latest instalment in a progression of works that reveal the sounds of underwater life. The piece is based on recordings made during Winderen’s visit to the ice zone during the plankton bloom in May 2016 and her visit to the North Pole in April 2015. Commissioned by Sonic Acts & Dark Ecology. Jana Winderen (NO) was educated in fine art at Goldsmiths College in London and the University in Oslo. She researches the hidden depths with the latest technology and her work reveals the complexity and strangeness of the unseen world.

*Spring Bloom in the Marginal Ice Zone* opened on 1 February at Muziekgebouw aan 't IJ in Amsterdam and can be visited until the end of Sonic Acts Festival on 26 February.

## SIGNE LIDÉN & ESPEN SOMMER EIDE

### Vertical Studies: Acoustic Shadows and Boundary Reflections; Water Tower Sint Jansklooster

In their new collaborative work, *Vertical Studies: Acoustic Shadows and Boundary Reflections*, Signe Lidén and Espen Sommer invite participants on a journey to a 46-metre-high abandoned water tower in Sint Jansklooster. The tower has been re-imagined as a vertical field-lab where Lidén and Sommer discuss their ongoing research into connections between sound, history, wind and weather. To this end they have constructed a range of special instruments to record and playback sounds in the vertical dimension. The participants on this journey will experience live outdoor vertical studies and a vertical soundscape shaped by Eide and Lidén that ascends the tower's spiral staircase. Commissioned by Sonic Acts & Dark Ecology.

Espen Sommer Eide (NO) is based in Bergen. He has composed and performed a series of experimental electronic works with his projects Phonophani and Alog.

Signe Lidén's (NO) installations and performances examine man-made landscapes and their resonances. She is based in Bergen.

The installation in the water tower is open for the public during visitors hours on 4, 11, 18 and 25 February. Excursions take place on 23 February with return bus travel to the water tower from Muziekgebouw, for the performance of *Vertical Studies* (see timetable).





Joey Holder  
Ophiux



Kate Cooper  
We Need Sanctuary

The Noise of  
Being

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# SONIC ACTS VENUES

## 1. PARADISO

Weteringschans 6-8  
1017 SG Amsterdam  
[www.paradiso.nl](http://www.paradiso.nl)

## 2. DE BRAKKE GROND

Nes 45  
1012 KD Amsterdam  
[www.brakkegrond.nl](http://www.brakkegrond.nl)

## 3. STEDELIJK MUSEUM

Museumplein 10  
1071 DJ Amsterdam  
[www.stedelijk.nl](http://www.stedelijk.nl)

## 4. MUZIEKGEBOUW AAN 'T IJ & BIMHUIS

Piet Heinkade 1  
1019 BR Amsterdam  
[www.muziekgebouw.nl](http://www.muziekgebouw.nl)  
[www.bimhuis.nl](http://www.bimhuis.nl)

## 5. DE SCHOOL

Doctor Jan van Breemenstraat 1  
1056 AB Amsterdam  
[www.deschoolamsterdam.nl](http://www.deschoolamsterdam.nl)

## 6. ARTI ET AMICITIAE

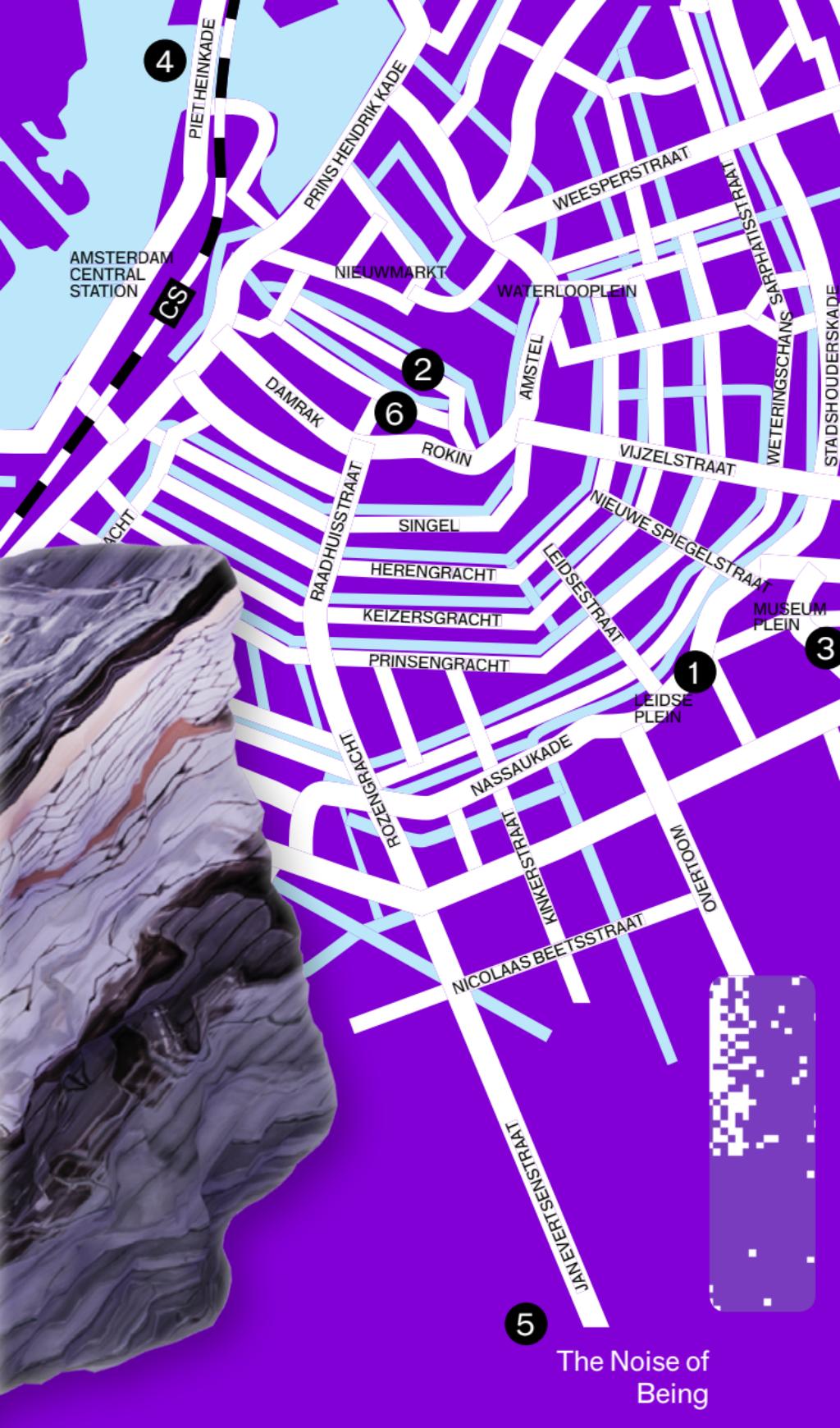
Rokin 112  
1012 LB Amsterdam  
[www.arti.nl](http://www.arti.nl)

## 7. WATERTOREN VAN SINT JANSKLOOSTER

Barsbeek 4  
8326 BN Sint Jansklooster  
[www.natuurmonumenten.nl](http://www.natuurmonumenten.nl)

VENUES





The Noise of  
Being

# Thursday 23 FEB

DAY 1

10:30

11:00

12:00

**VERTICAL STUDIES  
AT WATER TOWER  
SINT JANSKLOOSTER**

**12:00–17:00**

**14:00–19:00**

Signe Lidén &  
Espen Sommer Eide

13:00

14:00

15:00

16:00

17:00

18:00

19:00

**OPENING AT  
PARADISO**

**19:30–23:30**

20:00

21:00

22:00

23:00

00:00

01:00

02:00

03:00

04:

**EXHIBITION**

**AT ARTI**

**10:00–20:00**

Joey Holder  
Justin Bennett  
Kate Cooper  
Pinar Yoldas  
Zach Blas

+ **SPRING BLOOM  
IN THE MARGINAL  
ICE ZONE AT  
MUZIEKGEBOUW**

Jana Winderen

**SONIC ACTS  
AT DE SCHOOL**

**23:30–04:00**

Emptyset, Violence,  
Aïsha Devi, JK Flesh

TIMETABLE



# Friday 24 FEB

# DAY 2

10:30	<b>CONFERENCE AT DE BRAKKE GROND</b>
11:00	<b>10:30–12:00</b>
12:00	Maryam Monalisa Gharavi, Metahaven, Erica Scourti
13:00	<b>13:30–15:00</b>
14:00	Nina Power, Isabell Lorey, Peter Frase
15:00	<b>16:00–17:30</b>
16:00	Nick Axel, Natasha Ginwala, John Palmesino
17:00	
18:00	

<b>EXHIBITION AT ARTI</b>
<b>10:00–20:00</b>
<b>+ SPRING BLOOM</b>
<b>FILM PROGRAMME AT DE BRAKKE GROND</b>
<b>12:00–13:30</b>
Nikolaus Geyrhalter
<b>15:00–16:00</b>
Graeme Arnfield, Metahaven
<b>17:00–18:00</b>
Sasha Litvintseva, Isabel Mallet, Brigid McCaffrey

19:00	<b>SONIC ACTS X STEDELIJK</b>
20:00	<b>19:00–23:30</b>
21:00	Supreme Connections Ohm
22:00	Jennifer Walshe Arditti Quartet
23:00	Microtub Cilantro
00:00	
01:00	
02:00	
03:00	
04:00	
05:00	

<b>PROGRESS BAR AT PARADISO</b>
<b>23:00–05:00</b>
Adamn Killa, An Ni, Coucou Chloé, DJ Earl, DJ Marfox, Evian Christ, God Colony + Flohio, Kamixlo, Killavesi, Le1f, Lyzza, My Sword, Nidia Minaj, Organ Tapes, Sam Rolfs, Uli K, Wartone, Yon Eta

The Noise of  
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# Saturday 25 FEB

DAY 3

10:30	<b>CONFERENCE AT DE BRAKKE GROND</b>
11:00	<b>10:30-12:00</b> Rick Dolphijn, David Roden, Sarah J. Whatmore
12:00	Erika Balsom, Ben Russell, Helen Verran
13:00	<b>13:30-15:00</b> Noortje Marres, Jennifer Gabrys, Wendy Chun, Armen Avanessian
14:00	
15:00	
16:00	

**EXHIBITION  
AT ARTI  
10:00-20:00  
+ SPRING BLOOM**

<b>FILM PROGRAMME AT DE BRAKKE GROND</b>
<b>12:00-13:30</b> Fabrizio Terranova
<b>15:00-16:00</b> Ben Russell
<b>17:30-18:45</b> Anna Zett

17:00	<b>MINI SOUND SERIES AT STEDELijk</b>
18:00	<b>16:00-17:00</b>

19:00	<b>SONIC ACTS AT BIMHUIS</b>
20:00	<b>&amp; MUZIEKGEBOUW</b>
	<b>AAN 'T IJ</b>
21:00	<b>19:30-04:00</b> Matthew Biederman
22:00	& Pierce Warnecke
	Kara-Lis Coverdale
23:00	& MFO
	Christina Vantzou
00:00	BJ Nilsen & Karl Lemieux
	Peter Burr
01:00	MSHR
	Yeah You
02:00	Asher Levitas
	Kuedo
03:00	AZAADI
	Pure
04:00	
05:00	

TIMETABLE

# Sunday 26 FEB

DAY 4

10:30	<b>CONFERENCE AT DE BRAKKE GROND</b> <b>10:30-12:00</b> Zach Blas, Pinar Yoldas	<b>EXHIBITION AT ARTI</b> <b>10:00-20:00</b> + SPRING BLOOM
11:00	<b>13:30-15:00</b> Daniel Rourke, Ytasha Womack, Laurie Penny	<b>FILM PROGRAMME AT DE BRAKKE GROND</b> <b>12:00-13:30</b> Susan Schuppli
12:00	<b>16:00-17:30</b> Jamon Van Den Hoek, Ingrid Burrington, Eyal Weizman	<b>14:00-17:00</b> Embassy for the Displaced, Louis Henderson, Christopher Roth, Armen Avanessian
13:00		
14:00		
15:00		
16:00		
17:00	<b>MINI SOUND SERIES AT STEDELJK</b> <b>16:00-17:00</b>	
18:00		
19:00		
20:00		
21:00	<b>A PORTRAIT OF MARTIN BARTLETT AT DE BRAKKE GROND</b> <b>21:00-00:00</b> Amy Cimini, Ernst Karel, Luke Fowler, Richard McMaster	
22:00		
23:00		
00:00		
01:00		
02:00		
03:00		
04:00		
05:00		



House of  
Being

*The Noise of Being* is curated by Nicky Assmann, Mirna Belina, Gideon Kiers, Rosa Menkman, Lucas van der Velden and Juha van 't Zelfde.

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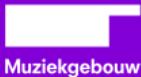
PARADISO  
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SEDELijk  
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