

EN

WAKE WORDS

WAKE WORDS

The Golden Pixel Cooperative
Kunstraum Niederoesterreich

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*With your eyes closed, you will focus on my voice. And my voice will guide you through this voyage inside yourself ... I will count back from 5 to 0 ... On zero, everything will become obvious.*¹

Wake Words. Words that rouse someone or something from a sleep, that call back to presence, to “reality”. But it could as well be that these words simply call someone—or something—to work, such as the app Alexa, whose wake word is its name. This exhibition refers to the magical power of such invocations, which operate in a zone between dream and wakefulness. They denote a field of tension between transparency and opacity. There are various layers in this (exhibition) space that initially remain in latency, exist in parallel, and are brought to appearance over time.

Wake Words departs from the term “voice recognition”. On the one hand, it refers to technological systems of voice assistance and speech recognition that are currently creeping into our everyday lives. On the other hand, the second part of the term (“recognition”) indicates that this phenomenon already presupposes a certain concept of the kind of voice that is to be recognised. The exhibition looks at the basis of this recognition and searches for the discrepancy between heard and unrecognised voices. Following Édouard Glissant’s concept of opacity, it explores the potential of remaining unrecognised or becoming unrecognisable.²

Inspired by forms of resistance that are made possible through processes of encoding and coding, or that can take place in linguistic spaces that are not accessible, permeable, or interpretable but opaque, the exhibited artworks embrace diverse aesthetic, political, and formal approaches in order to explore the potential of voices that remain unintelligible. While embracing diverse aesthetic, political, and formal approaches, the exhibited artworks explore aspects related to the possibility of remaining unrecognised.

Unrecognition can take place for different reasons. Within the computing technologies that are used to identify, distinguish, and authenticate voices, there are four common parameters that might disrupt these systems. There may be too much noise to identify the voice’s signal. Oftentimes, the echo created by the voice leads to the malfunctioning of the recognition system. Other times, improvised speech may confuse the parameters established. It might also happen that the machine itself, because of an internal error, stops working as programmed. *Wake Words* is thematically structured around the following four terms that obstruct the “correct” functioning of voice recognition systems: noise, echo, improvisation, and machine error.

Layers

As with other technologies, there is a primordial duality within voice recognition systems: the division of information between signal and noise.³ It is in this initial separation that the relevance or irrelevance of a sound is decided by programmers. Where one sound can be identified, analysed, and used for a purpose, all others should be removed from the analysis in order to allow the usefulness of the first. Within speech recognition technologies, the sound of breathing could be considered one recurring “noise” of the voice that escapes identification. The first layer of the exhibition—noise—functions as a poetic landscape of inhaling and exhaling, where bodies perform this fundamental act of the living, so essential for the act of speaking as well.⁴

The exhibited works also expand the concept of the voice beyond the anthropocentric view, which only refers to the vocal capacity (vocal agency) of the human body or the technical reproduction of human utterances. The sonic realm of non-human agents is frequently considered voiceless. This non-recognition of sounds produced by the lungs, larynxes, and syrinxes of all living beings draws many bodies into a realm of unhearability, or to the status of mere background noise. However, if we were to carefully listen to the trembling voice of an iceberg, we would hear a warning: a clock ticking signalling that we might be running out of time.⁵ If we paid attention to the accent of a parrot, we would grasp his/her history of displacement.⁶ If we could imagine what ants say through pheromones and touch, we might hear the critical voice of a rhizomatic superorganism.⁷

Supposedly incapable of uttering autonomous messages, technically generated voices have been linked to the mythological figure Echo, who was condemned to repeat what was already said. Moreover, the most widely used smart speaker that combines voice recognition capabilities with speaker functionality bears her name.⁸ Speech apparatuses are characterised by the fact that they permanently operate in the mode of repetition and thus are linked to processes of rehearsal and standardisation.⁹ But at what point does repetition become transformation?¹⁰ How does repetition play into the routine tasks performed throughout one’s lifetime?¹¹ How to repeat without being heard?¹² The selected audiovisual artworks deal with repetition and rehearsal by highlighting the moment in which re-enactment takes place and has the potential to become otherwise.

A “machine error” comes to the foreground in Joanna Moll’s *Sound Collage in a Dark Room*.¹³ The artist creates a setup in which a video is recorded over and over again until the machine only talks about itself. Technological systems are designed to perform a specific function or capture a certain kind of information according to a predefined pattern. However, any apparatus can deliver a performance that goes against its productive aims, or be used in such a way that it fails in its original purpose.¹⁴ What would a phonograph say if it were to read an image of a plant?¹⁵

In Western cultures, the voice is considered a “portal to the soul”.¹⁶ There are currently a multitude of applications that aim to make visible or speculate about the authenticity hidden in a voice: an immigrant’s actual place of origin or a job applicant’s individual personality profile.¹⁷ In doing so, these systems often draw on

databases that are culturally, politically, and historically shaped or biased.¹⁸ “History is not a perfect loop.”¹⁹ All programming involves cultural bias, and every repetition of the process adds new layers. The “noise” contained in this programming ultimately recounts the errors and continuities of the system that conceived it. How could anyone be “mistaken for nobody”?²⁰

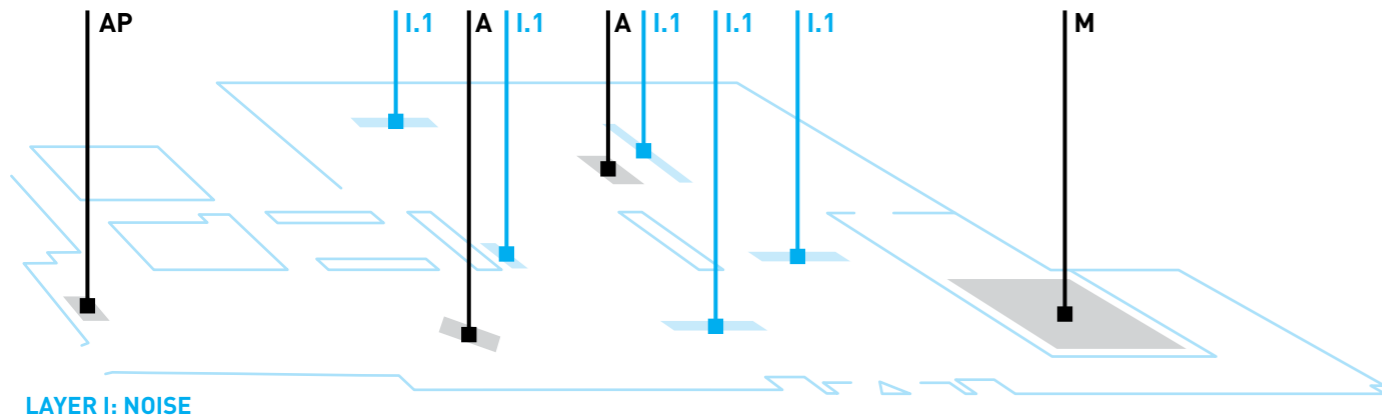
Speech recognition systems are based on rules of standardisation that ensure that linguistic input is readable by machines. Consequently, any form of improvisation remains unreadable for these systems and offers a potential for remaining unrecognised. Improvisation means the ability to react to the unforeseen, to understand the unpredictable or unintelligible as a foundational element of (collective) action.²¹ In Katarina Zdjelar’s *Shoum*,²² the song “Shout” by Tears for Fears is reinterpreted and comes alive in a new, invented language. This transformation of the New Wave song into a kind of anthem of the working class alludes to the fact that pop songs always already carry cultural coding—which can be dissolved through improvisation.

Diana Vidraşcu’s *Silence of the Sirens*²³ refers to Glissant’s understanding of opacity in its original sense: a search for a place of silence, far from the expectations and demands of the dominant culture. Improvisation, as a form of mise-en-scene, becomes both an aesthetic and a political agenda. Improvisation enables opacity: it is the ability to evade expectations and redefine a situation. Opacity is not to be understood as a form of self-centeredness—the subject is related to other pluralised identities that co-construct each other and improvise together. The mutual construction, or intra-action, between human and non-human actors is also the theme of Marlies Pöschl’s *Simple Whistles* and the performance *Strom* by Iris Blauensteiner and Rojin Sharafi.²⁴

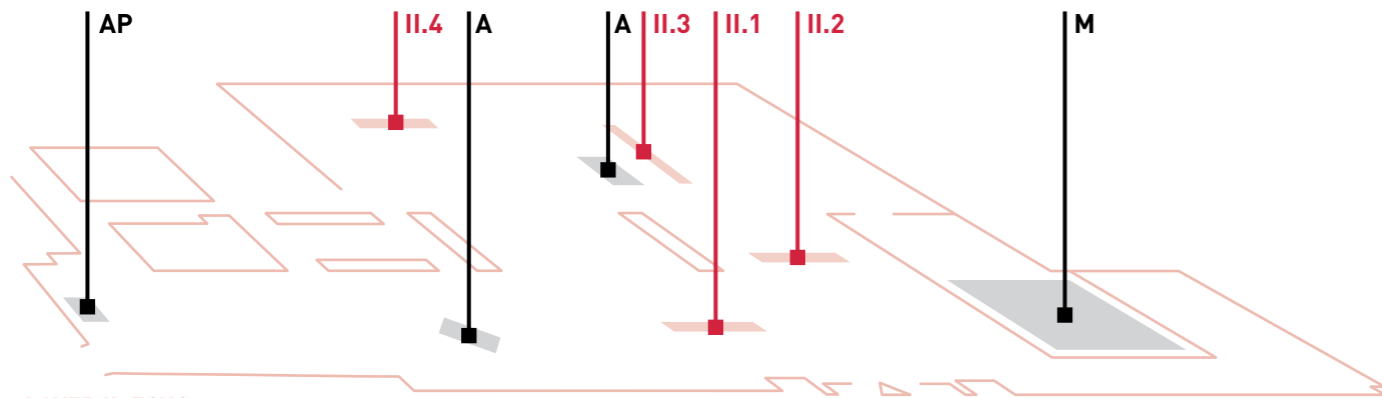
Clouds of smoke are billowing out of dried leaves being burnt, the open sound that is audible in the exhibition space fractures the seemingly evident connection between image and sound in video works: it refers to the idea that sound per se is a vibrating matter that connects people and technological objects in a physical and affective way.²⁵ Through this open sound, space is shared: between visitors, and objects, but also between individual artistic works. Based on the existing sounds of the presented videos, in *Clouds of smoke ...* Rojin Sharafi develops a composition by means of generative software processes. In this way, the technological devices unexpectedly begin to develop their own languages, to act beyond the prefabricated scripts, to improvise. Together they create a vivid, ambiguous form that continues to reinvent itself and guides the visitor through the space.

Accompanying the exhibition, the *Wake Words* audio publication considers how the process of listening is not only affected by physical but also cultural preconditions; how the politics embedded in the surrounding space filter what is heard and what is kept silent, and how technological apparatuses impact the auditory perception. Talking back at the present hierarchies of speaking and listening, the voices gathered in the audio book have developed these audio tracks in collaborative and experimental conversations with other practitioners, musicians, and mobile phone applications, too. Thus, the four tracks continue the thematic layers addressed in *Wake Words* at the same time as contextualising them within a broader interdisciplinary, artistic, and theoretical research on sound and media art.

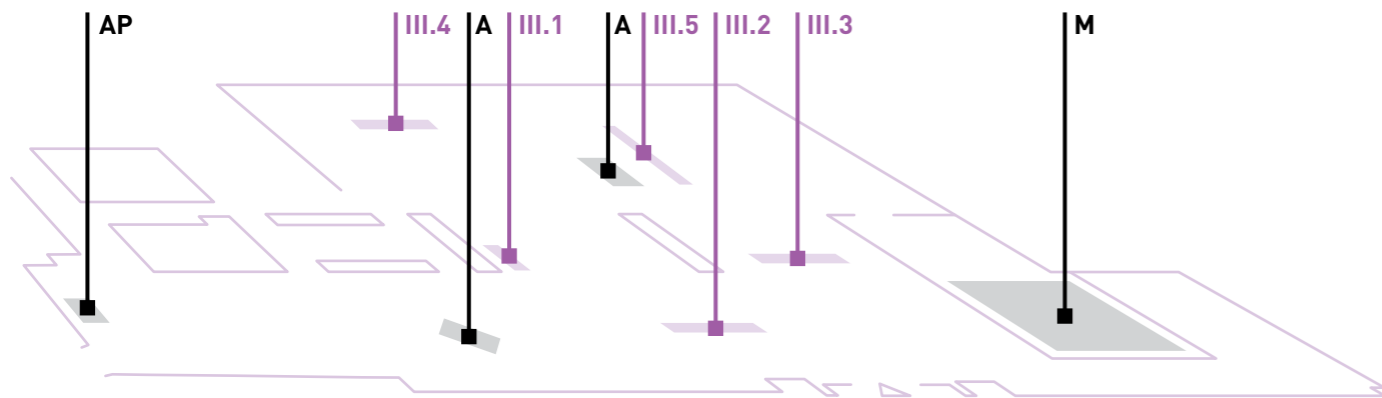
- 1 Diana Vidraşcu, *Le silence des sirènes* (The Silence of Sirens), super 16 film (2019).
- 2 Édouard Glissant, *Poetic Intention*, trans. Nathalie Stephens (Callicoon, NY: Nighthawk Books, 2010); H. Adlai Murdoch, “Édouard Glissant’s Creolized World Vision. From Resistance and Relation to ‘Opacité,’” *Callaloo* 36, no. 4 (Fall 2013): 875–889, <https://www.jstor.org/stable/24264953>.
- 3 Hito Steyerl, “Proxy Politics: Signal and Noise,” *e-flux* 60 (December 2014), flux.com/journal/60/61045/proxy-politics-signal-and-noise/.
- 4 Miae Son, *Atem*, 1-channel video installation (2010).
- 5 Saadia Mirza, “A Phenomenology of Iceberg Collisions,” *CAA Conference 2021, online talk, session 8*, <https://2021.caaconference.org/sessions/#8>.
- 6 Lisa Truttmann and Behrouz Rae, *Babash*, HD video (2014).
- 7 Katharina Swoboda, *The Ants (After Caryl Churchill)*, audio work (2019).
- 8 Constanze Ruhm, “ECHO IS DEAD (Ambassadors of Morning)” in the audio publication accompanying *Wake Words*, eds. Enar de Dios Rodríguez, Olena Newkryta, and Marlies Pöschl (Vienna: Kunstraum Niederoesterreich, 2021).
- 9 Iris Dressler, “Über die Poetiken und Politiken der Stimme,” in *Acts of Voicing: Über die Poetiken und Politiken der Stimme/The Poetic and Politics of Voice*, eds. Hans D. Christ, Iris Dressler, and Christine Peters, exh. cat., Württembergischer Kunstverein (Leipzig: Spector Books, 2015), 23–33; Stefan Maier, “WaveNet: On Machine and Machinic Listening,” *Technosphere Magazine* (December 2018), <https://technosphere-magazine.hkw.de/p/1-WaveNet-On-Machine-and-Machinic-Listening-a2mDBxYcxtsLqoaAnTGUbN>.
- 10 Enar de Dios Rodríguez, *Bresson’s Movies*, video (2015).
- 11 Eva Giolo, *A Tongue Called Mother*, 16 mm scanned to digital file (2019).
- 12 Bárbara Palomino Ruiz, *Steganographic Textiles*, collage and ink drawings on paper (2018–ongoing).
- 13 Joana Moll, *Sound Collage in a Dark Room*, video (2009).
- 14 Nathalie Koger, *Treffpunkt*, video (2003).
- 15 Olena Newkryta and Nana Thurner, *Film Still*, 16 mm scanned to digital file (2013).
- 16 Jessica Feldman, “The Problem of the Adjective,” *Transposition: Musique et sciences sociales* 6 (2016): 5, <http://transposition.revues.org/1640>.
- 17 Clemens von Wedemeyer, *Automatisierte Sprachanalyse zu psychologischen Zwecken*, video (2014); Pedro Oliveira, *A Series of Gaps Rather Than a Presence*, performance and radio piece commissioned by Deutschlandfunk Kultur and CTM (presented live at HAU2 Berlin on 30 January 2019, broadcast on 31 May 2019).
- 18 Wendy Chun, Kyong Hui, Florian Cramer, and Hito Steyerl, *Pattern Discrimination* (Lüneburg: meson press, 2019).
- 19 Oliveira, *A Series of Gaps*.
- 20 Young-Hae Chang Heavy Industries, *Please Mistake Me For Nobody*, video animation (2017).
- 21 Kai van Enkels, “Collective Virtuosity, Co-Competition, Attention Economy. Postfordismus und der Wert des Improvisierens,” in *Improvisieren: Paradoxien des Unvorhersehbaren*, eds. Hans-Friedrich Bormann, Gabriele Brandstetter, and Annemarie Matzke (Bielefeld: transcript Verlag, 2010): 125–160.
- 22 Katarina Zdjelar, *Shoum*, video (2009).
- 23 Vidraşcu, *Le silence des sirènes*.
- 24 Marlies Pöschl, *Simple Whistles*, HD video (2020); Iris Blauensteiner and Rojin Sharafi, *Strom*, performance (2021).
- 25 Brandon LaBelle, *Sonic Agency: Sound and Emergent Forms of Resistance* (London: Goldsmiths Press, 2018), 60.



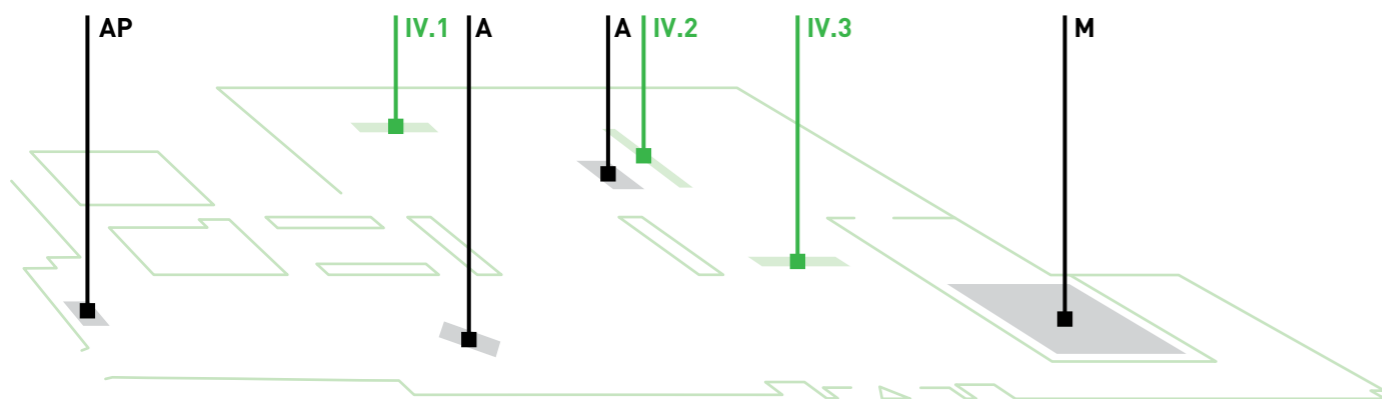
LAYER I: NOISE



LAYER II: ECHO



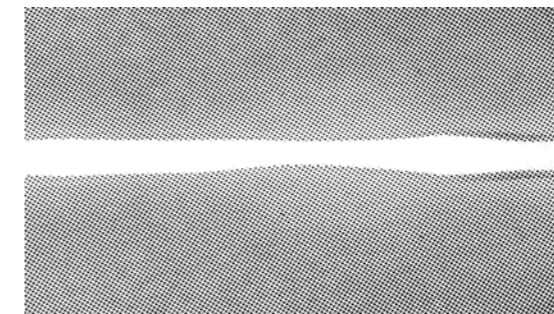
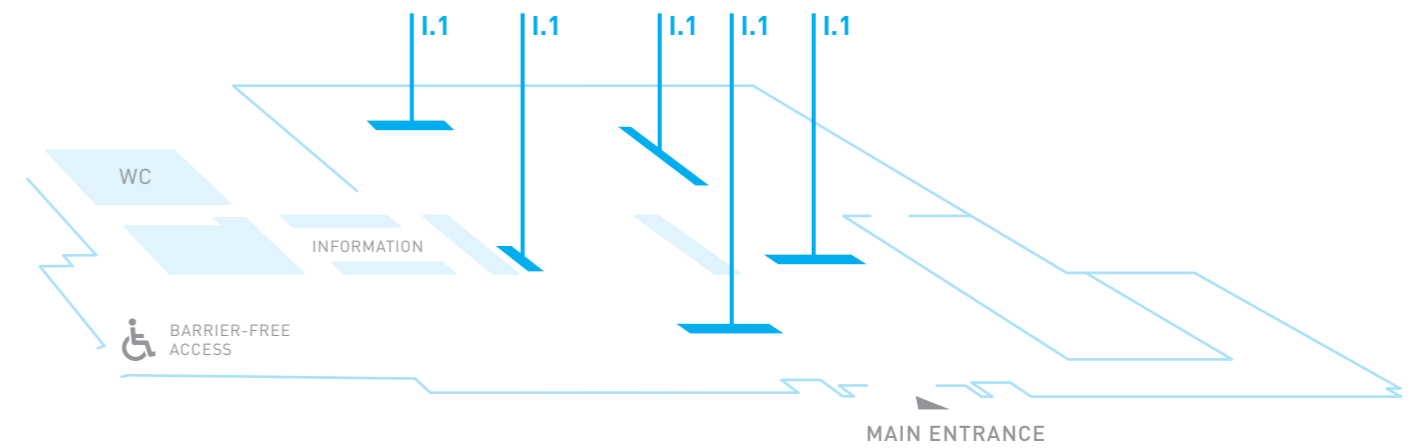
LAYER III: MACHINE ERROR



LAYER IV: IMPROVISATION

PERMANENT:
AUDIO PUBLICATION (AP)
AUDIO WORKS (A)
MIXED MEDIA WORK (M)

LAYER I: NOISE



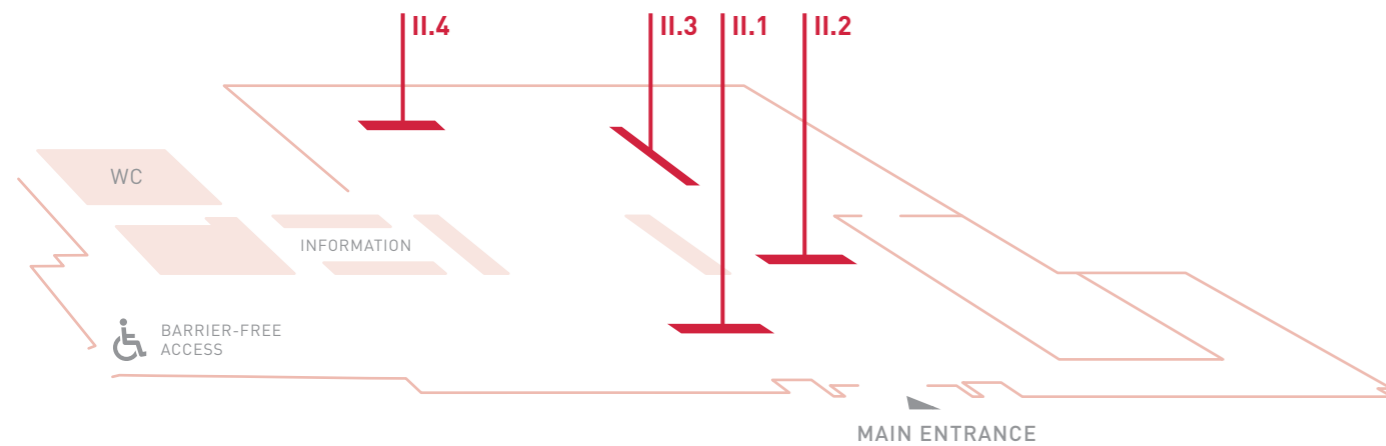
I.1 MIAE SON

Atem, 2010
 Video, loop

In 1980, philosopher Luce Irigaray advised us to “remember the liquid ground. And taste the saliva in your mouth, also notice her familiar presence during your silence, how she is forgotten when you speak.”¹ More than 40 years later, it is not just the liquid ground in our bodies that we must pay attention to, but also the very fact of breathing itself. Because who is allowed to breathe, and who isn't? In which places has breathing become a deadly act? Breathing has this familiar presence while we're silent, but it is no less essential in order to speak. *Atem* is a video work that focuses on the act of breathing and transforms it into a landscape created by two bodies. Exhaling, inhaling. This is a landscape of distances and closeness, but also of the most fundamental rhythm of life.

¹ Luce Irigaray, *Marine Lover of Friedrich Nietzsche*, trans. Gillian C. Gill (New York: Columbia University Press, 1991), 37.

LAYER II: ECHO



II.1 ENAR DE DIOS RODRÍGUEZ

Bresson's Movies, 2015
Video, 6:16 min

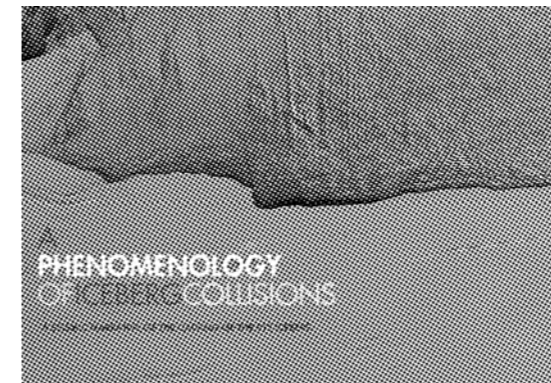
Bresson's Movies is a film-poem constructed using the audiovisual language of all the films by Robert Bresson and the poem "Bresson's Movies" written by Robert Creeley. Creeley's poem functions as a subtitle, an original text that has been translated into video form from the already existing scenes of Bresson's films. The word-by-word editing process, where characters in Bresson's films are forced to "recite" Creeley's poem, makes possible this translation: from written to audiovisual, from English to French, from Robert to Robert. The result is a vertiginous and abrupt homage to the languages used by Robert Creeley and Robert Bresson.



II.2 EVA GIOLO

A Tongue Called Mother, 2019
Video, 18 min

Any process of learning, that is connected to the act of repetition and rehearsal, is also connected to the possibility of forgetting. It is a process, like an echo, that, at some point, has the potential to drift so far from the body that it becomes foreign to it. In this process, the one who (un)learns is guided by the one who teaches. Like an ouroboros, sooner or later, the head bites its tail and roles can swap. *A Tongue Called Mother* depicts the care, gestures, and relationships that happen in these two processes, which are two sides of the same coin. Focusing on the actions and words of three generations of women in the same family, this short film is an attentive look at language, care, and time.



II.3 SAADIA MIRZA

A Phenomenology of Iceberg Collisions, 2021
Video, 10 min

In the year 2000, glaciologists encountered a peculiar set of earthquake signals, later discovering it was from an icesheet about to break off from Antarctica. Soon after that, headlines flashed across the world announcing that the B15 iceberg had indeed broken off and floated into the sea—proof that the ice in the poles was melting much faster than previously imagined. A new experimental method was being born, as scientists realised it was possible to hear the "singing of the ice" as it cracked, sheared, slid, and trembled beneath the surface. This work is a stereo version of a larger installation that employs sound and image mapping methods to immerse viewers in a record of the calving of the B15 and the many meanings of its sounds.

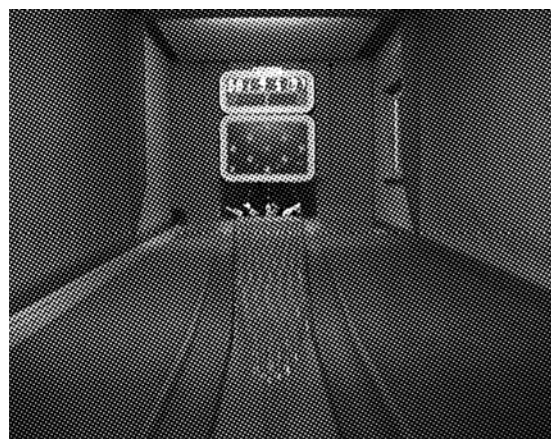
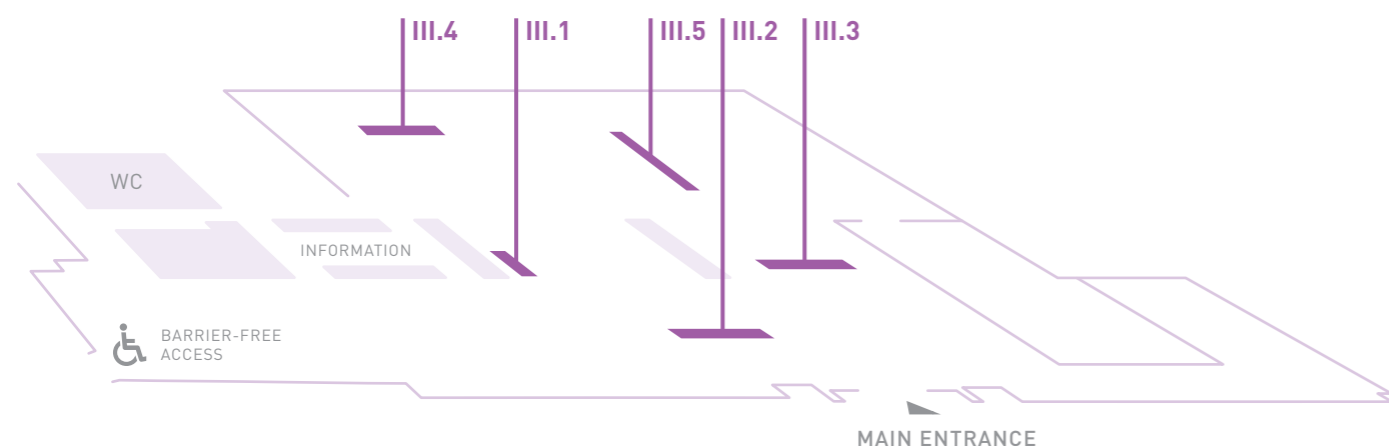


II.4 LISA TRUTTMANN & BEHROUZ RAE

Babash, 2014
Video, 9:02 min

Babash is a parrot who speaks mostly Farsi but sometimes mixes English and Azeri into his conversations. It is a singular language resulting from the place where he lives: a house in Los Angeles shared with an Iranian family. The same place where Behrouz Rae developed a friendship with Babash over the years. This short film is an associative portrait about a special relationship and the domestic surroundings in which it grew. An assemblage where household objects, daily movements, and playful intimacies are mixed with a dauntless montage, precise sounds, and a sensitive gaze. Observing this genuine cross-species friendship between Babash and Behrouz, and listening to their shared invented language, allows viewers to grasp an equally shared and evocative sense of misplacement.

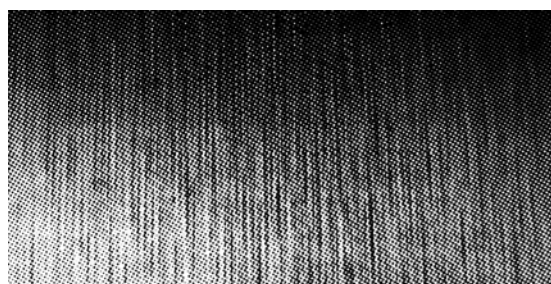
LAYER III: MACHINE ERROR



III.1 NATHALIE KOGER

Treffpunkt, 2003
Video, 2:25 min

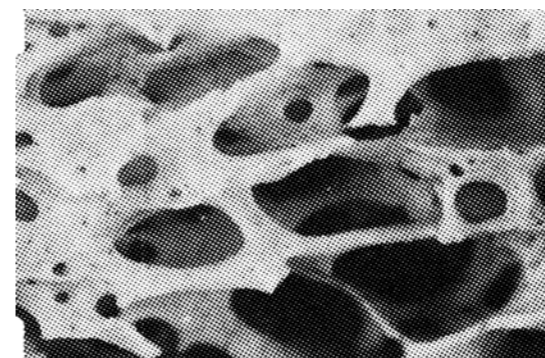
Skittles that keep falling over and a place of social encounter that ultimately remains empty. For *Treffpunkt*, Nathalie Koger has constructed an installative arrangement in which beer mats are placed under white skittles and 1,000 empty beer glasses on the skittle alley itself. The mats interrupt the magnetic contact, which is needed for the automatic placement of the skittles. Thus, this playful intervention has subtly reconfigured the mechanism of the machine, which normally relies on the participation of human players. Now, as the skittles keep falling and the glasses keep clinking in an endless loop, the machine plays its own game of perpetual counting and blinking.



III.2 JOANA MOLL

Sound Collage in a Dark Room, 2009
Video, 9:58 min

Investigating the transformation process of digital data, *Sound Collage in a Dark Room* shows the feedback loop of constantly recording, replaying and, eventually, rewriting audiovisual information. Positioned in a dark room, a black screen and the surrounding sounds are recorded for 30 seconds, they are then replayed on the same screen and re-recorded using the same camera another 20 times. Every time this formal procedure is repeated, it demonstrates the loss and generation of new digital data—a supposedly autonomous process of technological auto-historiography. After nine minutes, the initial ambient sounds and dark screen have become dubbed with noise, colours, and abstract structures, all thanks to the inscribed remnants of the previously visible pixels.



III.3 OLENA NEWKRYTA & NANA THURNER

Film Still, 2013
Video, 5:45 min

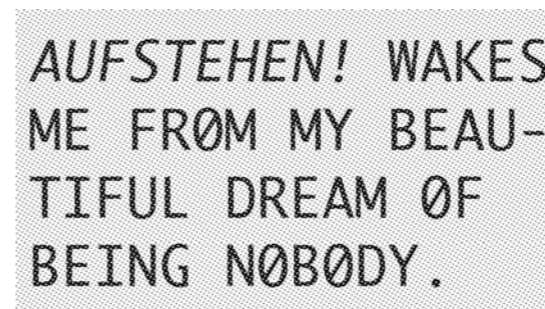
What does the bark of a tree sound like? What does the scale of a fish sound like? What noises can be extracted from silent images? By contact-printing photographic images of different organic structures—from branches and moss to bones—directly onto a 16 mm film, Nana Thurner and Olena Newkryta attempt to examine the relationship between visual material and its sonic transmission. Beginning with an image of messy fur and ending with the clear structure of a skeleton, *Film Still* composes a rhythmic soundtrack of supposedly still organisms as it develops moving images from static photographs.



III.4 CLEMENS VON WEDEMEYER

Automatisierte Sprachanalyse zu psychologischen Zwecken, 2014
Video, 29 min

The company Psyware offers an application that creates unique personality profiles for individuals through speech analysis. This technology is used in job interviews, for instance. Von Wedemeyer installs his camera in the company's offices and creates portraits of Psyware employees as they analyse two conversations that took place with a psychiatric patient in 1952—before and after a lobotomy. The artist thus contrasts psychological approaches used at different times. The rigidity of the categories of analysis, and the standardisation that both procedures entail, become evident. What are the psychological foundations of programmes currently being developed in the field of "affective computing"? What does this mean for that area of the psyche that can neither be labelled nor grasped by the underlying calculations?

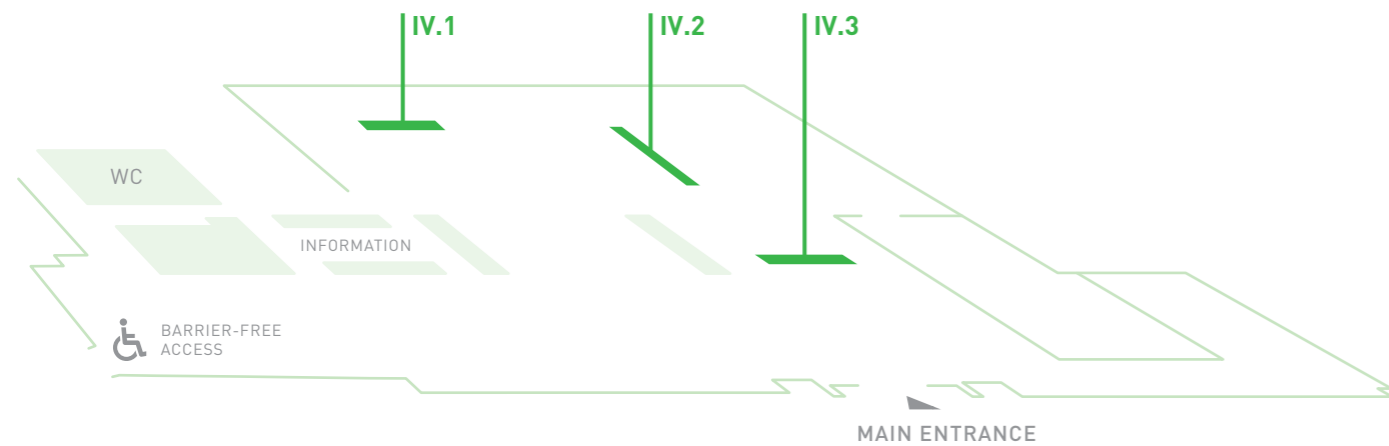


III.5 YOUNG-HAE CHANG HEAVY INDUSTRIES

Please Mistake Me For Nobody, 2017
Video animation, 2:09 min

Like other multilingual and text-based works by the web-artist duo, the video animation *Please Mistake Me For Nobody* is precisely synchronised to a catchy musical score. This minimalistic pictorial poetry—a composition of text, rhythm, and sound—creates a humorous narrative told from the speculative position of a voiceless, anonymous "nobody". And although this "nobody" speaks to us, their identity remains unknown. "Nobody" may be a hacked system bypassing mechanisms of authoritarian control; or a bodiless AI sneaking inside various realms of reality; or even an artist duo "snatching images from the principle of representation" (Young-Hae Chang Heavy Industries).

LAYER IV: IMPROVISATION



IV.1 MARLIES PÖSCHL

Simple Whistles, 2020
Video, 11 min

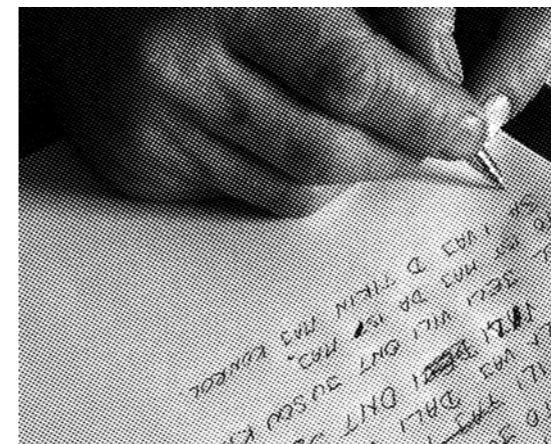
Leaving behind a deserted courtyard, we enter a mysterious castle. Its inhabitants greet us in a still image. As they begin to move, they seem to follow strict patterns. Their bodies make sounds that resonate like machines: PVC, LNLM. The house has taken on a life of its own: windows watch over the people, blankets measure their temperature, the floor listens in. It is about finding a new language: between human bodies and technical objects. Based on a collaborative project, in which senior citizens imagined a future vision of their assisted living project, a choral performance was created. Marlies Pöschl condenses this ritual into a film where the supposed transparency of “smart homes” dissolves.



IV.2 DIANA VIDRAȘCU

Le silence des sirènes, 2019
Video, 34 min

The film’s protagonist, Céline, creates her identity navigating between contradictory worlds: the Parisian film industry, where she works as an actress, and the island of Martinique, where she grew up. For a new role, she is supposed to learn “The Silence of the Sirens”, a reinterpretation of Homer’s *Odyssey*. In this text by Franz Kafka, the sirens decide to remain silent while Ulysses, armed with wax in his ears, believes he can still hear their singing. Meandering between fiction, improvisation, and experimental film, this work questions the “weapons” (or assumptions) we carry into any interaction. It explores the space between relation and opacity and insists on the necessity of silence: a place where we do not recognise something we seem to know, but where something new and real can emerge, something that “is”.

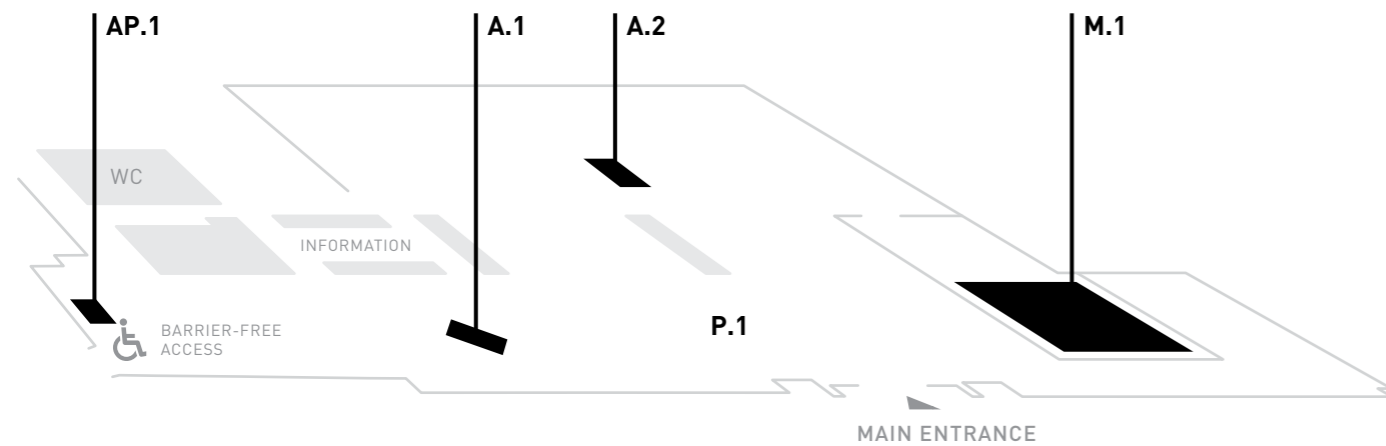


IV.3 KATARINA ZDJELAR

Shoum, 2009
Video, 7 min

Before we see an image, we hear a melody: the rhythmic beats of a catchy pop song known far beyond the borders of the English-speaking world. In the short video—almost as long as the original song—we watch two people working on the phonetic transcription of the lyrics. Without actually understanding the sung lines, the English words are being translated into a language based on auditory similarity. In the process of faulty repeating and rewriting, the two listeners create a new, poetic song, whose lyrics work outside the realm of the meaningful. As the phrase “I’m talking to you” is sung over and over again in the course of the video, *Shoum* beautifully demonstrates the collective experience of not understanding.

PERMANENT



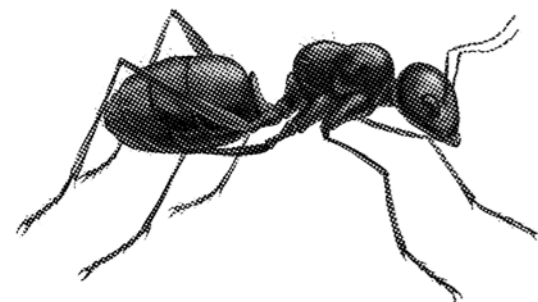
AUDIO WORKS



A.1 PEDRO OLIVEIRA

A Series of Gaps Rather Than a Presence, 2019
Audio essay, 41 min

In Germany, in 2018, the same story was told 9,883 times. It was made audible by vocal cords, recorded by technical devices, and analysed by software. This story determined the futures of 9,883 people. The starting point of Pedro Oliveira's audio essay is a procedure based on automated dialect analysis currently used in asylum procedures to draw conclusions about the origin of asylum seekers. Which sample is considered to be the norm? To what extent is the thing we detect based on what we already know or think we know? Oliveira thus questions the idea of history as a "perfect loop": he makes comprehensible how an understanding of identity and borders as rigid, fixable concepts permeates German history.

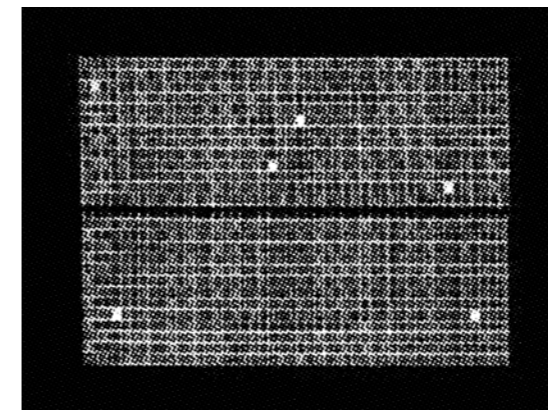


A.2 KATHARINA SWOBODA

The Ants (After Caryl Churchill), 2019
Audio piece, 10:20 min

In her audio piece *The Ants*, Katharina Swoboda reacts to Caryl Churchill's play of the same title by retelling its final scene from the perspective of the ants. The ants observe humans, they talk about philosophy, war, and food. Swoboda takes up the ants' mode of communication, which is largely based on the release of pheromones and touch. Principles other than those of grammar organise the language of this superorganism that functions without hierarchies: resonance, movement, intensity, and tactility. Swoboda delineates possible ant communication, translated into human language. It is an English-language text that, performed in many voices, vibrates and floats in space and makes haptic textures of objects and bodies tangible.

MIXED MEDIA WORK



M.1 BÁRBARA PALOMINO RUIZ

Steganographic Textiles, 2018–ongoing
Collage and ink drawings on paper

Numerous methods have been conceived to mask the exchange of information, of which steganography, the practice of hiding information from view, has been one of the most popular. Steganography, encryption or coding, and textile practices have always been strongly associated. This ongoing series of mixed media works arises from an investigation into how textiles have been used to encode messages. *Steganographic Textiles* reflects, through several encrypted visual translations, on language, codification systems, and memory linked to textile practices.

PERFORMANCE



P.1 IRIS BLAUENSTEINER & ROJIN SHARAFI

Strom, 2021
Performance, Nov 18, 2021, 7 pm

In the collaboratively developed performance *Strom*, Rojin Sharafi and Iris Blauensteiner research the dynamic interplay of human and technical actors. Based on the narration of an evolving literary text, voice is combined, connected, and recoded with electronic music, textures, and programmed sound components. In a choreography of text, movement, stillness, and minimal gestures, the performers interact via sound. Interdisciplinary interlaced and reciprocal technical-human-physical-abstract-narrative processes emerge. A force field spans between the abstract sound and its embodiment. Viewers are invited to be part of the uncanny utopian atmosphere of the live performance, *Strom*, within the physical exhibition space.

AM KANNGIESER & LUCRECCIA QUINTANILLA

AM Kanngieser is a geographer, sound artist, and Marie Curie Research Fellow in Geography at Royal Holloway, University of London. They are the author of *Experimental Politics and the Making of Worlds* (2013) and *Between Sound and Silence: Listening Towards Environmental Relations* (forthcoming). Their audio work has been commissioned for documenta 14 Radio, BBC 3, ABC Radio National, London’s Natural History Museum, Arts Centre Melbourne, Radio del Museo Reina Sofía, and Deutschlandradio, and has been featured in many international arts and music publications, including *The Wire: Adventures in Sound and Music*, *The Quietus*, *Transmediale*, *The Outline*, and *Art Quarterly*.

Lucreccia Quintanilla is an artist, DJ, and writer. She recently completed her doctoral research, entitled “Whose Myth? The Echo and the Diaspora”, at Monash University. Recent works include: “Brian Fuata’s Generous Opacity”, an essay for *Shortlist LIVE!*, the ANTI Festival International Prize for Live Art publication (Finland); “Records of Displacement”, an interview in the online journal *Disclaimer*; *Speaking Surfaces*, a group exhibition at St Paul St Gallery, Auckland University of Technology; *Call*, a sound piece made for the digital platform Westspace Offsite. Quintanilla has presented at the Sound System Outernational conference in Naples and been a resident artist at The Banff Centre for Arts and Creativity, Canada. She is currently part of the Arts House Makeshift programme in Melbourne.

CONSTANZE RUHM

Constanze Ruhm is a filmmaker, artist, author, and curator. Since 2006 she has been teaching as professor for art and media at the Academy of Fine Arts Vienna. She has exhibited her own work internationally, curated numerous exhibitions, published a range of catalogues and books, and organised and participated in several symposia. Her films and installations investigate the relationship between cinema, new media, and the archive, often with an emphasis on casting and rehearsals. They focus on issues of representation, performativity, and their reciprocal relationship to feminist historiography. Her work appears on cinema screens as well as in exhibitions, and concentrates on—always through a feminist optics—film history and female film characters suspended between fiction and reality, documentation and *fantasma*.

JESSICA FELDMAN

Jessica Feldman is a sound and new media artist and researcher. Her work is concerned with the use of digital technologies to imagine, facilitate, or repress solidarity, especially through listening. Her artworks, which include sculptures, interventions, sound installations, self-destructing circuits, and videos, are often sited in or engaged with public or non-commercial spaces. Her pieces have been performed, installed, and exhibited internationally in art galleries, museums, concert halls, public parks, city streets, tiny closets, boats, outdoor locations, and on the Internet. Venues include WORM in Rotterdam, Akademie Schloss Solitude in Stuttgart, and the Socrates Sculpture Park, White Box, The Kitchen, LMAK Projects, Roulette, The Stone in New York. Her work has received awards from New York State Council on the Arts, LMCC Arts Center at Governors Island, and Meet the Composer, among others.

AP.1

The **audio publication** is available online at the Kunstraum Niederoesterreich podcast channels. Additionally, there is a listening station in the exhibition space. In collaboration with 3sechzig/360, an edition of a ceramic objects, which contain the audio publication, was designed.

ELENI IKONIADOU & VIKI STEIRI

Eleni Ikoniadou is Senior Tutor at the Royal College of Art, London. Her research sits at the intersection of art, theory, and technoscience, with specific attention to sound and voice. She is the producer of Fugitive Voices for Movement Radio (movement.radio); a member of the art group AUDINT (audint.net), with Steve Goodman (kode9) and Toby Heys; the co-editor of *Unsound: Undead* (Urbanomic, 2019); and author of the monograph *The Rhythmic Event: Art, Media and the Sonic* (MIT Press, 2014).

Viki Steiri is a composer, cellist, and pianist. Born in Athens, she is now based in London. She works in the fields of experimental and improvisational music and has written music for installations, performance, video art, and film. She is a member of the improvised music/art project Ectopia, with Adam Christensen and Jack Brennan. They were commissioned by the ICA to write and perform a live score for the film *Normal Love* (Jack Smith), and, as artists-in-residence at Wysing Arts Centre, they recorded their debut LP *life/section* (Wysing Polyphonic, 2017).

EDITION, USB OBJECT

3SECHZIG/360

3sechzig/360 is an Austrian artist and ceramicist. She studied printmaking under Jan Svenungsson at the University of Applied Arts Vienna and completed an internship with Matthias Kaiser. The ceramic works by 3sechzig are primarily made out of stoneware and porcelain. The surface treatment of the cast or molded pieces with engobes, oxides, and glazing results in related yet multifaceted formal languages, which have a significant effect on the identity and character of the individual works. Her works have been presented in numerous exhibitions, amongst others, Galerie Kro Art contemporary, mumok Vienna, Kunstraumarcade Mödling, and Artists as Independent Publishers Bergen.

COMPOSITION “OPEN SOUND”

ROJIN SHARAFI

Rojin Sharafi is a Vienna-based, Tehran-born sound artist, performer, and composer of acoustic and electronic music, which freely crosses the borders between genres. She creates entirely unique musical textures through the use of analogue, acoustic, and augmented instruments, as well as digital tools of her own devising. She is currently pursuing her master’s in composition and sound engineering at the Vienna University of Music and Performing Arts. Sharafi has worked with various collaborators and taken part in numerous film and dance co-productions. Her work has been presented at festivals and venues the world over, including in Sheffield, Riga, Budapest, New York, and Washington, DC. She is a SHAPE 2020 artist and recipient of the 2018 Austrian Female Composers Prize.

COLOPHON

Published on the occasion of the exhibition *Wake Words* at Kunstraum Niederoesterreich,
October 1 to November 27, 2021

An exhibition by and with The Golden Pixel Cooperative
Conceived by Enar de Dios Rodríguez, Olena Newkryta, and Marlies Pöschl

Artists: Iris Blauensteiner & Rojin Sharafi, Enar de Dios Rodríguez, Eva Giolo, Nathalie Koger,
Saadia Mirza, Joana Moll, Olena Newkryta & Nana Thurner, Pedro Oliveira, Bárbara Palomino
Ruiz, Marlies Pöschl, Miae Son, Katharina Swoboda, Lisa Truttmann & Behrouz Rae, Diana
Vidraşcu, Clemens von Wedemeyer, Young-Hae Chang Heavy Industries, Katarina Zdjelar

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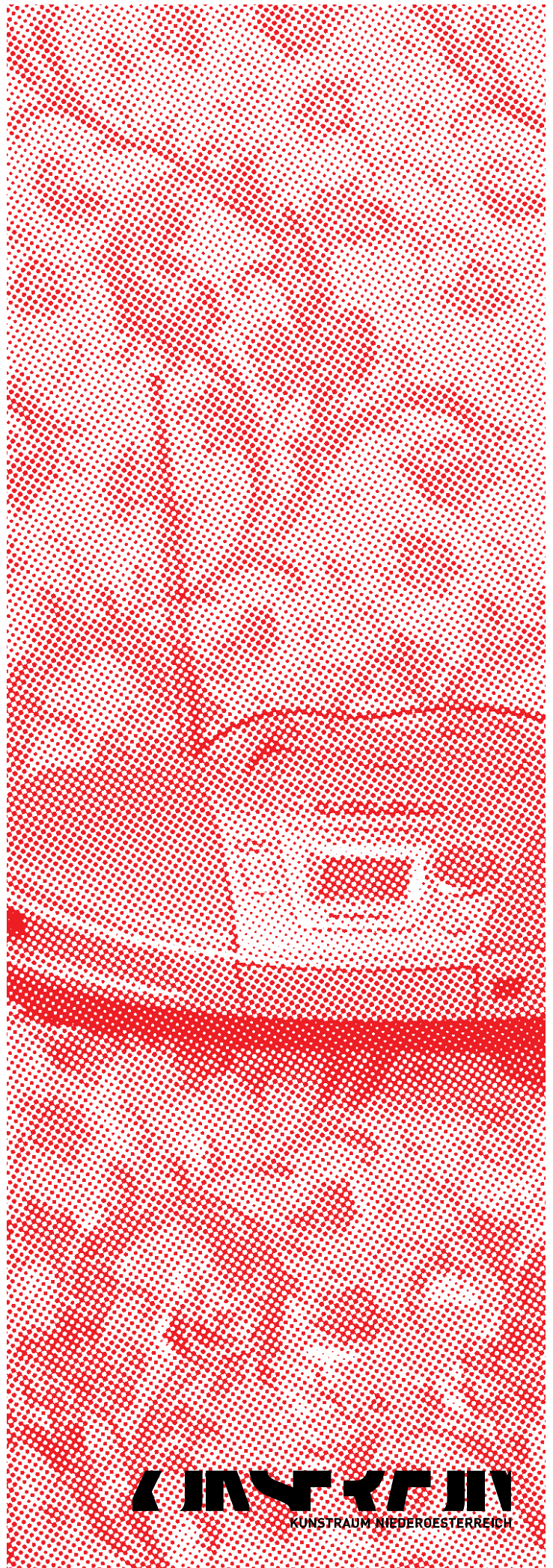
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