

TRANSFORMATIONS OF THE AUDIBLE

16.05.19–18.05.19

3-DAY SYMPOSIUM ON SOUND
AND LISTENING IN THE ARTS

Transformations of the Audible aims to bring up questions on how we listen. In proposing to investigate how audibilities are formed, it assumes that the modes in which listening occurs are bound to particular circumstances and conditions. By placing these questions within the domain of the arts, the symposium will consider how artistic practices dealing with sound are traversed by these modes, and how such practices in turn intervene in the way listening takes place.

Composer Peter Ablinger's statement that he is 'not interested in sounds, but in audibility'¹ can be considered as an appeal towards a practice that, instead of taking sound as a given, deals with the mutable nature of hearing. This mutability is inherent in the way listening is entwined with ways of sensing, knowing, and engaging with our surroundings. In a similar way as visibility is informed by expectations and assumptions,² audibility, as the capacity for listening to occur in a particular way, is enmeshed in specific material and cultural configurations.

In the past decades, the field of Sound Studies has expanded the perspective we have of the roles sound plays in our lives. Research in Sound Studies has disclosed how cultural paradigms, technological media, models of communication or notions of sound – among other factors – affect how we listen. In parallel, the presence of sound has substantially increased in the context of the arts, frequently becoming the locus for questions whose sources range from anthropology to ecology, history or dramaturgy, just to name a few. This widened perspective resonates back into the domain of music, prompting renewed questions into how musical practices engage with the way in which listening occurs and how these musical practices relate to other disciplines.

A concern with how audibilities are formed is a concern with the way sound becomes relevant to a listener. Gathering inputs from a diversity of backgrounds and approaches, this symposium will investigate how this occurs, and how the modes in which we listen are, or eventually can be transformed.

GABRIEL PAIUK

¹ Reinholdtsen, Trond Olav: 'Die Klänge interessieren mich nicht', Email-Interview with Peter Ablinger, *Musiktexte*, 2006, Nr.11

² See Alter, Nora: "A third key term could also be [...] visibility, which refers to the field of pre-cognitive, pre-reflective circumspection (expectation of seeing) within which viewers find themselves." in 'The Political Im/perceptible: Farocki's Images of the World and the Inscription of War' in Harun Farocki – *Working on the Sightlines*, Ed. by Thomas Elsaesser, Amsterdam University Press

THURSDAY, MAY 16TH

15:30—16:00

West Den Haag

RECEPTION

16:00—18:00

West Den Haag
Auditorium

HOW SOUND COMES TO MATTER ARTISTIC THRESHOLDS AND THE ROLE OF SOUND

INTRODUCTION – QUESTIONS ON AUDIBILITY

Gabriel Paiuk (Institute of Sonology at the Royal Conservatoire /
Leiden University)

UNHEARING THE CONTEMPORARY: HOW CONTEMPORARY IS SOUND? OR, TOWARD A MUSICAL CONTEMPORARY ART

G. Douglas Barrett (Salisbury University)

In this talk I'll elaborate recent theories of 'the contemporary' from art theory and discuss formal differences between contemporary music and contemporary art as expressed in their respective historiographical constructions. I'll also consider sound art, which unlike new music has been articulated within contemporary art, while discussing some of the ways it falls short of contemporary art's radically generic and postconceptual condition. Ultimately, I will argue that, despite their respective claims to contemporaneity, neither sound art nor contemporary music is contemporary in the fullest philosophically and historically significant sense of the term.

Panel Discussion

Martina Raponi, Vannis Kyriakides, Peter Ablinger, Catherine Lamb,
Matteo Marangoni, Richard Barrett

20:00—22:30

West Den Haag

CONCERT AND EXHIBITION

Presentation of the works developed by students from the Composition, Art Science and Sonology departments of the Royal Conservatoire during the workshop 'Composition Beyond Music' led by Peter Ablinger.

Works by: **Guzmán Calzada, Robert Coleman, Tony Guarino, Hendrik Hohlfeld, Daniil Pilchen, Sóley Sigurjónsdóttir, Ernests Vilsons, Soeria van den Wijngaard** and **Stefano Zucchini**.

PAUSE

Müntzers stern by **Jakob Ullmann**
Dafne Vicente-Sandoval, bassoon and voice

FRIDAY, MAY 17TH

10:00—12:00

KABK, Auditorium

CONDITIONS OF AUDIBILITY: MEDIA DEVICES AND MODES OF ATTENTION

WIRELESS AUSCULTATION

Brian Kane (Yale University)

'Audile technique' has become a keyword in sound studies for describing listening in terms of its various orientations, modes, and technical mediation. In this paper I explore some of the pressing historical and epistemological issues in Jonathan Sterne's account of 'audile technique' by way of a case study: the transition from wired to wireless telegraphy. Many of the audile techniques of wired telegraphy could be directly carried over into wireless; yet, the detection of, and signaling with, radio waves entailed a soundscape distinct from wired telegraphy, one that elicited important challenges to telegraphic listening techniques. By detailing these challenges, and by considering them within the broad, discursive context of sound studies, I aim to offer a set of propositions for the future development of a theory of audile technique.

THEATROPHONIC FRAMINGS. NEW MODES AND FIGURATIONS OF HEARING PERFORMANCE IN THE LATE 19TH CENTURY

Melissa van Drie (University of Copenhagen)

This talk explores different kinds of listening experiences created on late 19th century French theatrical stages. It examines how such stage experiences worked through processes of audible transformation in both material and conceptual ways, and how they elaborated auditory figurations that contributed to narratives of sound phenomena in both the arts and sciences.

Our starting place is the creation of a new electric dispositive called the Théâtrophone (1881) that transmitted sounds of live theatrical performances to people listening outside the auditorium. We will also consider Maeterlinck's symbolist plays (1890s) in which acts of listening attentively are central. Such examples reveal interconnections between scientific stagings of how sound phenomena worked and the development of new dramaturgical approaches in which sound was considered a dynamic material for artistic making and expression.

ROUND TABLE

Gabriel Paiuk
Raviv Ganichrow

12:00—12:40

KABK,
Hal Bleijenburg

PRISMA INTERIUS II

Performance by **Catherine Lamb**
Heloisa Amaral, keyboard

12:40 – 18:00

KABK, room BA.018

UNHEARD

Installation by **Tao G. Urhovec Sambolec**

12:40 – 13:40

LUNCH BREAK

13:40 – 15:40

KABK, Auditorium

HOW DO ARTISTIC PRACTICES INTERVENE IN THE CONSTITUTION OF LISTENING MODES

REHEARSING SENSORY REPERTOIRES: THE INSTITUTIONALIZATION OF LISTENING EXPERIENCES AT ARTIST-RUN SPACES 1980S-2000S

Linnea Semmerling (Maastricht University)

Sounding artworks have been shown in exhibitions for decades, which has given rise to different ideas about their presentation that are often tied to specific conceptions of listening. My paper explores how the activities of artist-run spaces dedicated to sound have established particular ideas about listening in exhibitions between the 1980s and the 2000s. I focus on four institutions dedicated to exhibiting sound: Giannozzo and Singuhr in Berlin, and Generator and Diapason in New York. My analysis is based on archival research conducted in these institutions, interviews with organizers and artists drawing on sensory ethnography as well as visitor book analysis. Building on Pierre Bourdieu's notion of the habitus with insights from Judith Becker's 'habitus of listening', Carrie Noland's 'agency and embodiment' and Helen Rees Leahy's 'museum bodies', I aim to show that the curatorial strategy of any sound exhibition can be understood as the rehearsal of a sensory repertoire. I will argue that it is through these rehearsals of sensory repertoires – the constant negotiation of sensory dispositions and institutional positions – that the organizers behind the artist-run spaces have succeeded in building new sensory repertoires that have lastingly shaped artistic as well as curatorial practices.

TOUCHEZ DES YEUX: A REVERSE POETICS OF MUSICAL DISPLAY

Heloisa Amaral (Leiden University)

In spite of a general turmoil around the death of the author in the arts in the second half of the 20th century, and of continuous attacks in musicological circles about the ruling of the work-concept, classical music aesthetics is still predominantly concerned with the meaning and intentionality of musical works, a concern which determines most aspects of the classical musical dispositif including musical performance and modes of presentation, or what I call musical display. An alternative to the work-centered approach to musical display would be a practice based on the presentiality and materiality of musical performance. With the example of the artistic research project *touchez des yeux* I explore how curatorial strategies and insights from sociology and media studies may support such a practice and allow for new forms of affect to penetrate the performance situation.

INTERACTIONS

Catherine Lamb

We are entering a new phase of collective musicianship, requiring new conceptual modes of listening and pedagogy, following the brain's constantly fluctuating neural streams. Music is inherently inseparable from the human domain, as it is the limitations of what we hear that creates the musicality in our minds. Therefore, music inherently alters the human being by stretching the perceiver's own filters with each new acute state of being. When a child asks, 'where does space come from?', we look off in disbelief, because we know so little regarding the elements in which we are built. What we observe suggests that what we can perceive is a minute detail within a more total system which we have yet to comprehend. Therefore we must think beyond our known musical systems (realities) to create new neural streams (new realities). Music does not require extraneous things, only a searching for connectivity.

RHYTHMS OF PRESENCE

Tao G. Urhovec Sambolec

The artistic research project *Rhythms of Presence* focuses its attention on the (in)visible manifestations of bodily presence as an acoustical and temporal phenomenon. Through the process of capturing the rhythms of everyday steps from non-human points of sensing or by mechanically listening to the ambience of a place in order to re-articulate and displace them in various ways, this project explores the poetic, aesthetic and philosophical potentialities of the omnipresent infra-ordinary rhythms of everyday life.

DIALOGUE WITH SILENCE: PERFORMING JAKOB ULLMANN

Dafne-Vicente Sandoval

The music of Jakob Ullmann engages with sound in a liminal space, at the verge of self-erasure. The most directly perceivable result of this assertion of fragility is the *pianissimo* dynamic that extends across almost all of his works. This characteristic, often pointed out in isolation, in fact carries with it far more complex musical implications.

The realization of a score by Jakob Ullmann necessitates an extended series of interpretive and performative interventions. The example of the solo bassoon piece *Müntz's stern* will serve to illuminate the intricate layering of score, text, instrument and space. Heterogeneous notational material presented in fragmented form, intentionally ambiguous instructions, playback of a text in medieval German in which intelligibility is clouded, as well as playing techniques at the threshold of audible vibration, coexist in a tenuous simultaneity. A relationship to the musical and cultural past is thus performed in radically distanced and defamiliarized form.

ROUND TABLE

Joanna Bailie

13:40 – 15:40

COFFEE BREAK

16:00 – 18:00

KABK Auditorium

LISTENING SUBJECTS AND LISTENING PUBLICS

DEMOCRATIC LISTENING

Sander van Maas (University of Amsterdam)

In recent years cultural politics has promoted values associated with the ideal of democracy. In the distribution of public funds, inclusiveness, access and diversity top the list of priorities in the name of this ideal. The notion of democracy, however, remains contested, and so are the cultural practices that result from these policies. In this paper I address the question what democracy amounts to in listening. A starting point shall be found in the final pages of Italo Calvino's short story 'A King Listening', where the sovereign descends from his throne.

SHOCKWAVE AGENCY

Ravi Ganesh (Institute of Sonology at the Royal Conservatoire)

Shockwaves in air are acoustic waves with distinctive sonic and spatial signatures. A shockwave occurs when a speeding object (or force) runs ahead of its sound and by doing so induces – often multiple and nested – imprints of compressed air as it travels. Acoustic shockwaves, aka sonic booms, were heard long before they were understood. The replay of their energetic outlines – transduced through spark photography or by way of human transcription – provide a second listen. Acoustic-wave imaging blasts forth from the same explosive sparks that set 19th century wireless communication in motion, yet today its agency is elsewhere. In the interim, sonic images entered other attentive circuits, coalesced with other images that in turn altered shockwave's operative spaces and temporal bindings. The spatiotemporal excess in sonic booms (ahead of sound, behind its objects and appearing in multiplicity) has aligned with a particular set of anthropic circuits. What is the agency of imaged sonic booms and what is the nature of their operation? And more generally: how does supersonic energy echo into an agency of images (and sounds) produced in their own wake?

ROUND TABLE

François Bonnet

Melissa van Drie

DINNER BREAK

20:30 – 21:30

West Den Haag

CONCERT

Peter Ablinger, *Jetzt / Blackout* (2016 / 2017 – Preliminary Version) 30'

Performed by **Ensemble Modelo62**

PAUSE

Simon Steen-Andersen, *Asthma*, (2017), 22'

Accordion & video

Performed by **Andreas Borregaard** – Accordion

SATURDAY, MAY 18TH

10:00 – 11:30

KABK Auditorium

LISTENING AND THE THRESHOLDS OF MUSICALITY: BETWEEN SENSUOUS LANGUAGE, GESTURE AND AFFECT IN MUSIC HISTORY

BURRHUS, MY MENTOR

Jed Wentz (Leiden University)

The historical evidence of early sound recordings and written documents suggests that in the past texts were written to be spoken in a manner much more musical than today's ideals of acting and oratory would permit. In this presentation I will demonstrate how Jean Racine's text for Burrhus, taken from Act IV of *Britannicus* (1669), has served as a locus of both discipline and play for my speaking voice. I will further propose that my work on this classic text has changed my thought and practice in fields outside of oratory by creating a new performative 'object' to be subjected to rigorous criticism, and by enriching my memory storehouse for the benefit of future performances.

OLD MUSIC, NEW EARS. LISTENING TO FRENCH BAROQUE VOCAL
MUSIC THEN AND NOW

Elizabeth Dobbins (Leiden University)

In French treatises of the seventeenth century, singing was equated with public speech. Singers were expected to call on the same rhetorical skills as speech-based orators, and were required to move the passions of the listener. More than mere passive receptors of sound, the audience was required to interpret the affective messages embedded within the text and music. This presentation explores the heightened demands placed on the seventeenth-century listener of French secular vocal music and explores how this cognisant audience stimulated in the performer an imperative for expressive representation of the passions, creating a highly-nuanced and affective vocal performance practice which we, as listeners and performers, can only imagine today.

TUNING THE DANCING BODY AS PERFORMATIVE RESEARCH
INSTRUMENT TO INVESTIGATE EMBODIED GNOSIS.

Suzan Tunca (Leiden University)

The dancing human body is a psychophysical resonating space. The inner experiential landscape of the dancer communicates itself through danced motion and via a quasi-material third substance that mediates between mind and matter, between the supra-sensory and corporeal senses. In religious and esoteric practices, this substance is generically referred to as 'subtle body'.

Listening to the spiritual essence of sound from within that third substance in motion can be conducive to a state of resonating knowing-being at the edge between the empirical and meta-empirical, igniting immediate inspiration to dance. In this state, supra-sensory and non-verbal qualities of experience, such as spatial corporeal imagination and performative intuition, trigger deep layers of movement origination and specific qualities of communicative corporeality.

The aim of this research is to tune the dancing body towards becoming an instrument to investigate, question and communicate embodied gnosis: to re-embody the ancient idea of gnosis, originally understood as disembodied knowledge based on religious experience, through a contemporary dancing body situated in the post-secular era of the 21st century.

TRANSCRIPTIONS: BETWEEN LISTENING, MEMORY AND INVENTION

[Giuliano Bracci \(Leiden University\)](#)

Transcriptions have the ability to mirror and make audible an active and critical relation to the music of the past. They can function as acts of discovery, appropriation, protection or sabotage; they can be considered as “listening that have been written down” (Szendy 2008).

My work as a composer is a central tool actively to investigate different approaches to this topic. I have written transcriptions and new pieces in dialogue with works by Frescobaldi, Gesualdo, Josquin, Bach and Schubert that range from a string trio, through a work for voice and orchestra, to a live remix for a dance performance.

Suzan Tunca and Giuliano Bracci collaborated on SEI, a dance performance on the live remixing of the ‘Chaconne’ from J. S. Bach’s Partita No. 2 for solo violin. They will speak about their collaboration after their individual presentations.

ROUND TABLE

[Penelope Gouk](#)
[Marcel Cobussen](#)

11:30 – 11:45

COFFEE BREAK

11:45 – 13:15

[KABK Auditorium](#)

MODELS OF SOUND AND THE ACOUSTIC

LEARNING THROUGH MUSIC: FROM PERFORMANCE TO PHILOSOPHY IN SEVENTEENTH-CENTURY ENGLAND

[Penelope Gouk \(University of Manchester\)](#)

History shows there can be a deep connection between the materiality of making music and the creation of philosophical knowledge about music, including ideas on music perception and mind-body interaction. This transformation requires a particular mode of listening, and is mediated not only through instrumental skills, but also through certain kinds of social interaction that encourage the emergence of new philosophical ideas.

In support of this argument I offer a case study centred on seventeenth-century England when the dramatic upheavals of the Civil War and its aftermath were being experienced. I explore the haptic and listening skills required for playing viols ‘in consort’ with each other—a measured style of music that imposed specific bodily and mental disciplines on the performers. This contemplative practice was recognised as an antidote to the cares of the world outside, while at the same time philosophers were developing new understandings of music’s effects on the soul and body.

MUSIC FOR RADIOS

[Julia Kursell \(University of Amsterdam\)](#)

When fiddling with an analogue radio the listener becomes part of a circuit. Experimental psychology has exploited this situation starting from the 1930s, so do composer Karlheinz Stockhausen and artist Michael Snow. The talk discusses psychoacoustic research by S.S. Stevens’ and H. Fletcher & W.A. Munson from the 1930s, Stockhausen’s Kurzwellen and Snow’s 2 Solos for Radio, ending on a brief note on Weiss/Weisslich 7 by Peter Ablinger.

ROUND TABLE

[Brian Kane](#)
[Peter Ablinger](#)

13:15 – 14:15

LUNCH BREAK

12:40 – 18:00

[KABK, room BA.013](#)

A DAY BECOMES

Audiovisual work by [Thalia Hoffman](#)

14:15 – 15:45

[KABK Auditorium](#)

VOICE, STAGE AND REPRESENTATION IN SOUND

HEARD OR CAPABLE OF BEING HEARD. SEEING THROUGH PARRHESIASTIC DIALECTICAL GAMES.

[Eleni Kamma \(Leiden University\)](#)

Following a number of audiovisual works exploring how words, images and sounds can coexist and create meaning by disrupting it, and how they make sense by seemingly letting meaning collapse, Kamma has engaged further with the role of sound and the audible, by looking at how it is informed by language, enunciation, and the stance of the speaker as articulations. In her current research towards an experimental film addressing parrhesia – the courage to speak one’s mind – emphasis is placed on how the instance of sound-emission and listening involves a dialectical game, and how the speaker within this game aims at transforming the ethos of the listener.

SOUNDS IN/ OUT OF CONTEXT: ON LISTENING TO DEBATES IN THE EARLY-70’S DUTCH THEATRE SCENE

[Ricarda Franzen \(University of Amsterdam\)](#)

This presentation takes as its object of study a series of original sound recordings of debates which took place in the Dutch theatre scene in the early 1970s. Whilst these recordings are of substantial contemporary interest in relation to themes in art theory – focussing, for example, on the concept of ‘institutional critique’ – this presentation focusses on the performative qualities of these historical recordings, qualities which historical scholarship on this period has thus far tended to overlook. The presentation draws attention to the affective dimension of these original recordings of the human voice and the historically specific sounds of debating culture. A possible practice of listening to these recordings then explores ‘historical regimes of affect’, reconstructing genealogies of affect, which might come to complement histories of ideas.

RENEWING AUDIO-VISUAL LANGUAGE

Joanna Bailie

Between commercial films and Youtube clips, the world is filled to the brim with audio-visual intermedia. Certain conventions regarding the way that sound and image are put together dominate these kinds of media and impose a certain 'numbness' on the spectator by way of their ubiquity. It is my intention in this paper to talk about avenues of audio-visual creativity that go beyond the forms we are so familiar with. Taking Michel Chion's theory of the radical audio-visual object ('syncretism') as a starting point, I will examine issues of synchronization, synaesthesia, and creative ways of looking at the visual through the lens of the sonic, and vice versa.

ROUND TABLE

Thalia Hoffman

Budhaditya Chattopadhyay

15:45 – 16:30

KABK Auditorium

BETWEEN TRACE AND HALLUCINATION

INTERVIEW WITH FRANÇOIS BONNET ON THE BOOK 'THE ORDER OF SOUNDS'

François Bonnet (Groupe de Recherches Musicales - Paris)

Justin Bennett (Institute of Sonology at the Royal Conservatoire)

Ricarda Franzen (University of Amsterdam)

Within *The order of sounds* François Bonnet unfolds a number of questions that concern the passage from the sonorous to the audible. Hinting at the emergence of the audible as a multifarious processes, Bonnet argues that "Listening is never directly connected to sound: there is always a pretext, a context, a conduit ... listening is always predetermined by intentions that fuse with it". Further on he states that "A regime of audibility is above all else a way of using sound". Such claims constitute a meaningful starting point for a discussion on the intrinsic nature of how listening takes place, prompting questions such as: in what ways sound is permanently extending into something else within listening as a seamlessly unfolding process? How is listening entwined with particular sets of values? What sort of attention is modulated in its occurrence? Is audibility a legibility?

16:30 – 16:45

COFFEE BREAK

16:45 – 17:30

KABK Auditorium

CLOSING LECTURE

MUSIC AND NEGATIVITY. BOUNDARIES, AND WHAT THEY SHOW US FROM BEYOND.

Peter Ablinger

Alexandre Kojève thinks it is romantic or mystical to quasi-ontologize 'the Nothing'. This 'too big' Nothing tears open the unbridgeable rift between the thing in itself and the human being, and introduces a split between us and the world, which is a dead end.

Music, on the other hand, seems to have no problems with nothingness. It seems to settle in those areas that can not be reached by words. That which is the negativity of thought is the realm of music. When words fall silent, the music can begin. Is music therefore romantic or mystical? Does it contribute to the unbridgeable split?

My favorite idea of music (or art) is that of complementarity – music as something that spells out its own borderline, in order to simultaneously make this border readable the other way round: as the outer edge of the unspeakable.

17:30 – 20:00

DINNER BREAK

20:30 – 22:00

Kees van Baarenzaal

Royal Conservatoire

CONCERT

Peter Ablinger, *Weiss/Weisslich 22* (1986/96)

Soundtrack

Peter Ablinger, *Instruments and Phonographies – Pedestrian Zone* (1997)

for Ensemble

Ensemble Modelo62

Joanna Bailie, *Roll Call* (2018)

Piano, tape, video

Piano, speech – **Heloisa Amaral**

Written for Heloisa Amaral with the friendly support of the Norwegian Arts Council

Peter Ablinger, *IEAOV – Red on Maroon* (1995–99)

Gemma Tripiana Muñoz, flute

Giulia Francavilla, live electronics

Peter Ablinger, *Weiss/weisslich 11 – 40 Fotos* (2013)

Video

PAUSE

Peter Ablinger, *Concerto* (2016 – Preliminary Version)

For Solo-Bassoon, Ensemble, and 2 Musicologists, 42'

Dafne Vicente-Sandoval, **Ensemble Modelo62**

22:00 – 24:00

Royal Conservatoire,

Foyer

DRINKS



PETER ABLINGER (Austria) lives in Berlin. He has come a long way in questioning the nature of sound, time, and space (components usually thought central to music), and his findings have jeopardized and made dubious conventions usually thought irrefutable.

HELOISA AMARAL (Brazil) is a pianist, artist-researcher and curator. Her musical partnerships include Duo Hellqvist/Amaral and Ensemble neoN. Former curator at Ny Musikk and co-founder of the Ultima Academy in Oslo, Heloisa lectures in curatorial practices in music at the Royal Conservatory of The Hague and pursues an artistic-research PhD on the same topic at the University of Leiden (NL). She is an advisor of *DEFRAGMENTATION* – Curating contemporary music, a project of the German Federal Cultural Foundation, the International Music Institute Darmstadt, the Donaueschingen Festival and MaerzMusik.

JOANNA BAILIE (UK) is a composer currently living in Berlin. Her work includes chamber music and installation, and focuses on the use of 'real life materials', and the interplay between the audio and visual.

G. DOUGLAS BARRETT (USA) works as a practitioner and scholar on contemporary art and post-war art music. His book *After Sound: Toward a Critical Music* was published in 2016. His next book, *Experimenting the Human: Experimental Music and Technological Posthumanism*, is currently under an advance contract with the University of Chicago Press.

RICHARD BARRETT (UK) is a composer and performer. He teaches at the Institute of Sonology in The Hague and at Leiden University. His work encompasses a range from free improvisation to intricately-notated scores, and from acoustic chamber music to innovative uses of digital technology. His book *Music of Possibility* was published by Vision Edition in 2019. richardbarrettmusic.com

JUSTIN BENNETT (UK) is an artist whose widely ranging work is as rooted in the audiovisual and visual arts as it is in music. He produces (re-worked) field recordings, drawings, performances, installations, audio walks, videos and essays. Recent work consists of thematic projects focusing on the role of the artist in urban development. He collaborates widely with other artists including the performance group BMB con.

FRANÇOIS BONNET (France–Switzerland) is a composer, writer and theoretician based in Paris. He's been a member of INA GRM since 2007 and became its director in 2018. He has published several books (*The Order of Sounds*, a sonorous Archipelago and *The Infra-World*, published in english by Urbanomic). His last work to date *Après la mort*, has been published in 2017 by éditions de l'Éclat. He also produces radio show for national radio France Musique. His music, released, among others, by Editions Mego, has been played in renowned venues and festivals all over the world.

GIULIANO BRACCI (Italy) is a composer and artistic researcher based in the Netherlands. He studied composition at Florence and Amsterdam conservatories, and philosophy at La Sapienza University in Rome. He is currently working on a doctorate at Leiden University and Orpheus Institute Ghent. His music is regularly performed in The Netherlands and throughout Europe. www.giulianobracci.com

BUDHADITYA CHATTOPADHYAY (India) is a media artist, researcher, and writer; he holds a PhD in artistic research and sound studies from the Academy of Creative and Performing Arts of Leiden University. Currently Chattopadhyay is a Mellon Postdoctoral Fellow at the Center for Arts and Humanities, American University of Beirut. www.budhaditya.org

MARCEL COBUSSEN (Netherlands) is Full Professor of Auditory Culture and Music Philosophy at Leiden University and the Orpheus Institute in Ghent. Cobussen is the author of several books, among them *The Field of Musical Improvisation* (LUP 2017) and is editor of *The Handbook of Sonic Methodologies* (Bloomsbury, forthcoming, co-editor Michael Bull), *The Routledge Companion to Sounding Art* (Routledge 2016, co-editors Barry Truax and Vincent Meelberg) and *Resonanties. Verkenningen tussen kunsten en wetenschappen* (LUP 2011).

ELIZABETH DOBBIN (Australia–UK) is a soprano singer. She completed her Masters in Early Music (Voice) in Den Haag and has worked as a soloist and ensemble singer throughout Europe. She is currently completing doctoral studies at the Orpheus Institute in Ghent and Leiden University, researching French vocal music with an emphasis on performance practice in the salon.

MELISSA VAN DRIE (USA) is a Marie Skłodowska-Curie Research Fellow at the Arts and Cultural Studies Department at the University of Copenhagen. Her current project is called 'Sounds Delicious: a historical anthropology of sound and listening in Nordic and French cooking'. She works on histories of listening and sonic practices in the arts and sciences, notably on the impact of phonographs, theatrophones and telephones on theatre creating in late 19th century France.

RICARDA FRANZEN (Germany) is a dramaturg of theatre and radio dramas and a PhD scholar. She teaches at the University of Amsterdam and the acting academy ArtEZ, in Arnhem.

RAVIV GANCHROW (Israel) is an artist and sound researcher based in Amsterdam. His work examines the interdependencies between sound, place, and listening, aspects of which are explored through sound installations, writing, and the development of pressure-forming and vibration-sensing technologies. He is currently a faculty member at the Institute of Sonology in The Hague where he teaches contextual practices and theories of sound.

PENELOPE GOUK (UK) is an Honorary Research Fellow in History at the University of Manchester. As well as sound studies, her research interests include the history of emotions and the relationship between music and healing in the early modern period. She has recently co-edited a volume entitled *The Routledge Companion to Music, Mind and Well-being* (2018).

THALIA HOFFMAN (Germany/Israel) is a visual artist working in film, video, performance and public interventions. She holds a BA in Humanities from the University of Bar-Ilan, and is an MFA graduate (with honours) in Fine Arts from the University of Haifa, where she is currently teaching. Currently Hoffman is a PhD candidate at the PhDArts, international doctorate programme in The Netherlands.

ELENI KAMMA (Greece) is a visual artist and a PhD candidate at PhDArts, Leiden University, University of the Arts The Hague. She studied at the Chelsea College of Art & Design in London (MA) and the Athens School of Fine Arts (BA). In 2008/9 she was a Fine Art Researcher at the Jan Van Eyck Academie in Maastricht. Kamma is part of the Brussels-based artist run organization Jubilee – Platform for artistic research and pro-

duction. She lives and works in Brussels and Maastricht. www.elenikamma.com.

BRIAN KANE (USA) is associate professor at the music department in Yale University, chair of the Society for Music Theory's Music and Philosophy Interest Group, and a founding editor of the humanities journal *nonsite.org*. He is a co-founder of the Sound Studies Working Group at the Whitney Humanities Center. Central themes in his research are: music and sound art, histories and theories of listening, phenomenology, improvisation, music and subjectivity, technology, conceptualizations of sound and music in literature and philosophy and theories of the voice.

JULIA KURSELL (Germany) is professor and chair of the Institute of Musicology at the University of Amsterdam. From 2004 to 2011 she worked as research fellow at the Max Planck Institute for the History of Science in Berlin, where she was a member of the research group 'Experimentalization of Life'. In 2013, she received the Habilitation in musicology and history of science from Technical University, Berlin, for her book *Epistemologie des Hörens: Helmholtz' physiologische Grundlegung der Musiktheorie*.

YANNIS KYRIAKIDES (CY/NL) is a composer and sound artist who has written over a hundred compositions, comprising mostly of music theatre, multimedia and electroacoustic works for chamber groups and large ensembles. The question as to what music is actually communicating is a recurring theme in his work and he is often drawn to the relation between perception, emotion and language and how that defines our experience of sound. www.kyriakides.com

CATHERINE LAMB (USA–Germany) is a composer currently living in Berlin, exploring the interaction of tone. www.sacredrealism.org/catlamb

SANDER VAN MAAS (Netherlands) is Assistant Professor of Musicology and Media Studies at the University of Amsterdam and Senior Lecturer at the Jazz Department of the Conservatory of Amsterdam.

MATTEO MARANGONI (Netherlands) is an artist and community organiser interested in sonic rituals, DIV media and applied utopianism. His artistic practice focuses on creating spatial experiences exploring the relationship between subject and object. As organiser he coordinates the program of

iii (instrument inventors initiative) and curates the performance series No Patent Pending.

GABRIEL PAIUK (Argentina) is a composer and sound artist focusing on the way notions, practices and material aspects of sound mediation play a role in modulating our listening. His electronic work/sound installation *Res Extensa* was awarded the Gaudeamus composition prize in 2006. He is currently a PhD candidate at Leiden University and faculty member at the Institute of Sonology – Royal Conservatoire The Hague. www.gabrielpaiuk.com

MARTINA RAPONI (Italy) is a writer, artist, and curator based in Amsterdam. She is the author of a book on noise, *Strategie del Rumore. Interferenze tra Arte, Filosofia e Underground* (Auditorium, Milan 2015) and co-founder of Noiserr, reading and research group on noise. She is currently researching noise in relation to voice and deafness, and algorithmic listening. www.noiserr.xyz

LINNEA SEMMERLING (Germany) is a PhD candidate at Maastricht University, where she is currently finalizing her dissertation *Listening on Display: Exhibiting Sounding Artworks 1960s–now*. She holds a MA in Art Studies from the University of Amsterdam and was Assistant Curator at ZKM | Center for Art and Media Karlsruhe, where she organized exhibitions and edited books on sound and media art.

SUZAN TUNCA (Germany) is a dancer, dance researcher and artistic research coach affiliated with ICK Amsterdam, Codarts, DAS research THIRD! and PhDArts. Through her work in professional and educational contexts she aims to contribute to the continuous regeneration and advancement of the art form of dance and its recognition as an invaluable source for embodied knowledge and understanding.

DAFNE VICENTE-SANDOVAL (Spain/France) is a bassoon player who explores sound through contemporary music performance, improvisation and sound installations. Dafne has dedicated herself to an in-depth instrumental practice, emerging from an intuitive experimentation into the complexities of the bassoon's acoustical properties. Her work has translated into long-term collaborations with a handful of composers engaged in music that demands a high degree of critical interpretation (Éliane Radigue, Catherine Lamb, Jakob Ullmann,

Peter Ablinger, Klaus Lang, Tashi Wada), leading to the creation of a significant body of solo pieces.

TAO G. VRHOVEC SAMBOLEC (Slovenia) is an Amsterdam-based artist and musician. His recent work consists of spatial and sound installations, events and interventions, where (un)mediated sonic events act as central element that affectively evokes human bodily presence, while signaling its physical absence. In 2017 he earned his PhD in Artistic Research from the Faculty of Fine Art at University in Bergen, Norway. www.taogvs.org

JED WENTZ (Netherlands) has performed on historical flutes, and conducted staged opera productions. He has done archival research and published in scholarly journals. He has worked intensively with Baroque dancers, and actors. He is artistic advisor to the Utrecht Early Music Festival, teaches at the Amsterdam Conservatory and has performed with the Newcastle Kingsmen.

ENSEMBLE MODELO62 is a Dutch-based ensemble which has earned an outstanding international reputation in experimental music today. One of the goals of Modelo62 is to form close collaborations with composers, taking risks to develop new work and talent, and placing an emphasis on combining the commissioning of young upcoming composers with those from more established generations. Modelo62 plays regularly at the most relevant contemporary music festivals in The Netherlands, and it has toured through Latin America and Europe. Its most recent projects will take the ensemble to Slovenia and Canada in 2020. www.modelo62.com

COLOPHON

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Image: Still from 'Fall Study', installation by Peter Ablinger, 2008

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