

Sonic Acts

Annual Report 2021



Artists

Agnès Villette
Ameneh Solati
Amy Balkin
Andrea Sempértegui
Andreas Kühne
Angela Chan
Angeliki Diakrousi
Anika Schwarzlose
& Brian D. McKenna
Anthea Caddy
Arjuna Neuman
Aura Satz
Bruce Conner
Carson Fisk-Vittoti
Deborah Mora & Igor Dubreucq
Devin Hentz
Dorsey Kaufmann

Elaine Gan
Elena Cohen
Elizabeth A. Povinelli
Emilija Škarnulyte
Felicity Mangan
Filipa César
Florence Lazar
Galen Tipton
Helen Pritchard
Hugo Esquinca
& Russell Haswell
Inas Halabi
Jason Waite
KMRU
Kunal Palawat
Kyveli Mavrokordopoulou
LazerGazer

Lisa van Casand
Lucky Dragons
Maria Edurne Zuazu
Martin Howse
Maryam Monalisa Gharavi
MELT
Meng Ha
Menna Agha
Merve Bedir
Mint Park
Moad Musbahi
Noise Diva
Omolade Adunbi
Pantea
Paula Montecinos
& Pedro Matias
Red Brut

Robin Mackay
Rosa Whiteley
Ryan Kuo
Sandra Lahire
Sarah Kanouse
Sasha Litvinteseva
& Beny Wagner
Sergey Kostyrko
Sissel Marie Tonn
Slikback
Snufkin
Timothy K. Choy
Wang Bing
Whiterose
Whitespace
Yann Leguay
Yara Said

Introduction

In 2021, Sonic Acts began a four-year research programme aimed at creating awareness about pollution both in local surroundings and on a planetary scale, using artistic research to explore connections between aesthetics, materiality and politics. Pollution is an urgent yet misunderstood topic that manifests in multiple ways to offer underexposed perspectives on the current world. Far from just a local or incidental problem with chemical and ecological implications, pollution is a global issue impacting financial, legal, political and cultural conditions.

While it remained largely impossible to host physical events due to the limitations of the Covid-19 pandemic, Sonic Acts continued to focus on supporting artists by developing exciting new programme strands and adapting the production and distribution of its activities. International artists worked remotely as part of home-based residency, mentorship and commissioning programmes, a new series of online transmissions was launched, and digital technology was used more than ever to shape connections within our community. Sonic Acts also furthered its publishing activities with new book and magazine releases on its growing Sonic Acts Press imprint, alongside physical and digital audio releases.



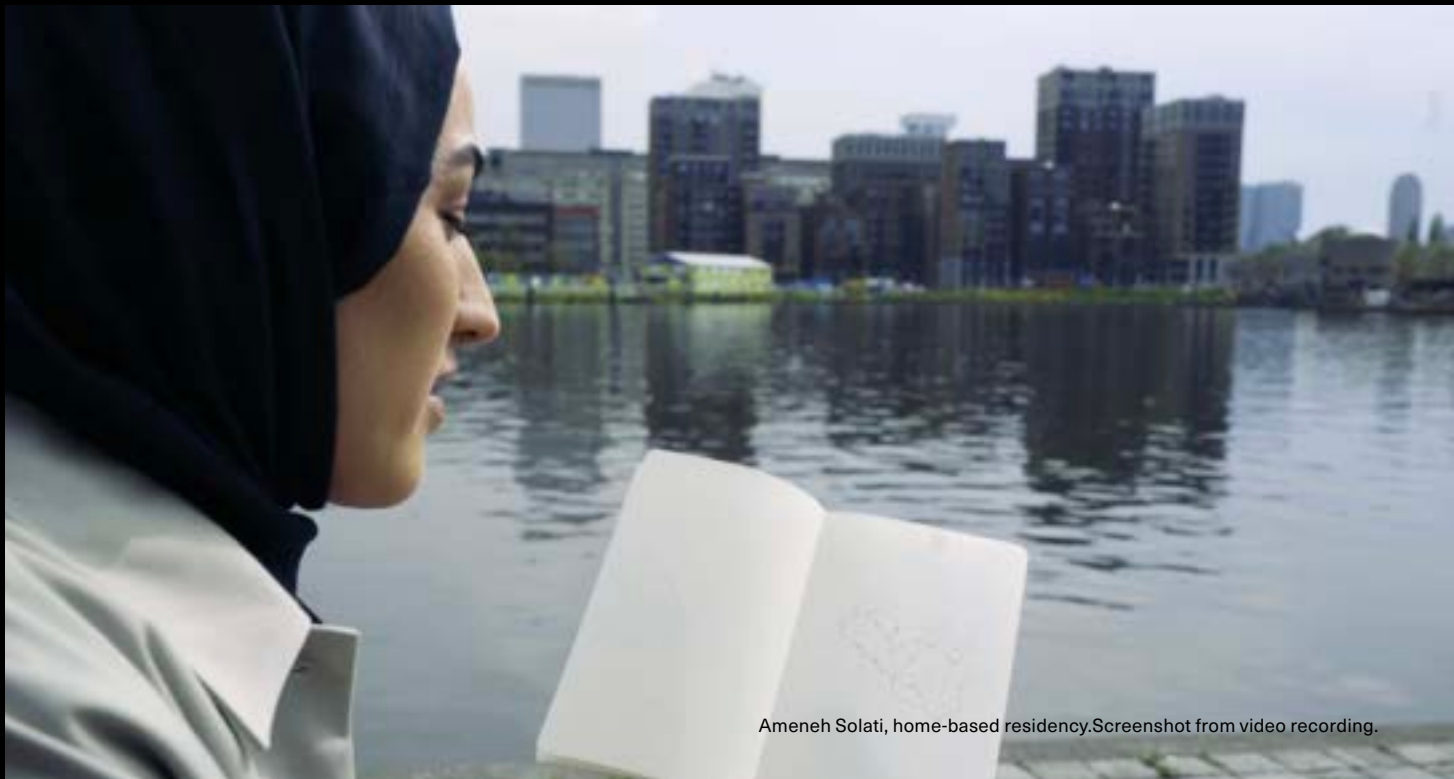
Residencies

OVEREXPOSED was a home-based residency programme investigating pollution and its effects on everything living and nonliving. The programme enabled residents to develop new ideas and methodologies while being supported financially in their work over a one-month period.

OVEREXPOSED I Online, Dec 2020–May

For the first round of *OVEREXPOSED* residencies, six artists and researchers developed imaginative and compelling perspectives on the core questions underlying the programme. The residents were Ameneh Solati, Angela Chan, Arjuna Neuman, Devin Hentz, Maryam Monalisa Gharavi, and MELT.

The outcomes of their research were presented throughout the year in a variety of formats, including text publications, visual journals, and performative and discursive presentations. Their research was also unpacked in video journals that were shared on the Sonic Acts social media channels.



Ameneh Solati, home-based residency. Screenshot from video recording.



'I approached pollution not as a material or chemical contamination but as a power contamination'

Ameneh Solati

Devin Hentz, online artist presentation. Screenshot.

Residencies

OVEREXPOSED II Online, Nov–

A second round of residencies took place later in the year, with the three artists and researchers Emilija Škarnulytė, Lucky Dragons, and pantea. Beginning in November and continuing into 2022, each resident undertook a period of remote artistic research with the aim of sharing their unique perspectives on the ecological issues at the core of the programme.

'Earlier this year I looked into British colonial production of dynamite for extractions and political oppressions worldwide. Now I trace those commercial, colonial and technological legacies to today's continued violence towards citizens fighting for social and climate justice'

Angela Chan

What is the ethics of my subjective observation and narrative?

Education & Talent Development

In 2021, Sonic Acts initiated a new online mentorship and training programme, *Underexposed*. *Underexposed* was focussed on supporting young local artists at the beginning of their careers.

UNDEREXPOSED Online, May–June

For the first iteration of the programme, which took place across May and June, artists Angeliki Diakrousi and Yara Said worked directly with members of the Sonic Acts curatorial team in weekly, one-hour online sessions. The artists received feedback on their projects as well as guidance on presentation, creating production budgets and writing funding applications. Conversations with the artists were also published online and in our print magazine *Ecoes*.



Field Recording Lab. Screenshot from video recording.



Yara Said (Noise Diva) at Night Air – Shock Waves, OT301. Photo by Sabine van Nistelrooij.

'It takes a lot of time to learn how to use technology, while the financial aspect is frustrating as well, especially for someone who likes to do everything from scratch. That is why I prefer to collaborate with fellow artists and technicians'

Yara Said



Field Recording Lab. Screenshot from video recording.

'Almost any landscape is unique... Within the framework of this laboratory, I think we've managed to capture some of the relationships inherent to these places'

Boris Shershenkov

Education & Talent Development

FIELD RECORDING LAB
Murmansk, 23–25 July

Field Recording Lab was an educational initiative that took place in the summer of 2021 as the final stage of the international research project *Murmansk Prospekt*. Participating artists from Russia and the Netherlands explored Northern soviet heritage and Arctic urban territories through the sounds of the environment. The main locations for the *Field Recording Lab* were the two industrial towns of Apatity and Kirovsk, situated at the bottom of the Khibiny mountains in the Kola Peninsula.



Field Recording Lab. Screenshot from video recording.



Sissel Marie Tonn, development of *Plastic Hypersea*. Screenshot from video recording.

'Plastic Hypersea came out of research into the fields of immunology and ecotoxicology'

Sissel Marie Tonn



Sissel Marie Tonn, *Plastic Hypersea*, at NDSM Wharf. Photo by Pieter Kers.

Commissioned Works

PLASTIC HYPERSEA Sissel Marie Tonn

Online, Dec 2020–May

The commissioning of new work is a focal point of Sonic Acts activities in recent years. A large number of commissioned works were developed throughout 2021, often during remote residency periods, despite coronavirus measures at times affecting their final presentation.

A site-specific work developed for the NDSM Wharf – a former shipyard located on the banks of the River IJ in Amsterdam Noord. This guided soundwalk uses a GPS-locator app to trigger sound based on the listener's physical movement. The listeners are invited to contemplate how their bodies are entangled with microplastics in the sediments of Amsterdam's waterways.

Produced in collaboration with musician Vincenzo AcquAria Castellana and sound and recording artist BJ Nilsen. Part of *Re-Imagine Europe*.

'I was really fascinated by research into microplastics and how microplastics might enter into our cells. What might happen in this encounter between our polluted exterior world and our most core biological self?'

Sissel Marie Tonn





Anthea Caddy, development of *Projection #3*. Screenshot from video recording.

'I wanted to find a way to expand sound into a large-scale work that really took it out of the smaller proscenium environment that we find ourselves in installation and performance works'

Anthea Caddy

Commissioned Works

PROJECTION #3: THE WHARF, AMSTERDAM, NETHERLANDS

Anthea Caddy

A continuation of a long-term research project by the artist that investigates the physical energy of sound. By way of a powerful installation, the work explores technology as a means to uncover hidden properties of an environment, interrogating the distinct post-industrial environment of the NDSM Wharf.

Realised in collaboration with media artist and engineer Miodrag Gladović, the work uses custom-built parabolic speakers that project beams of sound up to 3 km long and 60 cm in circumference. Part of *Re-Imagine Europe*.



Anthea Caddy, development of *Projection #3*. Screenshot from video recording.

Commissioned Works

FOR LULA, MISSISSIPPI Arjuna Neuman

An audio-essay and two-part radio broadcast developed as a companion to a forthcoming book. The work unearths the ecological unconscious of Black music by following early blues back to Choctaw music and culture, and forward through dub, drill and flute-trap, to uncover a certain buried history.

Produced as part of the Sonic Acts residency programme *OVEREXPOSED* and part of *Re-Imagine Europe*.



Arjuna Neuman, home-based residency. Photo courtesy of the artist.

for Lula, Mississippi

Arjuna Neuman

Produced as part of the Sonic Acts
residency programme *Overexposed*,
2021. [more](#)

On one of the many long car journeys we took, we had to look it up as neither of us knew. The technical term for a gas turning into a solid is 'deposition' – a phase transition of air becoming earth. The example the internet gave was soot, although I thought of heart break.

I can't recollect how I got to the blues, so framing this version of the mixtape was never going to be easy. And anyway, as if a beginning, a single root was all it took to make sense of things, as if emotions, especially the ones full of gravity, don't spill over their carefully bevelled edges.

Before the blues was recorded, it was improvised not wholly from scratch. Each song's beginning and end was more or less consistent, a courtesy. Its torso, however, would emerge responding to the crowd, time and mood. Each rendition then, a world of its own.

Arjuna Neuman, *For Lula, Mississippi*, online audio-essay. Screenshot.

Commissioned Works

In 2021, while unable to work with artists in close proximity, Sonic Acts invited a number of emerging and established international sound artists to develop new multichannel sound works from their own remote surroundings – exploring the spatiality of sound while investigating the underlying topic of pollution.

IN HABITUS WITH KMRU

An 8-channel composition of profound polyphonic soundscapes, exploring the role of sonic phenomena in our social lives and invoking of an outwardly dominant anthropocentric understanding of our surroundings.

UNTITLED Galen Tipton

An 8-channel sound composition that delves into relationships between nature and the unnatural, queerness and identity, ethical utopias and eco futurism. The work explores the repurposing of waste and excess, and nuances of intimacy between living and non-living things.



KMRU, development of *In Habitus With*. Screenshot from video recording, courtesy of Ableton.



KMRU, development of *In Habitus With*. Screenshot from video recording, courtesy of Ableton.

'It was a new experience for me, making spaces with sounds. Working on music on multiple speakers does change how you listen – how the space interacts with the sounds and how you're moving within the space also creates this interaction with the piece'

KMRU

'I create air patterns and sculptures with compressed air... the sound of the valves and the relays triggering the valves are configured in a spatial composition – it looks for a different perspective in terms of sensing your surroundings'

Mint Park



Mint Park, *Morphology of the Aerial*, at iii. Photo by Pieter Kers.



Mint Park, *Morphology of the Aerial*, at iii. Photo by Pieter Kers.

Commissioned Works

MORPHOLOGY OF THE AERIAL Mint Park

An 8-channel spatial sound composition that was developed over a month-long residency at iii, the Hague. The work is based on a previous spatial composition made with sound, light, and a pneumatic instrument, creating turbulent air patterns that reveal an ever-morphing landscape.

Commissioned Works

CADÁVER EXQUISITO CALEIDOSCÓPICO EN CUATRO EJES

Hugo Esquinca & Russell Haswell

An 8-channel sound composition developed using the game of 'exquisite corpse' as a technique of collective assembly. The artists took turns in contributing to the work based on only a portion of the other's previous contribution.

UNTITLED

Felicity Mangan

An 8-channel sound composition influenced by the bioacoustics of soil biomes. The work was developed using a range of bioacoustics techniques and microphones to capture seismic vibration from substrate as well as airborne sounds.

COLLISION

Slikback

An 8-channel composition exploring the spatiality of sound through a blend of experimental electronic production with traditional African musical elements.



Felicity Mangan, development of multichannel composition. Photo courtesy of the artist.



Felicity Mangan, development of multichannel composition. Photo courtesy of the artist.

'I want to test common-sensical notions – and even my personal assumptions – about the world of petroleum, gas and data mining, among others. And in doing so, ask what this exponentially extractive logic has to say about how we are alive and living life on this sweltering planet together'

Maryam Monalisa Gharavi



Panel discussion during Exhaust, online. Screenshot.

'I'm keenly interested in the terminology and discourses about oil and data, particularly the language that the industries themselves use to describe the work that they do'

Maryam Monalisa Gharavi

Programme Series

EXHAUST

Online, 27 Feb

Exhaust was an online roundtable programme co-produced with artist, writer and theorist Maryam Monalisa Gharavi. Propelled by the phrase 'data is the new oil', *Exhaust* drew on insights of eminent academic thinkers and influential practitioners to critique and make visible the cultural geography of oil and data and their enmeshment within contemporary human landscapes.

Among the roundtable participants were Omolade Adunbi, Ryan Kuo, Helen Pritchard, Andrea Sempértegui and Murtaza Vali. The programme was accompanied by a screening of Wang Bing's 840-minute-long documentary film *Crude Oil* (2008), courtesy of International Film Festival Rotterdam.

Programme Series

Beginning in 2021, *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 SEASON 1 **Online, Mar–June**

The first season of *Night Air* featured four online transmissions that addressed the ecological, artistic and geopolitical tangles of global topics including extreme 'smog events', water bodies and power relations, and nuclear energy and radioactive pollution.



Ameneh Solati at Night Air – Water Resistance, online. Screenshot.



Behind the scenes at Night Air – Shock Waves, OT301. Photo by Sabine van Nistelrooij.

Programme Series

Lectures & Panel Discussions

NIGHT AIR SEASON 1

Online, Mar-June

Night Air featured talks by internationally renowned thinkers who reflected on crucial topics such as air pollution, environmental justice, electronic waste and environmental racism. Speakers included Amy Balkin, Timothy K. Choy, Harshavardhan Bhat, Dorsey Kaufmann, Kunal Palawat, Menna Agha, Merve Bedir, Moad Musbahi, Kyveli Mavrokordopoulou, Agnès Villette and Jason Waite. Visitors were invited to engage with the panels through live-chat Q&A sessions.



Behind the scenes at Night Air – Water Resistance.

Panel discussion during Night Air – Soil Samples, online. Screenshot.

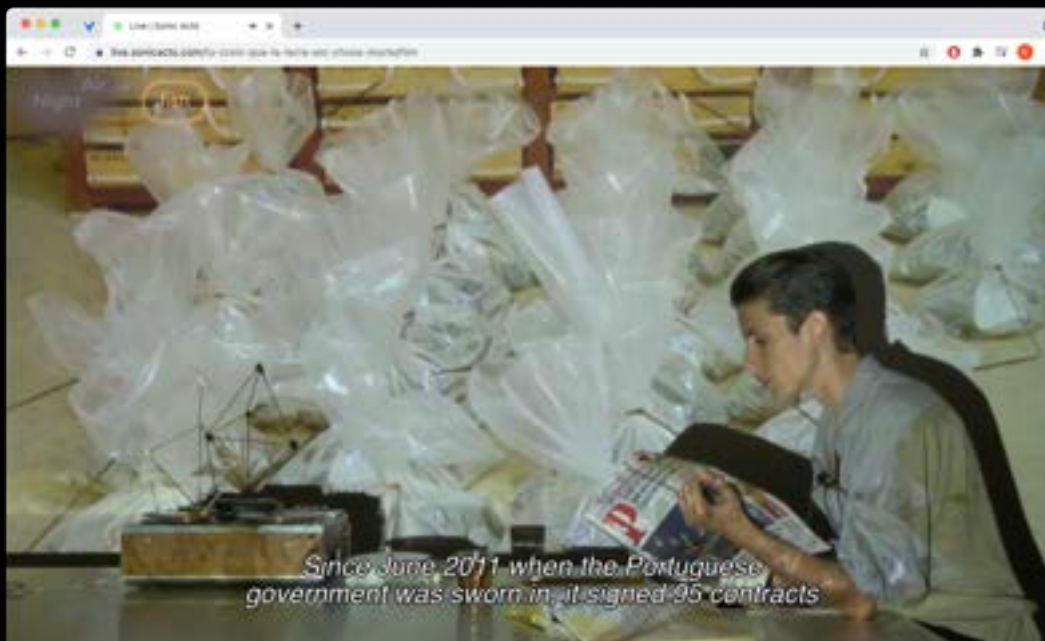




Florence Lazar, *You Think The Earth Is A Dead Thing* (2019), film still.



Bruce Conner, *Crossroads* (1976), film still.



Since June 2011 when the Portuguese government was sworn in, it signed 95 contracts

Filipa César, *Mind Soil* (2014), film still.

Programme Series Films

NIGHT AIR SEASON 1 Online, Mar-June

Expanding each edition of *Night Air*, a number of films ran parallel to the live-streamed programmes and were made available to visitors for the course of a weekend. Featured films included *Smog Town* (2019) by Meng Han, *Mined Soil* (2014) by Filipa César, *You Think the Earth Is A Dead Thing* (2019) by Florence Lazar, *Turbulent Flow* (2021) by Moad Musbahi, *Crossroads* (1976) by Bruce Conner, *Uranium Hex* (1987) by Sandra Lahire, and *We Have Always Known the Wind's Direction* (2019) by Inas Halabi.

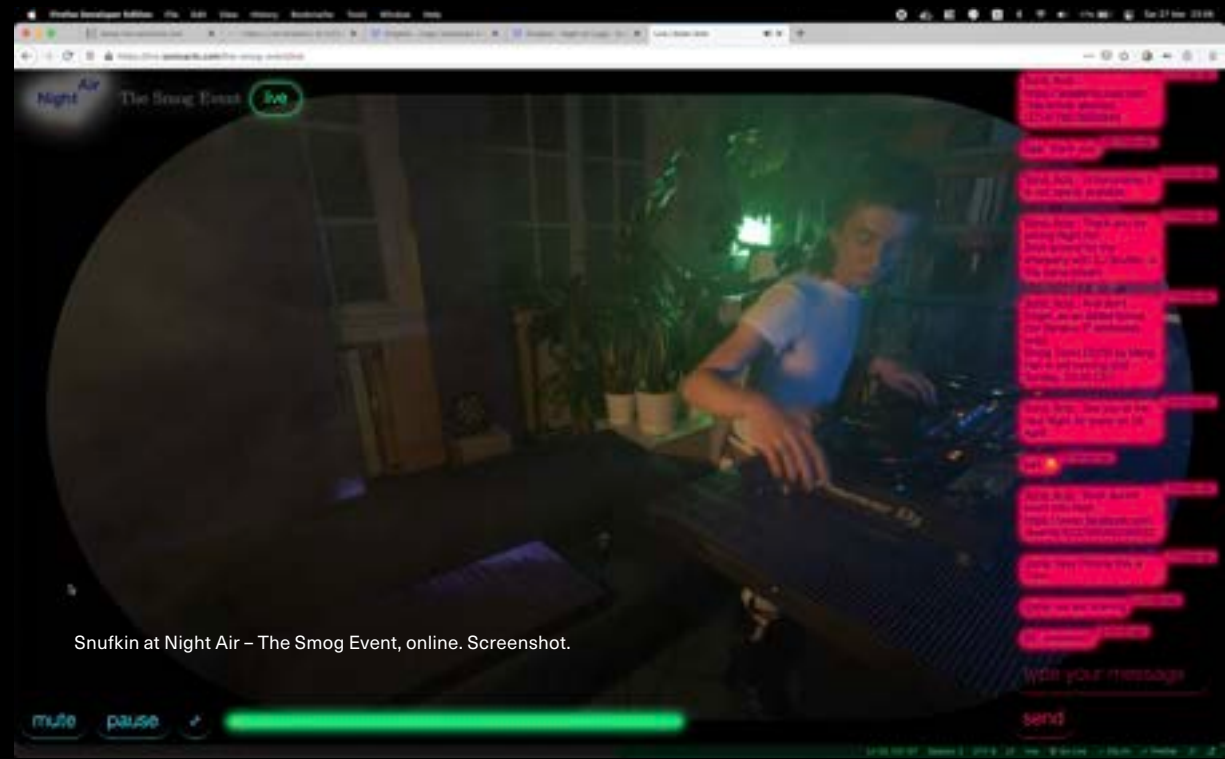
Programme Series

Performances

NIGHT AIR SEASON 1

Online, Mar–June

A range of performances and experimental interventions took place throughout the first season of *Night Air*. These included live-streamed binaural sound performances, and thematic sound collages and DJ sets, broadcast remotely or from a dedicated studio in Rotterdam. Featured artists included Snufkin, Felicity Mangan, Martin Howse, LazerGazer and Whitespace.



Red Brut at Night Air – Soil Samples, online. Screenshot.

Martin Howse at Night Air – Soil Samples, online. Screenshot.



Night Air – Water Resistance visual identity by Deborah Mora.

Programme Series

Visual Identity

NIGHT AIR SEASON 1 **Online, Mar–June**

The visual identity of the first season of *Night Air* was developed by Deborah Mora, who took inspiration from the underlying theme of each edition. The artist manipulated representations of physical forms to create immersive digital environments, offering a distinct visual language around the topics that underscored each edition.

These productions, which featured sound design by Igor Dubreucq, were distributed online as widely shared promotional videos, and used as visual frames for the online transmissions themselves.



Night Air – Water Resistance visual identity by Deborah Mora.



Night Air – Soil Sample visual identity by Deborah Mora.

Soil
Samples

Programme Series

NIGHT AIR SEASON 2 OT301, 5 Nov

A second season of *Night Air* was marked by *Shock Waves*, the first edition in the series in front of a live audience. Over the course of the evening, speakers and artists came together on stage and via video-link to consider the materiality of sound as a powerful means of resistance and control.

The event featured talks by Elena Cohen, María Edurne Zuazu and Yann Leguay, DJ sets and performances from Noise Diva and whiterose, the installation *N/pantla* by Paula Montecinos & Pedro Matias, and screenings of the films *Between the Bullet and the Hole* and *Preemptive Listening (Part 1: The Fork in the Road)* by Aura Satz.



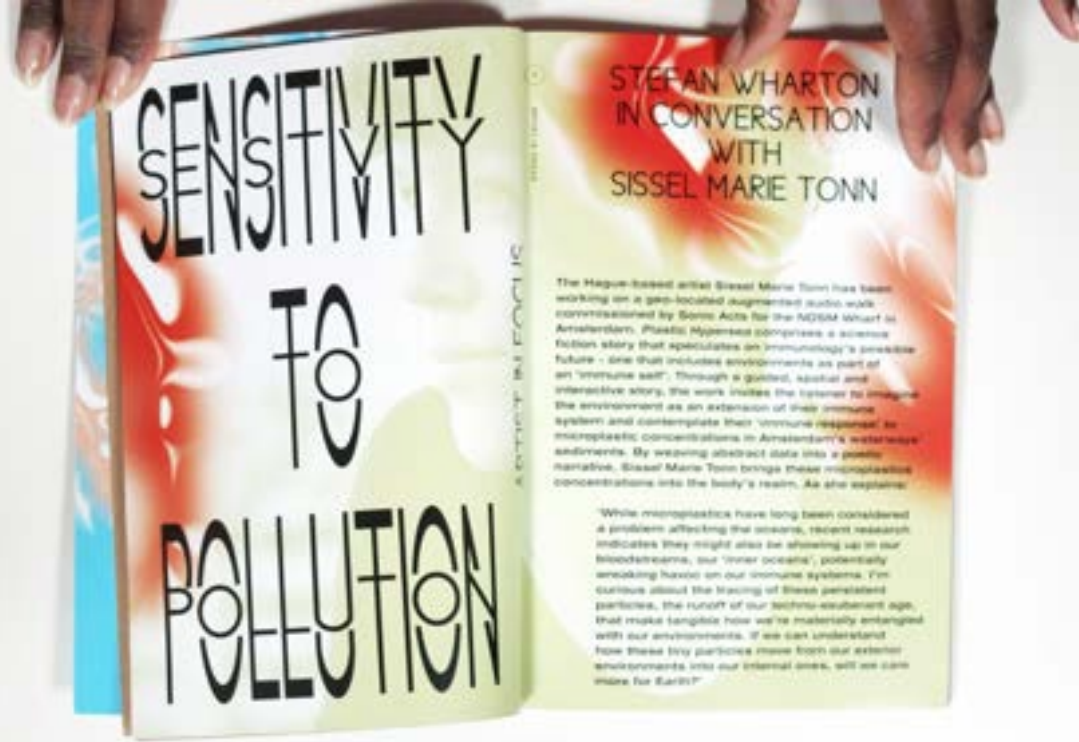
Panel discussion at Night Air – Shock Waves, OT301. Photo by Sabine van Nistelrooij.



Yann Leguay at Night Air – Shock Waves, OT301. Photo by Sabine van Nistelrooij.



whiterose at Night Air – Shock Waves, OT301. Photo by Sabine van Nistelrooij.



Publishing

In 2021, Sonic Acts continued to expand its publishing imprint with books, magazines and recorded documents that offer deeper context and new insights in addition to our live activities. The Sonic Acts publishing catalogue comprises written, visual and recorded materials from various contributors within our artistic community.

Top left: *Ecoes*, Issue 1.
Bottom left: Sergey Kostyrko, *Settlers*.
Bottom right: *Ecoes*, Issue 2.



Top right: Sasha Litvintseva & Beny Wagner, *All Thoughts Fly: Monster, Taxonomy, Film*.
Bottom left: Sasha Litvintseva & Beny Wagner, *All Thoughts Fly: Monster, Taxonomy, Film*.



What does it mean to deliberately engage with the histories that pulse through the textures of experience? In our film we wanted to touch the multiplicity of temporalities, always fractured and cacophonous, that inform a given experience of space in the present. Histories presented in museums and texts tend to subdue the past in the attempt to solidify the meanings of events. An image of the past is shaped from a conceptual distance determined by the methodological principles of a given historiography. But the persistence of the past in the present erupts in the interstices between the concrete things we attempt to lock down.

In order to spatialize the past in a way that could be inhabited by the camera, we chose to film in Sacro Bosco 'Parco dei Mostri'. The park, on the outskirts of the Tuscan village of Bomarzo, was built by Pier Francesco 'Vicino' Orsini in the 1580s as a means of coping with grief following the death of his wife. Within minutes of being inside the grounds, we felt a sense of ease wash over us. The sound, smell, and quality of light seemed to heighten the almost indescribable atmosphere of this place. Since its rediscovery and restoration, it has become a tourist attraction, but its demarcation as an object of value hasn't detracted from the potential for discovery. In contrast to the symmetry and order of traditional Italian Renaissance gardens

07



Publishing

Sonic Acts Press

ALL THOUGHTS FLY: MONSTER, TAXONOMY, FILM

All Thoughts Fly: Monster, Taxonomy, Film is a new book by Sasha Litvintseva and Beny Wagner, published by Sonic Acts Press. A narrative assemblage of prose and image, the book continues the authors' inquiry into the presence of taxonomies of monsters at the heart of Early Modern European science.

The book extended a multimedia project the authors began with their film *A Demonstration* (2020). The film's underlying modular formal structure is here reconfigured and brought into new relations specific to the book as a medium.



Publishing Sonic Acts Press

ECOES ISSUE 1

In 2021, Sonic Acts launched *Ecoes*, a new periodic magazine about art in the age of pollution. The magazine continues Sonic Acts' emphasis on artists and thinkers that propose alternatives to the anthropocentric view that sees Earth and the non-human world as an endless resource.

The first issue presented artist contributions on topics such as mining, microplastics, Cold War toxic legacies, depleted uranium and invasive species. Featured artists and thinkers included Anika Schwarzlose, Brian D. McKenna, Sissel Marie Tonn, MELT, Maryam Monalisa Gharavi, Devin Hentz, Angela Chan, Ameneh Solati, Arjuna Neuman, Sarah Kanouse, Kyveli Mavrokordopoulou, Carson Fisk-Vittori and Rosa Whiteley.

Ecoes
An independent magazine about art
in the age of pollution

SONIC ACTS

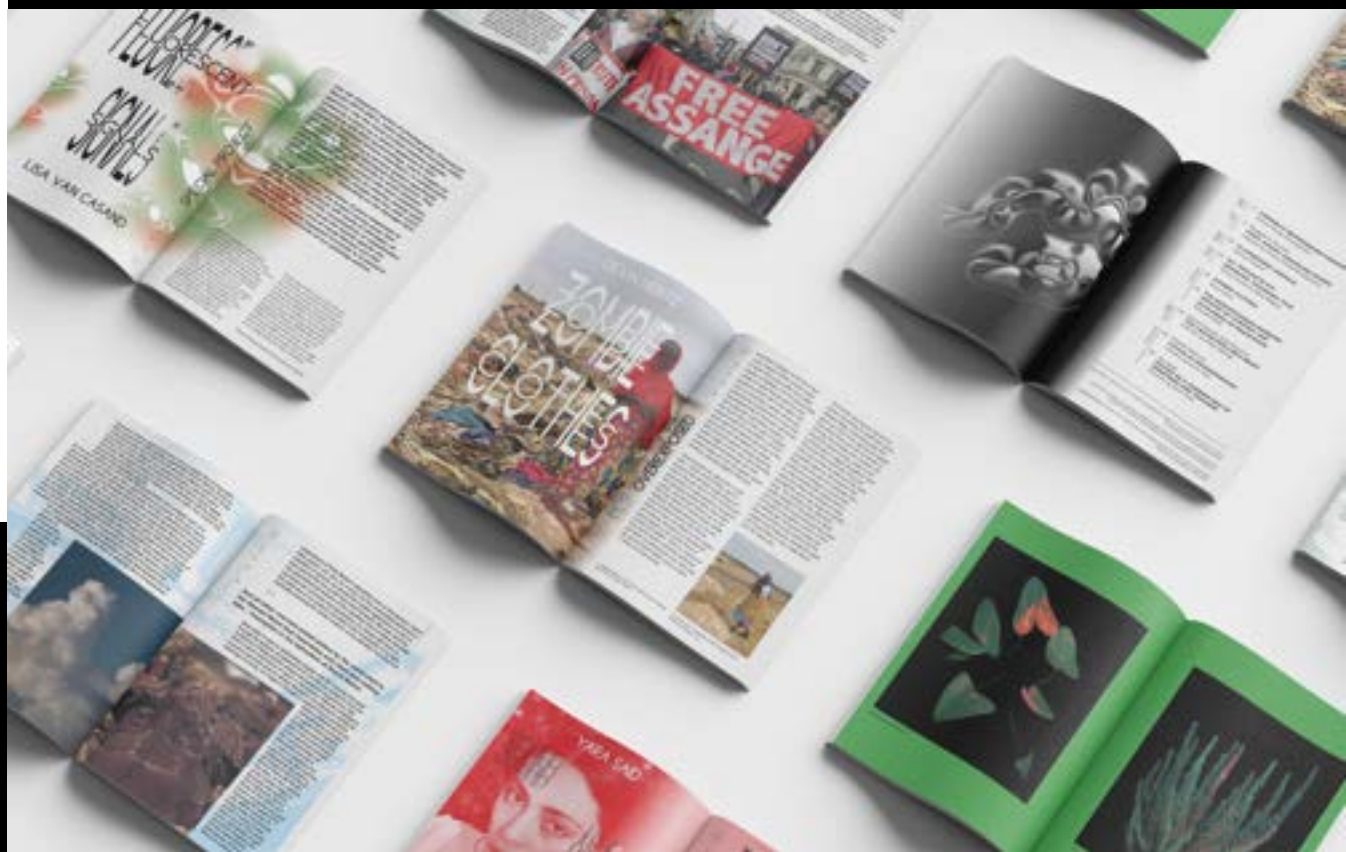


Publishing Sonic Acts Press

ECOES ISSUE 2

The second issue of *Ecoes* featured contributions on topics such as the visual reaction signals of plants in 'botanical torture chambers', the long ecological and political histories of the Mesopotamian Marshes, and the contested visualisations of worlds – from colonial ocean mapping to Mars probes.

Featured artists and thinkers included Elizabeth A. Povinelli, Victoria Douka-Doukopolou, Lisa van Casand, Sasha Litvintseva and Beny Wagner, Devin Hentz, Ameneh Solati, Russell Haswell and Hugo Esquinca, Angeliki Diakrousi, and Yara Said.



Top left: *Ecoes*, Issue 2.
Bottom right: *Ecoes*, Issue 2.

'We tried to move away from the idea that collaboration is a form of direct improvisation. Instead, we engaged with the possible consequences of constant exchange'

Hugo Esquinca



Supporters of WikiLeaks founder Julian Assange march in London's High Court ahead of his appeal in his extradition case, 29 October 2021. Photo by Steve Easton. <https://www.theco.com/photos/127891958/2021/10/29/2021>, CC-BY-NC 5.0

HE: The piece was surely based on this climate of dread and anguish. I think it becomes a testament, but without the moralising aspect, or sound as evidence of these last years. We are not trying to be didactic about the pandemic, but I think the piece definitely bears witness to the situation. Even our exchange, I suppose, is what makes it a kind of evidence of the circumstances.

RM: You have both been involved in a number of collaborations before, so what was the experience of doing it this way?

RH: This time we were in a bubble together. Obviously, there is something about actually being in the same room with somebody, but, in the end, we did not really have a problem with this. It was really straightforward. And at the same time, it was perhaps a way to deal with loneliness. There was the anxiety of the entire situation, not knowing how long it would go on for, there was the anxiety of the future, the reality and uncertainty of Brexit, which was also a major consideration for people who rely on travelling abroad for their income, fund applications...

RM: You both tend to favour the production of disturbance and uncertainty in your work, putting audiences into a situation where they don't quite know what is going to happen next. Does it change your practice, being inescapably embedded in a situation of contingency?

HE: The slices of audio that we were sharing always concealed a part of themselves, and that had an effect on our work process. In the cadáver you compose something from whatever you are given and try to take it as far away as you can from where you started, knowing that the other person will do the same. It is based on the

fact that you will accept whatever the other one is doing with question. In both pieces, we never reviewed what we had done we only listened to it when it was compiled. There was never opportunity to say, maybe we should do this part again or let out. It was whatever it was.

RM: Russell, you have always had an interest in the concept of real-time, you made a piece called Recorded As it Actually Happened. You have also used a technique you call 'artificial worldizing', where you take real-time recordings, re-record them in another space to make a new, displaced authenticity. It seems like the cadáver extended that interrogation into the lockdown situation by way of a refusal to be real-time.

RH: We submitted to one another's stream of consciousness because, in fact, we were working together in real time. We just did not generate the end result together in real time.



Cadáver Exquisito Caleidoscópico en Cuatro Ejes is a new work by artists Hugo Esquinca and Russell Haswell, commissioned by Sonic Arts.

The work incorporates the game of 'exquisite corpse' - a technique of collective assembly in which participants take turns contributing to a work after seeing only a portion of what the previous person has contributed. Initially intended to be presented on a live multi-channel system in the spring of 2021, before its postponement as a result of Covid-19, Cadáver Exquisito is the second outcome of the collaborative approach the artists have developed through a series of virtual residencies. Now reconfigured to binaural audio, the work is available to download and experience in 3D stereo sound. Ahead of the release, Esquinca and Haswell sat down with Robin Mackay to discuss the development of the work amidst the contingency of the pandemic, and how elements of everyday life and current events came to permeate the auditory fragments they exchanged.

Robin Mackay: You made ten versions of your piece, Cadáver Exquisito, during the early stages of the pandemic. What was the situation that you all experienced in the Covid lockdown: a lack of being together and a yearning for new modes of communication to work around it. Did you both suffer not being able to be out there doing performances?

Russell Haswell: After we finished the first one, we were given the opportunity to do a piece for Sonic Arts on a multi-channel sound system. It was a continuation of the process: each of us would make five-minute sections of audio, share only the last thirty seconds, and then the other one would start from there.

A lot of it is linked by the emotion that has been created by Covid. During the first lockdown, there were no performances or residencies, and both Hugo and I were affected by it. However, we got an opportunity to do a virtual residency with the Sonic Arts. We did not have to go anywhere; we could just stay at home and have daily chats as if we were meeting at a residency programme. At the time, musicians were living on top of mountains, being forced by a stream, trying to re-see festivals and live streaming of live gigs they expressed with their artists. We did not want to stream anything, we did not want to do a live gig. The idea of capturing the exquisite corpse method gave us the ability to create something different through an internet exchange.

Publishing Releases

CADÁVER EXQUISITO CALEIDOSCÓPICO EN CUATRO EJES (BINAURAL)
Hugo Esquinca & Russell Haswell

Initially intended for a live multi-channel presentation, the piece was reconfigured to binaural audio and made available to download and experience in 3D stereo sound. The digital release was accompanied by a conversation between the artists and philosopher Robin Mackay, in which they discuss how elements of everyday life and current events came to permeate the auditory fragments they exchanged.

Publishing Releases

In 2021, Sonic Acts and Inversia developed two records as part of Murmansk Prospekt, an ongoing artistic research project to reveal the hidden histories and lost identities of Murmansk: the largest city above the Arctic Circle. Each record resulted from extensive research trips and field recordings in the region.

TRANSIENTS I/O Andreas Kühne

For Transients I/O, the artist recorded site-specific musical improvisations with inaudible objects around the city of Murmansk. A nuclear submarine, abandoned vehicles, decaying harbours, factories and bridges all resonate and tell their own stories.

The release expresses these in two very different ways: rough-hewn, explosive textures on a four-track digital release, versus the yawning, slow billowing natural overtones of 'Carrier' Parts I and II on vinyl. Listened to in any order, this cycle takes unexpected turns, presenting listeners with a vivid tour through a dynamic, distant landscape.

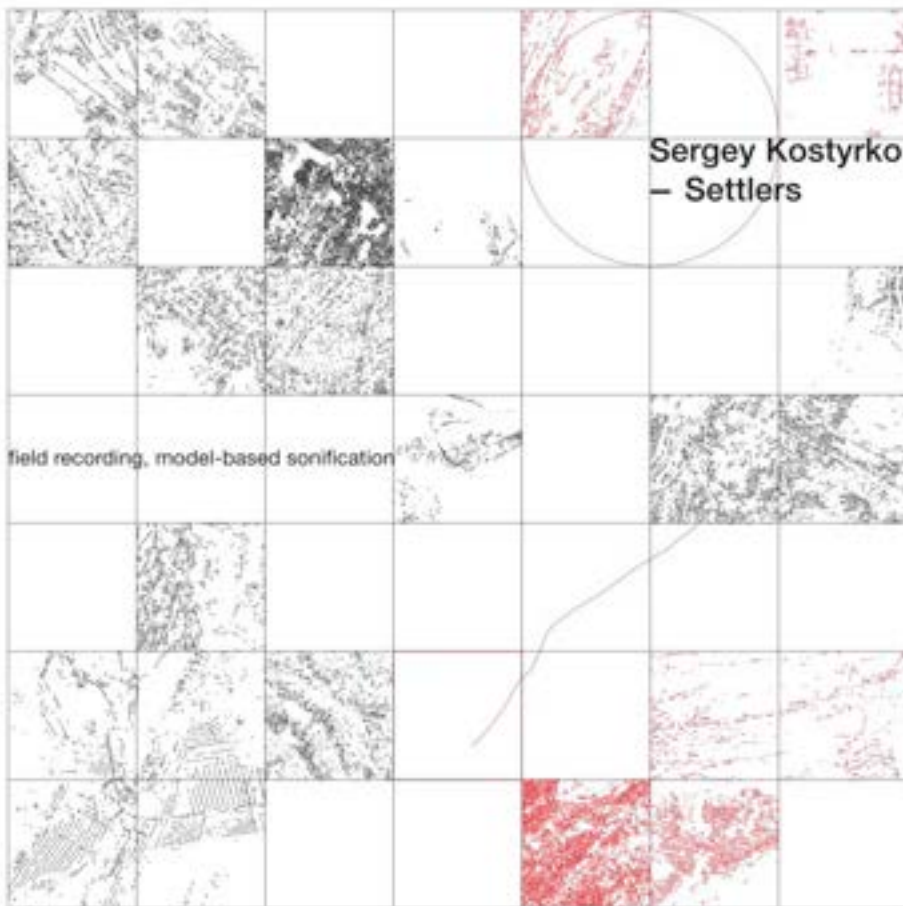


Andreas Kühne, development of *Transients I/O*. Image courtesy of the artist.

Publishing Releases

SETTLERS Sergey Kostyrko

Settlers presents two very different windows into the Murmansk region. *Sounds of Migration* on Side B turns data flows into sound with an automated noise composition that viscerally expresses the region's dramatic decline in population. Side A, *Murmansk Soundscape*, presents an uninterrupted field recording marked by the sounds of trains, ships, harbour cranes and howling wind: a soundscape capturing the beating infrastructural heart of a city still buzzing with insistent activity, even as it slowly drains away.



Sergey Kostyrko, *Settlers*.



Sergey Kostyrko, *Settlers*.

Son[i]a #323

Elaine Gan



00:01	Ask Siri
05:33	Thinking across disciplines
11:00	A level as big as the world
13:38	Ways of thinking and being in the world
15:32	An accidental bus ride to fugue
19:54	Crisp sciences, non-terrestrial, glimpse a public
24:16	Rice landscapes
27:26	Delusions, Guantán and water buffalos
32:30	Soil and assemblages
36:32	Rice, a creative problem
39:58	Letting worms show in art
42:35	Displaying living organisms is an additional evidence
44:24	A skill in taxonomy
50:13	Tempus, interruptions and other time rules
53:56	Different temperatures and a fungal clock
62:59	Hybridized relationships and the art of noticing
72:08	Ecological succession
75:05	Trees and fungi driving change in anthropogenic landscapes
77:51	Flora, plants, weeds, rainfall: landscape reading
81:25	Migration, the nation state and different landscapes
84:58	Natural cultures
89:21	From multiplicities to more than human
94:06	A common, contaminated language
97:00	How to articulate more than human perspectives
103:04	Adopting the perspective of unimolar organisms, fungi and plants
106:01	Anthropocene: a golden, dark age
108:18	Another way of being
113:27	A big business
114:47	Racial differences

Publishing Radio & Podcasts

In 2021, Sonic Acts furthered its online distribution efforts through collaborations with new and existing broadcast partners.

Produced in partnership with Ja Ja Ja Nee Nee Nee, the *OVEREXPOSED Podcast* featured participants of the Sonic Acts programme *OVEREXPOSED*, with each resident artist given the opportunity to speak about an artefact that has moved their practice in a lasting way: from tenderness and floating schools, to the Blues and *The Last Angel of History*.

Other Sonic Acts podcasts and radio broadcasts were transmitted on platforms including Rádio Web MACBA, Dublab and NTS Radio.

Top left: Podcast *Son[i]a #323* with Elaine Gan in collaboration with Rádio Web MACBA.
Bottom left: Promotional image for NTS broadcast of Arjuna Neuman, *For Lula, Mississippi*.
Bottom right: *Overexposed Podcast* in collaboration with Ja Ja Ja Nee Nee Nee.



Time to Listen, Space to Experiment: Perspectives from Re-Imagine Europe 2017-2021.



Time to Listen, Space to Experiment: Perspectives from Re-Imagine Europe 2017-2021.

International Collaboration

RE-IMAGINE EUROPE

2021 was the final year of *Re-Imagine Europe*, a four-year project in which ten European cultural organisations collaborate on the production, presentation and distribution of new work that responds to current social and political challenges, such as the impact of technological advancement, climate change, migration and rising nationalism. *Re-Imagine Europe* was initiated by Sonic Acts to empower a young generation of Europeans to explore new ideas.

Published in 2021, the book *Time to Listen, Space to Experiment: Perspectives from Re-Imagine Europe 2017-2021* highlights the legacy and the outcomes of the project. It contains in-depth interviews with a selection of artists who were commissioned to make new works, next to essays, reflections and visual contributions.

'One of the tasks of this laboratory is to give participants a sense of understanding and awareness – not only in hearing and listening but also of the art that they may later create'

1999Q



Field Recording Lab.Screenshot from video recording.

International Collaboration

MURMANSK PROSPECT

Murmansk Prospekt is a collaboration between Sonic Acts and Fridaymilk exploring the ways that artistic and speculative research can reveal the hidden histories and lost identities of the city of Murmansk. The project aims to enable current and future generations of citizens to re-imagine and redefine the city and articulate their personal identity through digital arts.



Field Recording Lab.Screenshot from video recording.

Facts & Figures



893
visitors



10,667
online visitors



68,041
website visits



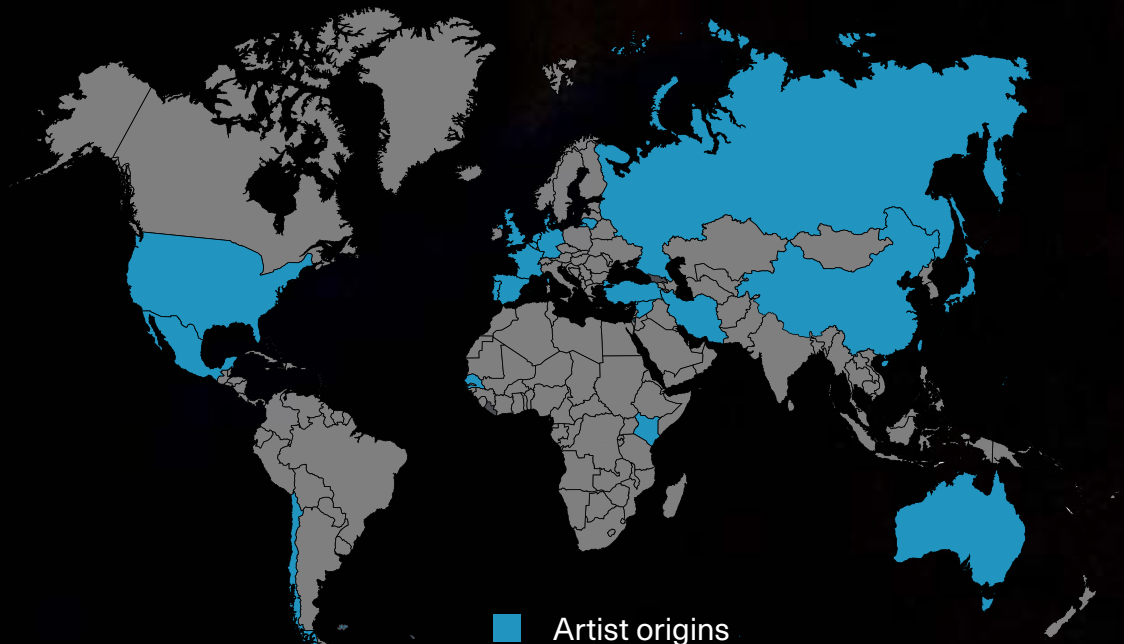
34,349
social media
followers



117,098
views & listens



10,829
e-mail subscribers





Audience at Night Air – Shock Waves, OT301. Photo by Sabine van Nistelrooij.

Funders & Partners

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Partners and co-producers were Fridaymilk, CIAP, Elevate Festival, Lighthouse, INA GRM, Kontejner, Bergen Kunsthall, A4, Disruption Network Lab, Ràdio Web MACBA, Ja Ja Ja Nee Nee Nee, NDSM and OT301.

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industries
fund NL

AFK amsterdams
fonds voor de
kunst

Paradiso

Re—
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Europe

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