



Sonic Acts

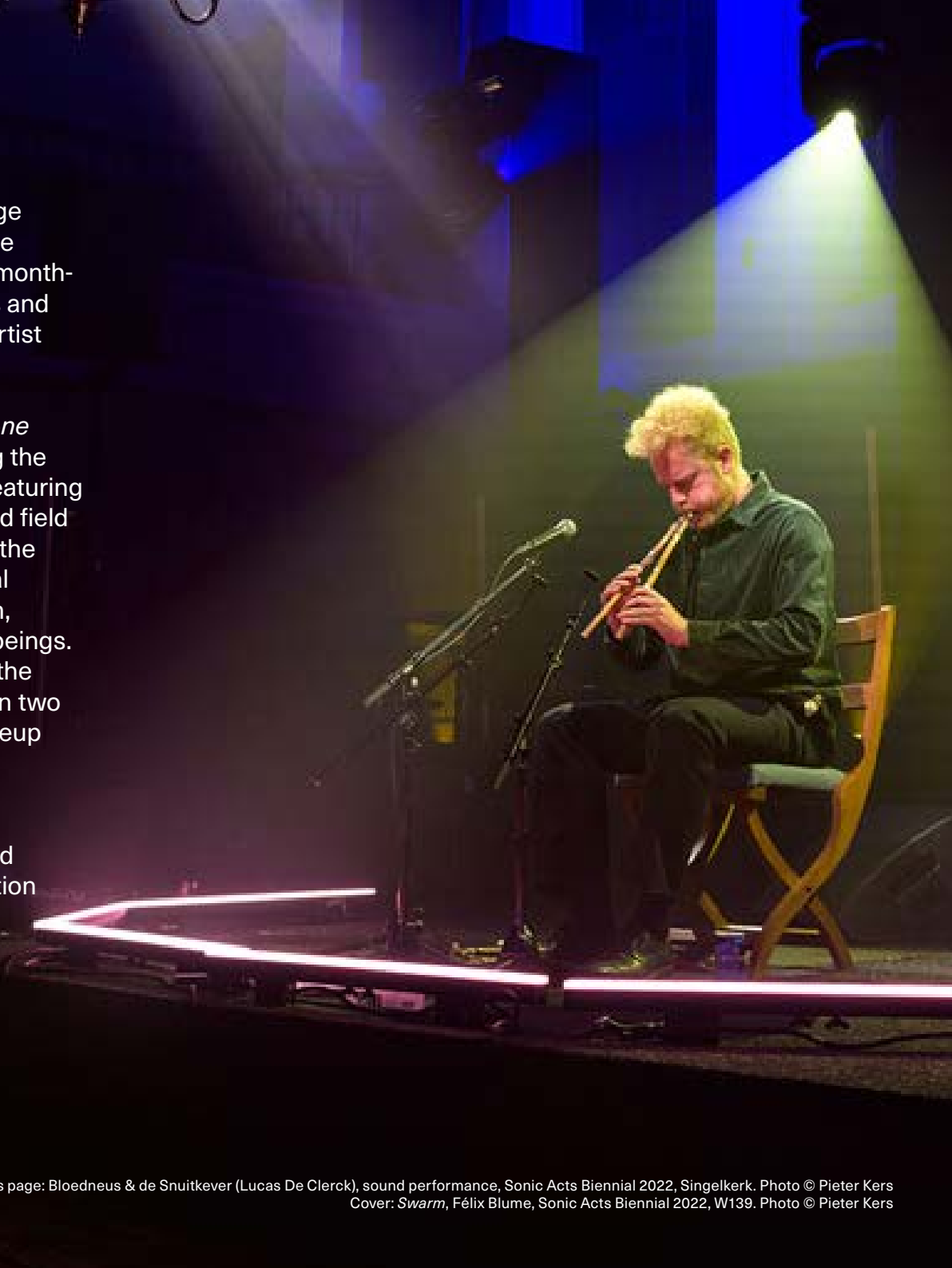
Annual Report 2022

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 Oíreachtaigh
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 Misedjan
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
Saranghwa
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.

▶ Impressions from the Sonic Acts
Biennial 2024 – video



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

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

Gauge, Raven Chacon e.a., W139. Photo by George Knegtel



Meiospore, Seline Buttner, W139. Photo by George Knegtel



A Wildlife, Leanne Wijnsma, W139. Photo by George Knegtel





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

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



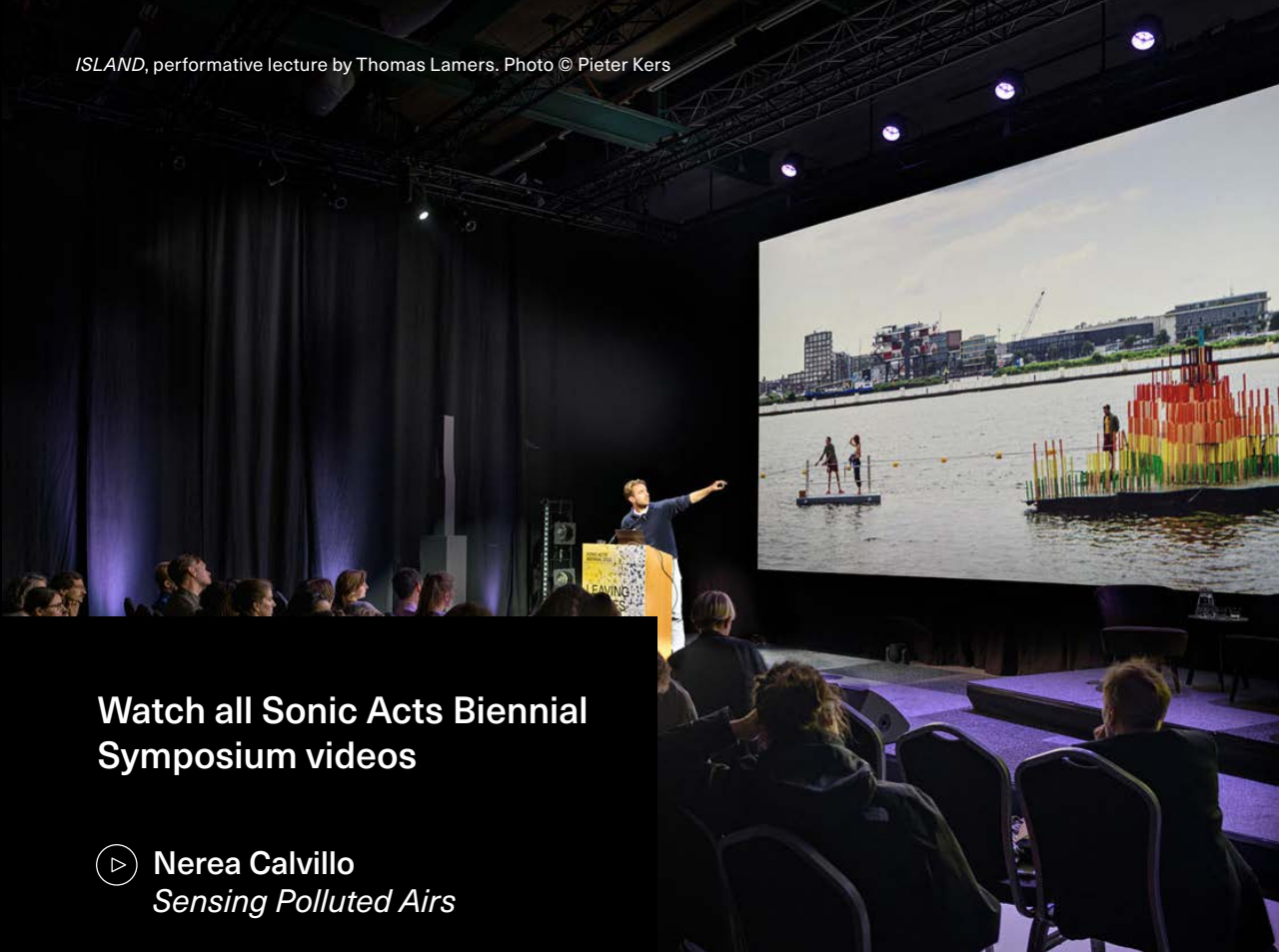
De allá pa acá, Andrea Galano Toro, W139. Photo by George Knechtel



“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



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.

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 Maggie**
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
- ▶ **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

Sensing Polluted Airs, lecture by Nerea Calvillo. Photo © Pieter Kers



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



Q&A with MELT. Photo © Pieter Kers

Sound Art Programme

Inner Ear(th)
Het Hem, 7 – 9 October



Performance by Tarek Atoui. Photo © Pieter Kers



555 Bugs, Maria Komarova. Photo by George Knegtel

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 Nemø Ensemble. Photo © Pieter Kers

Breathtune

Singelkerk, 16 October

Breathtune 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.

 [Breathtune – video](#)



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



Ale Hop and Tatiana Heuman. Photo © Pieter Kers



Flashing Horizons. Photo by Pierre Zylstra



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.



Soda Plains. Photo by Pierre Zylstra



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 Gllje's film *The Intimacy of Strangers* (2022)



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.



Soundwalk with Lance Laoyan, Hembrugterrein. Photo © Pieter Kers



Fieldwalk with John Grzinich, Het Hem. Photo © Pieter Kers



Soundwalk with Tomoko Sauvage and Enrico Malatesta, Amstelpark, Zone2Source. Photo © Pieter Kers



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



Fermenting Art Lab, Sarangwhae, 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 Moiré³ Philip Vermeulen

More Moiré³ 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](#)



OBIT, Maryam Monalisa Gharavi and Sam Lavigne, Sonic Acts Biennial 2022, W139. Photo © Pieter Kers



Hard Drives from Space, Louis Braddock Clarke and Zuzanna Zgierska, Sonic Acts Biennial 2022, W139. Photo by George Knegetel

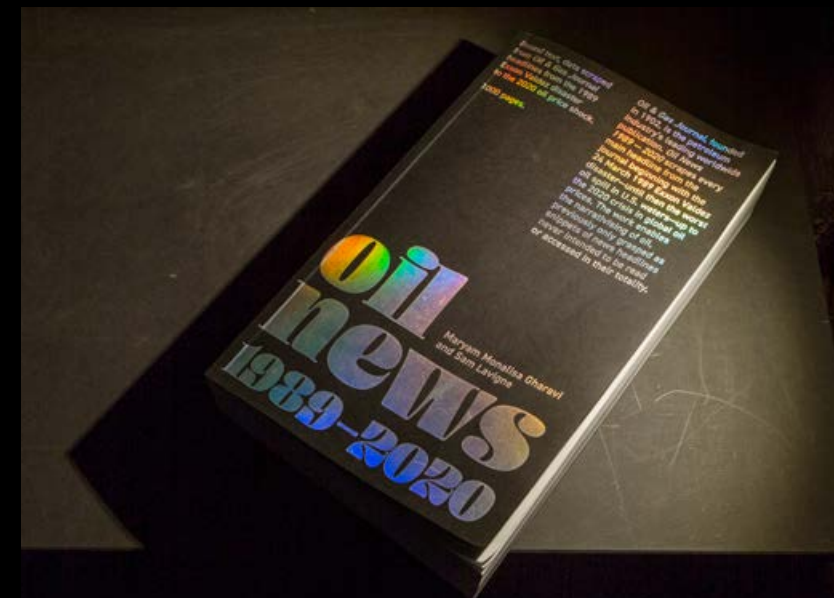
Hard Drives from Space
Louis Braddock Clarke and
Zuzanna Zgierska

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

[▶ Watch video](#)

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.



Oil News 1989–2020, publication, 2022. Photo by George Knegetel

***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 Knegtel



***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 Knegtel

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 Grzinich, SonicActs Biennial 2022, Het Hem. Photo by George Knegtel

*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 Biennale 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.

Underexposed



☰ [Read an interview with Anguille Vannamei](#)

☰ [Read an interview with Erik Peters](#)



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/>



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



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

Programme Series

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-IO, Andreas Kuhne, 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.



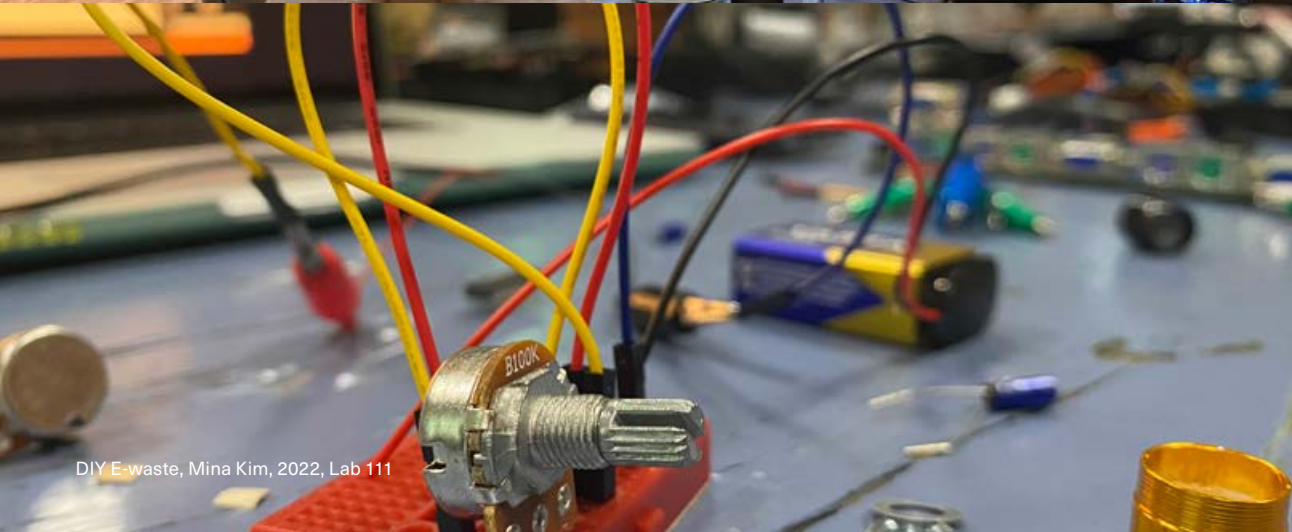
Melting Cores, Night Air clubnight,, OT301. Photo © Pieter Kers

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](#)





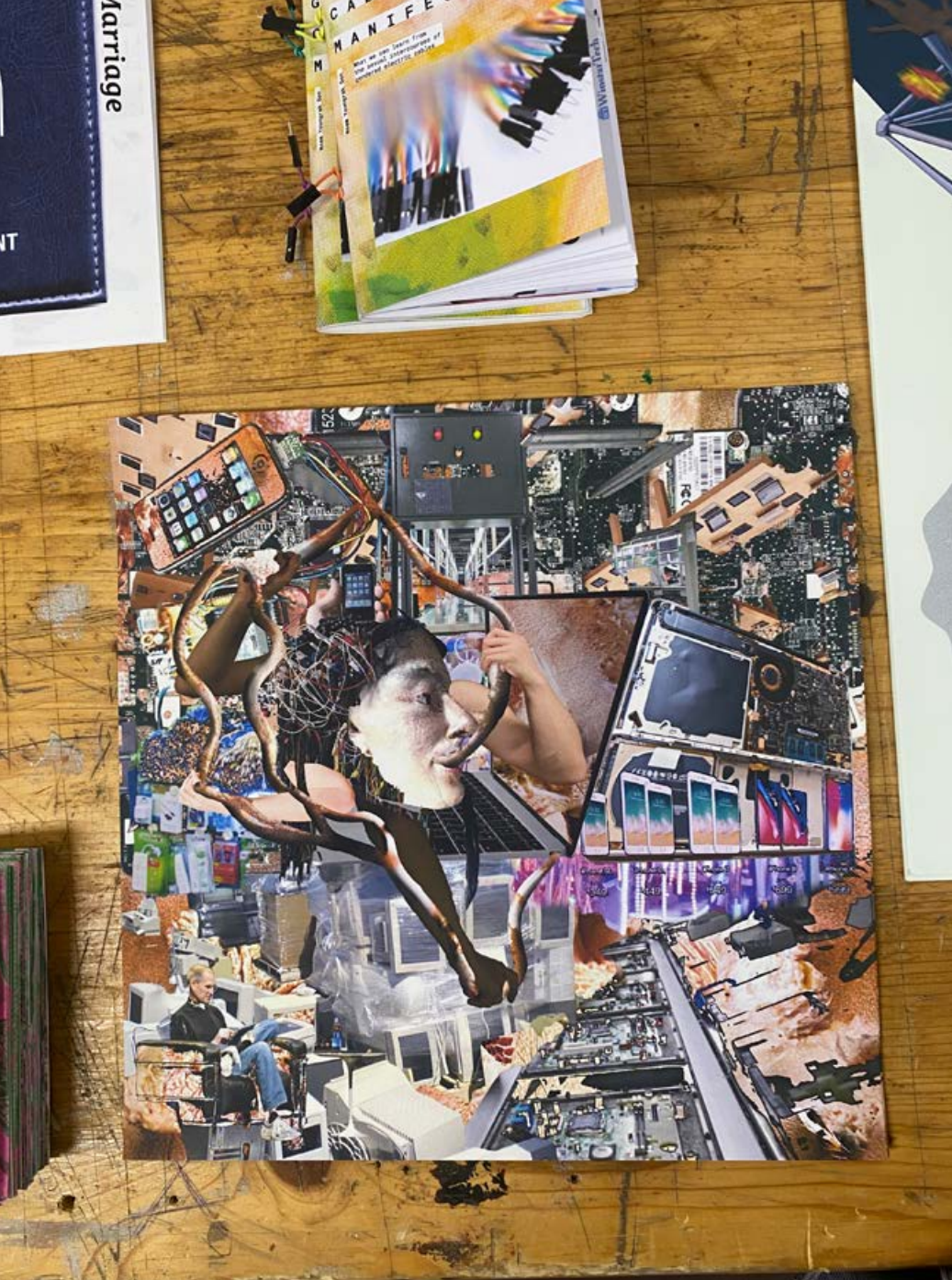
Workshops – Practicum 2022

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.

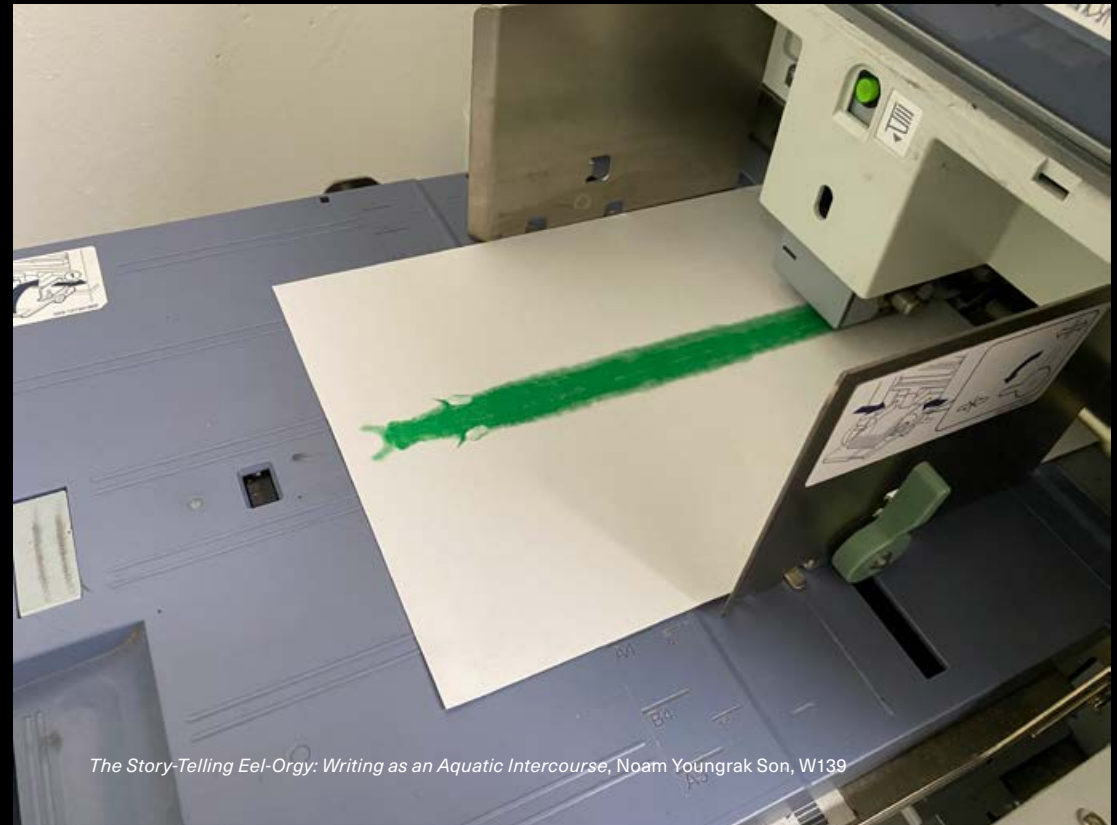
DIY E-Waste Analogue Synthesiser
Mina Kim

LAB 111, 18 June



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

W139, 26 March



Nuclear Polders

Kyveli Mavrokordopoulou and Agnès Villette

ISSG, 20 May



Nuclear Polders, Kyveli Mavrokordopoulou and Agnès Villette, ISSG Amsterdam



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.





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 Villetta and Zuzanna Zgierska.





ECOES ISSUE 4

With a 'feature well on oil' that dives deep into the 'petrocapiatlist 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 Mikhlepp, Miriam Matthiessen, Samia Henni, Sarah Rara (lucky dragons) and Shirin Sabahi.

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

Releases

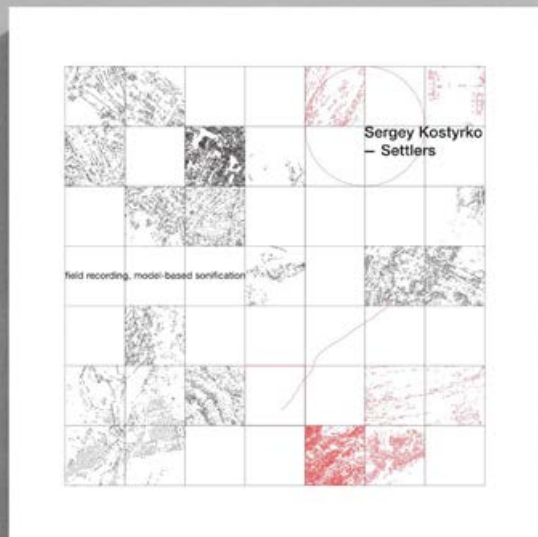
Andreas Kühne
Transients I/O

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.

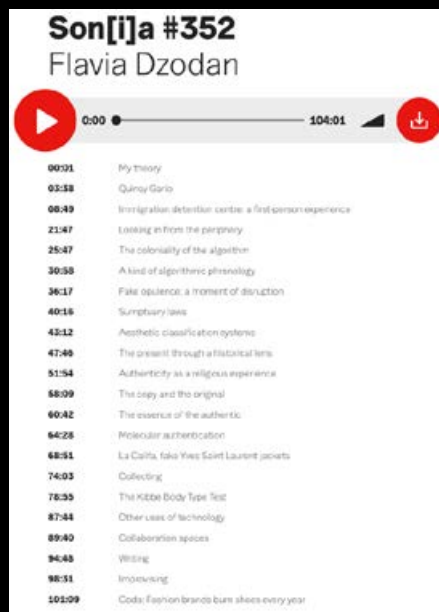


Coverdesign Overexposed podcast

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



SON[I]JA

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]ja #352 with Flavia Dzodan in collaboration with Rádio Web MACBA



Overexposed Podcast in collaboration with Ja Ja Ja Nee 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/>

Sonic Acts Archive Search

Besides the biennial festival and a new year-around programme, Sonic Acts also produces various international projects in cooperation with other organisations, as well as commissioning and presenting artworks. In addition, Sonic Acts conducts research across disciplines, from electronic and digital art forms to environmental humanities and science. The various forms this has taken – from commissioned artworks and workshops to interviews, podcasts and publications – can be browsed through below.

Filter by category: All Festival Events Workshops Residencies Projects Artworks Publications Releases Media Longreads

Sonic Acts Biennial 2024
 festival, 2024

Sonic Acts x Biennale Musica 2023
 events, 2023

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

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

Ecoes Magazine
 publications, magazine, 2023

Ecoes #5
 events, magazine, 2023

BIENNIAL 2022 Search

Programme Timetable Artists News Visit Tickets About Shop

PROGRAMME

EXHIBITION
 30 Sep – 23 Oct
 one sun after another

SOUND ART
 7 – 9 Oct
 Inner Ear(th)

SYMPOSIUM
 15 – 16 Oct
 Leaving Traces

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

ARTISTS

Mary Maggic

Andrea Galano Toro

Julian Ross

Sam Lavigne

Mina Kim

Katia Truijen

NEWS

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

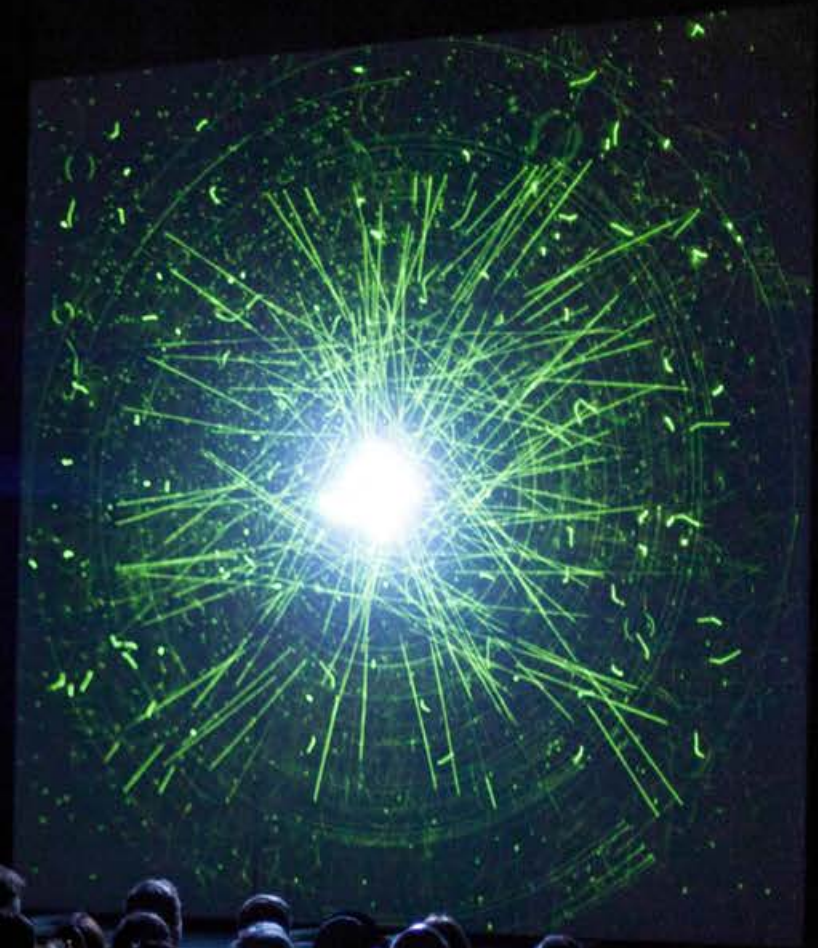
International Collaboration

Re-Imagine Europe

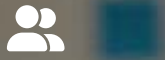
The EU has granted support to our *Re-Imagine Europe* follow-up project *New Perspectives for Action* (2023-2027). This four-year transnational initiative builds upon the success of the previous *Re-Imagine Europe* project (2017-2021) and involves fourteen interdisciplinary art organisations across Europe. *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/>



Facts & Figures



22.901
visitors total



76.028
website visits



45.870
social media
followers



86.122
views & listens



5.762
newsletter
subscribers



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.

creative industries fund NL

AFK
amsterdams fonds voor de kunst

M
mondriaan fund

FONDS 21

PRINS BERNHARD CULTUURFONDS

FONDS PODIUM KUNSTEN PERFORMING ARTS FUND NL

Stichting Hartwig Foundation

Co-funded by the Erasmus+ Programme of the European Union

ARTS COUNCIL KOREA

ISAC
INTERNATIONAL PARTNERSHIP IN SUPPORT OF ARTS CREATION

DutchCulture

W139

Het HEM

Likeminds

OT301

zone 2 source

Doopsgezind Amsterdam

ina

ARIAS
Amsterdam Research Institute of the Arts and Sciences

Paradiso

SOW

oude kerk

imcweekendschool

RAAAF

WG
THEATERTECHNIEK

Beam Systems
Specialists in Audiovisual Products

INDYVIDEO

engage

J

PK eventtechniek
LICHT | GELUID | RIGGING

PartyZaan

quick paint

Ableton

Wave Farm

underbelly
soundartmedia

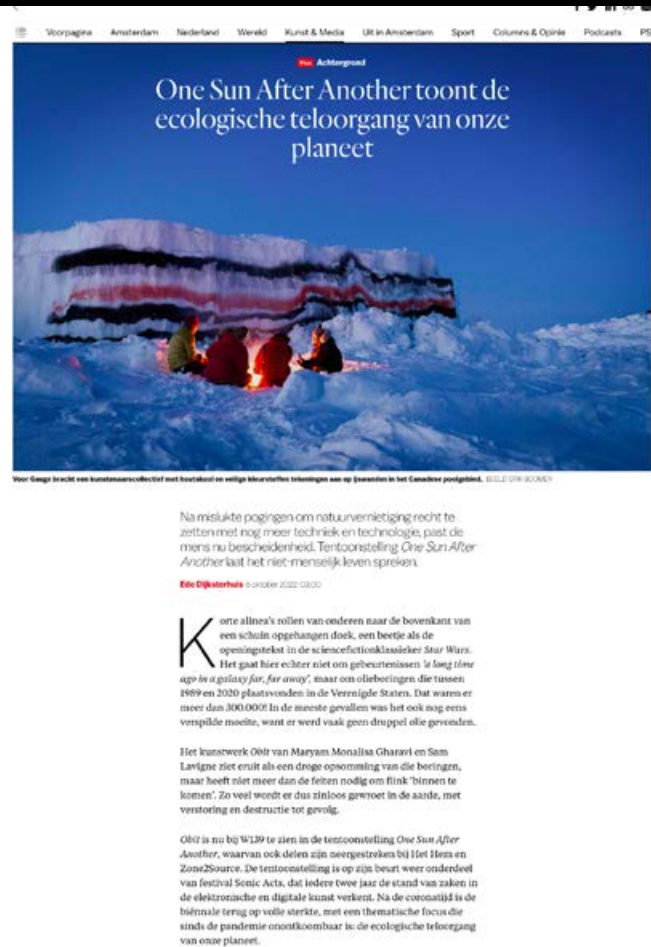
SOAP B X

SUBBACULTCHA

AV
AMSTERDAM ALTERNATIVE

AQNB

CRACK



One Sun After Another toont de ecologische teloorgang van onze planeet

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

Korte alinea's rollen van anderen naar de bovenkant van een schuin opgehangen doek, een beetje als de openingstext in de sciencefictionklassieker *Star Wars*. Het gaat hier echter niet om gebeurtenissen 'die lang time ago in a galaxy far, far away', maar om oliebronnen 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 transwerk *Obit* van Maryam Monalisa Gharavi en Sam Lavigne ziet eruit als een droge opvoering van die bezetting, maar heeft niet meer dan de feiten nodig om flink 'binnen te komen'. Zo veel woed er dat tinloos gewoent in de aarde, met verstoring en destructie tot gevolg.

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

Het Parool, 6 Oct 2022

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 gevolgen van ecologische vervuiling. Sanneke Huisman ging langs bij de tentoonstelling *One Sun After Another* in W139, waar ze kennismaakte met bijen, microben, nucleaire kokosnoten en een smeltende poolkap.

Sonic Acts beweegt zich alweer 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 Ear(th)*.

Metropolis M, 14 Oct 2022



Sonic Acts Biennial 2022
Various venues, Amsterdam, Netherlands
Stemming from the ambitious sonic research programme 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 Ear(th)* 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.

by Gouge (2013–15), a video installation by Danny Osborne, Patrick Thompson, Alex 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 Zygierska's *Hard Drives From Spce* (2022) is an installation depicting a research station aiming to deaggregate meteorites as a decolonising alchemical gesture in Havigvik, 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 Met HEM and Zone2Source, Tomoko Sauvage's *Bulivokk* is a grouping of underwater sculpture 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. Anthea Caddy'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 Tranel's *Music Research Strategies* (2022) with Palestinian musician Dinar 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 Acousonarium, a sound diffusion system designed in 1974 by Francois Bayle in France. It consists of 80 loudspeakers of differing sizes and shapes acting as an electronic orchestra – in its current formation it takes on the lion's share of the weekend's programming, embodying dead and living composers, from Iannis Xenakis to Jaap Vink.

On Friday evening, Felicia Atkinson's haunting *Werther Back Row Front 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 Huma Uku'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.



UIT

FESTIVAL Sonic Acts 2022 in Amsterdam en Zaandam

Tijd vraagt om nieuwe vormen van verbeelding

Dit weekend begint in Amsterdam en Zaandam Sonic Acts 2022, het tweejaarlijkse festival waarbij kunst, wetenschap, theatervorming en technologische hand in hand gaan. Maar het is weldegelijk een festival, met cultuur als dynamische spil.

Z is in het Nederlandse werk te zien 'en te midden' – en de Nederlandse Latijnse betekenis die de relatie tussen microben en technologische ontwikkelingen, wat alweer mede-weg, want alweer iedereen acht (blijft) de wereld-pandemie. Eenmaal met kunstbedreigende golf in gaas stroomt, in een heel ander sjaak, enkele maanden geleden. En dat heeft ook negatieve consequenties.

De naam de installatie 'Obit' van de Franse kunstenaar Fabrice Attone die aandacht vraagt op het belang van bijen voor het leven op aarde. Het is een voorstelling van een kunstenaar die samenwerkt met kunstenaarsvereniging van het meten welke gangen naar onze leefwereld. Het alles is in de vorm van experimenten, performances, installaties, concerten en een symposium.

Sonic Acts
Sonic Acts is vanaf 13 okt bezig met diverse locaties, waaronder wvq, Amsterdam en de HEM, Zaandam. De voorlopige programma is te vinden op www.sonicacts.com

De naam van de installatie 'Obit' is een verwijzing naar de Franse kunstenaar Fabrice Attone die aandacht vraagt op het belang van bijen voor het leven op aarde. Het is een voorstelling van een kunstenaar die samenwerkt met kunstenaarsvereniging van het meten welke gangen naar onze leefwereld. Het alles is in de vorm van experimenten, performances, installaties, concerten en een symposium.

ing en in het orgaan geen verwijzing van de planeten. Dit is in eenzelfde aan van de biennial van de schrijver Etel Adnan en een symposium die de landbouw en 'vader' van de eerste landbouw, Robert Oppenheimer, ontdekte, aan de Havigvik. Dit is de helle kernkern-technologie van een wereldwijde beweging te bewegen, in een lokaal van de techniek, die gaat over technologie die mensen kanen groter zijn. Aan het weekend van de Sonic Acts, de helle kernkern-technologie van een wereldwijde beweging te bewegen, in een lokaal van de techniek, die gaat over technologie die mensen kanen groter zijn. Aan het weekend van de Sonic Acts, de helle kernkern-technologie van een wereldwijde beweging te bewegen, in een lokaal van de techniek, die gaat over technologie die mensen kanen groter zijn.

Sonic Acts

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