

## Schedule – Conference on *Radiohonic Archives*

Conference Venue: always Glass Box of Limona, Steubenstraße 8 (except when explicitly announced)

### // Tuesday, January 26, 2016

- 09:00 - 9:15 a.m. Introducing Words by Nathalie Singer
- 09:15 - 9:45 a.m. Project Presentation by A. Feddersen
- 9:45 - 10:30 a.m. Current Archive Work as a Contemporary Artistic Practice (Nathalie Singer)
- 10:45 – 11:15 a.m. *The archive circulates* - Introduction to Current Archive Research (A. Feddersen)
- 11:15 – 12:00 a.m. Remarks on Radiophonic Archives and Databases (J. P. Müller)
- 12:00 – 02:00 p.m Individual Lunch
- 02:00 – 03:30 p.m. *Radio History as Media Archival History* // Lecture by Carolyn Birdsall (Media Studies, University of Amsterdam)
- 04:00 – 06:00 p.m. *Radio Art Post Production at Experimental Radio Studio*  
Public Listening of a Radio Art Session, Marienstraße 5 (A. Drechsler)
- 6:00 – 8:00 p.m Dinner (Family Hotel, Gretchen's Restaurant, Seifengasse 8)
- 8:00 – 10:00 p.m. Alessandro Bosetti Live Performance "The Notebooks", then Acousmatic Concert, Coudraystraße 11, SeaM - Studio for Electroacoustic Music

### // Wednesday, January 27, 2016

- 09:00 – 10:30 a.m. Lecture by Udo Noll (radio aporee, tbc) on Archival Work as Artistic Practice
- 10:30 – 11:30 a.m. *Preservation & Access Practices for Audio Visual Archives* - Lecture Speech by Andy O'Dwyer (BBC)
- 11:30 – 12:30 p.m. Presentation of *Mind Map of Radio Art* (Prof. Nathalie Singer, Experimental Radio)
- 12:30 – 01:30 p.m. Musical data retrieving: a presentation of the state of the art; current researches and perspectives developed at ESB Basel (Simone Conforti)
- 01:30 – 03:00 p.m. Lunch (Catering in Conference Room, Limona)
- 03:00 – 05:00 p.m. Discussion about Interfaces between Archives, Programming & Composition
- 05:00 – 07:00 p.m. Dinner (individually)
- 07:00 – 09:00 p.m. *Kunstradio on air - on line - on site*  
From networked radio art projects to documentation // Radio Talk with Elisabeth Zimmermann (Ö1 Art Radio/ ORF)

Tuesday, January 26, 2016

**09:15 - 9:45 a.m.    *Digital Listenership* // PhD-Project Presentation by A. Feddersen**

This PhD-Project deals with the historically changing relation between radio and its listeners. Starting from a historical approach including changes due to several technical inventions, it questions the impact digital media especially the web has on its listeners and how this changed relation can be used in the sense of a co-creatorship, e.g. the artistic use of radiophonic archives.

## **Bio**

Andreas Feddersen studied Musicology and Roman Studies at the Humboldt University of Berlin and later Media Art and Design at Bauhaus-University of Weimar. From 2008 - 2013 he was a lecturer at the Department of Experimental Radio at Bauhaus-University.

He hosted several conferences and symposia, e.g. for the Berlin Academy of Arts, the Klassik Stiftung Weimar and the Thuringian Ministry of Education, Science and Culture. He actually works as a curator and author for museums.

**9:45 - 10:30 a.m.    *Introduction to Current Archive Work as a Contemporary Artistic Practice* // (Nathalie Singer)**

There is a striking growth of interest in the archive, not only in the scientific discourse, but in the artistic field aswell. Several artistic works underline that the archive has become an important topic in contemporary artistic practice. This presentation is an introduction of some artistic positions dealing with the archive.

## **Bio**

Nathalie Singer was born in Munich as a child of a German-French marriage. She studied Musicology, Communication and Psychology at the universities of Berlin and Paris. In 1995 she completed her Masters in Berlin in Modern Music and Sound Art. Along with her scientific work, she studied electro-acoustic composition at the GRM with Beatriz Ferreyra in Paris. Since 1995 she has worked as writer, director and producer for German and French radio stations such as Radio Berlin Brandenburg, Bayerischer Rundfunk, Deutschlandradio Kultur, West Deutscher Rundfunk, Radio France as a composer of radio drama, theatre and movie as well as a scientific writer on sound and radio art.

From 2002 to 2007 Singer worked as editor at the Radio Drama and Documentary Department for Deutschlandradio Kultur. In 2004 she introduced a new mini radio drama format, the WURFSENDUNG ([www.dradio.de/wurfsendung](http://www.dradio.de/wurfsendung)), to Deutschlandradio Kultur program.

Singer currently holds the position of Professor of Experimental Radio at the Bauhaus University, Weimar. Her main interest has always been the creation of bridges between different countries as well as the artistic and sensual communication of new ideas by the use of diverse media.

**10:45 – 11:15 a.m. “The archive circulates” // Introduction to Current Archive Research  
(Andreas Feddersen)**

The archive has become a familiar metaphor for cultural memory, library and museum, even for any kind of storage. But as Derrida has pointed out, “nothing is less clear today than the word *archive*” since the term archive has shifted and expanded in contemporary cross-disciplinary discourse on the subject.

**Bio (see above)**

**11:15 – 12:00 a.m. Remarks on Radiophonic Archives and Databases (Jan Philip Müller)**

Starting from Wolfgang Hagen's notion of "the impossibility of archiving the radio" the talk revisits some of the ways that the research on radiophonic cultures is connected to the idea of a "radiophonic archive". What can be learned from its inaudibilities and its strange temporality?

**Bio**

Jan Philip Müller studied cultural studies and economics in Berlin. His graduate thesis was on the media history of the x-ray image. Between 2002 and 2006, he was involved in various cultural projects. In 2006, he began his doctoral dissertation with the working title „Audiovision and Synchronization. Seeing, Hearing, and Simultaneity in Sound Film,“ as a member of the DFG research training group „History of Media - Media of History“ of the Universities in Erfurt, Jena, and Weimar, followed by a grant from the Bauhaus Research School in Weimar. In 2010 he has been a Junior Fellow at the International Research Institute for Cultural Technologies and Media Philosophy (IKKM) in Weimar.

**02:00 – 03:30 p.m. *Radio History as Media Archival History* // Lecture by Carolyn Birdsall (Media Studies, University of Amsterdam)**

From 1930 onwards, radio stations in Europe and elsewhere began to set up sound archives, in addition to existing production libraries, in order to store recordings considered worthy of preservation. While archive re-use within radio was initially limited to occasional experiments, this process of recording and editing sound for the ‘live’ medium of radio was heavily debated among broadcast professionals, legislators and listening audiences. In response, this presentation raises questions about the creation, appraisal and re-use of radio sound as a form of documentation. How was this process debated according to discourses of historical documentation, national heritage and cultural property? What were the conditions – technical, archival, legal, social-political – that governed the absence or presence of radio recordings in institutions and beyond? Value will also be discussed a thorny issue for recent European efforts to improve access and description of digitized sound heritage. Moreover, widespread enthusiasm about generating historical data for digital humanities research has tended to deemphasize how sound-based archival records are the product of specific political, institutional, archival and technological processes.

## Bio

Carolyn Birdsall is Assistant Professor and MA Education Director, Department of Media Studies, University of Amsterdam. Her monograph *Nazi Soundscapes: Sound, Technology and Urban Space in Germany, 1933-1945* appeared in 2012 (recipient of the ASCA Book Award 2013). Birdsall's current research focuses on sound recording and archiving in early European broadcasting; related interests include women's labour and expertise within broadcast culture at large. (<http://home.medewerker.uva.nl/c.j.birdsall/>)

**04:00 – 06:00 p.m. Radio Art Post Production at Experimental Radio Studio  
Public Listening of a Radio Art Session at the Radio Studio, Marienstraße 5  
(Astrid Drechsler)**

A good script, authentic actors and brilliant recordings, that's just half of the rent. Editing, (re)arranging, manipulation and mixing are at least as important for radio and audio production. With audio post production tools you can influence and change the rhythm of a piece, manipulate the tonal characteristics of recordings or create a special impression to make your artistic work complete. During this workshop you will get an insight into the production area of Experimental Radio at Bauhaus University Weimar and will visit our radio studio. We will have a look at professional audio production tools and learn what it takes to make a voice brighter, a room bigger, etc.

## Bio

The media technician Astrid Drechsler deals with sound design in film and radio. From 2010 – 2014 she worked as Scientific Associate at St. Pölten University of Applied Sciences, since 2014 as artistic staff member at the Chair for Experimental Radio, Bauhaus-University Weimar.

**8:00 – 10:00 p.m. Alessandro Bosetti Live Performance "The Notebooks",  
then Acousmatic Concert,  
Coudraystraße 11, SeaM - Studio for Electroacoustic Music**

**For voice, electronics. A commission of 2014 Janáček Festival and Radioateliér of Czech Radio**

In the archive of the Janacek memorial in Brno, lies a somehow odd treasure: a series of very tiny notebooks where composer Leoš Janáček used to annotate scraps of spoken language he would hear during his daily life in musical notation.

Each one of those speech-melodies, as we call them today, taken roughly from 1904 till 1928, is a small sound photograph of a mundane and ephemeral situation, a fragment that let us blink into an acoustic reality long gone.

Janacek practice and obsession reminds of the contemporary habit of taking field recordings with portable devices but it was made with pen and paper much before those devices had become available.

Conscious of having stumbled upon a listening treasure as well a great poetic gesture composer Alessandro Bosetti has tried to bring back to life what he has imagined to be the surrounding situation for those Janáček's annotations using his voice and creating several electroacoustic tableaux.

Bosetti reconstructs an imaginary reality around those magical and mysterious traces tracing back a tradition of "musique anecdotique" starting with the Brno composer and continuing with "musique concrète" composers as Pierre Schaeffer and Luc Ferrari. The Notebooks was awarded the *Prix Palma Ars Acustica 2015*.

## **Bio**

Alessandro Bosetti is a composer, performer and sound artist whose works delve on musicality of spoken language, utilizing misunderstandings, translations and interviews as compositional tools. His works for voice and electronics blur the line between electro acoustic composition, aural writing and performance. [www.melgun.net](http://www.melgun.net)

## **To be followed by:**

Acousmatic Concert with Loudspeaker Orchestra feat. the following works:

Christian Helm – Aporie 2011 (2 Kanal, 9 min.)

Andreas Vorwerk – Respiro (10-Kanal, 11 min.)

## **Wednesday, January 27, 2016**

### **09:00 – 10:30 a.m. Lecture by Udo Noll (radio aporee, tbc) on Archival Work as Artistic Practice**

radio aporee is an ongoing experiment exploring sonic topographies, affective geographies and new practices related to sound/art and radio. It operates with an extended notion of the field, wherein radio is both a technology in transition and a narrative. The most recent developments aim to establish a common radio praxis among listeners, contributors and interested parties. one idea is to make radio out of daily environments, in between live and archive, sites and situations, in order to explore new forms of shared and participative radio.

## **Bio**

Udo Noll, born in 1966, is a media artist and degreed engineer for film, photography and media technology. He lives and works in Berlin and Cologne. Since the mid 1990s he has worked as an artist and media professional in numerous international projects and exhibitions. Udo Noll is the founder and active developer of radio aporee, a project platform for the artistic research of concepts and applications related to sound, space and place, with focus on field recording and corresponding practices.

### **10:30 – 11:30 a.m. Preservation & Access Practices for Audio Visual Archives - Lecture Speech by Andy O'Dwyer (BBC)**

In this presentation Andy O'Dwyer will highlight the strategies adopted by large scale archives in digital preservation of audio and video collections. He will focus on the BBC's recent activities in making content available for professional, educational and public access.

## Bio

Andy O'Dwyer's career has been as a Technologist/Project Manager at the BBC archives and later at the BBC's Research & Development department managing a range of EU collaborative projects to bring historic audio & video online. These project include [www.axes-project.eu](http://www.axes-project.eu) and [www.euscreen.eu](http://www.euscreen.eu). As a member of the Television Studies Commission, [www.fiatifta.org](http://www.fiatifta.org), he promotes new policies in linking audiovisual material with the education sector. He is also a member of the European Television History Network, <http://cms.hum.uu.nl/ethn>. He has written on archive preservation and is a contributing author of the book 'A European Television History' and co-author of 'User Studies for Digital Library Development'.

## 11:30 – 12:30 p.m. Presentation of *Mind Map of Radio Art* (Nathalie Singer)

The aim of the *Mindmap of Radio Art* is to combine within the interdisciplinary project *Radiophonic Cultures* scientific researches with the art & design approaches and to finally communicate the results in a traveling exhibition to an art interested public. It is hereby important to provide an aesthetic considering of the acoustic and invisible nature of the medium radio itself.

In the presentation the background and history of the *Mindmap of Radio Art* will be shown as well as first research on various audio-interfaces and the field of Museum Design and Data Visualization. A main point will be the performance of the „Cartography of Radiophonic Knowledge" and its possible representation in the context of art as well as the discussion on issues of containment and thematic focus, the technical and legal feasibility, and possible cooperation.

## Bio (see above)

## 12:30 – 01:30 p.m. Musical data retrieving: a presentation of the state of the art; current researches and perspectives developed at ESB Basel (Simone Conforti)

Discussion on the areas of collaboration between the Sinergia Project teams in order to identify specific fields of application of the automatic retrieval technologies. Examples of feasible and suitable sonic searches, time frames and procedures.

## Bio

Simone Conforti, is a composer, live electronic performer, flutist, and multimedia artist. Works, as professor in the Electronic Music department of the Florence Music Conservatory since 2004, and he's presently PhD student at the Basel University. He is specialised in the fields of research related to: sonic space simulation; gesture tracking and motion capture for real time interaction in music and art; sound-masking; automatic/adaptive music composition. Cofounder of MUSST (Multisensing Space Studio) has worked as researcher at the Lausanne Haute Ecole de Musique and MARTLab, founded by CNR (National Research Council) of Pisa and the Florence Conservatory, as well as sound designer and software developer for the company Architettura Sonora.

**07:00 – 09:00 p.m. Kunstradio on air - on line - on site**  
**From networked radio art projects to documentation - Radio Talk with Elisabeth Zimmermann (Ö1 art radio, Radio Art Expert)**

Kunstradio was founded in 1987 by Heidi Grundmann as a weekly space for radio-art on Österreich 1 - the cultural channel of the ORF, the Austrian National Radio. Kunstradio defines itself as a point of access for artists to the unique context of National Public Radio. In many innovative projects artists from very different backgrounds have linked the space and infrastructure of Public Radio with independent radios around the world, with the private studios of artists, with all kinds of performance and installation spaces to realise an astonishing array of artistic reflection of radio as a medium and radio as a technology.

In 1995 the artists Robert Adrian X and the artists group x-space (Horst Hörtner, Martin Schitter, Gerfried Stocker) created KUNSTRADIO ON LINE (<http://kunstradio.at>) as a means of announcing and archiving the weekly program and as an additional site of radioart. In 1996 KUNSTRADIO ON LINE started to stream not only the projects scheduled for the weekly program-slot (especially the increasing number of live projects) but also the occasionally very long or even potentially unending on line elements of innovative complex networked radio-art projects which soon started to be named "on air - on line - on site" to characterise the complex context they were created for and unfolded in - in some cases at an astonishing number of real and virtual networked locations/channels around the world and with the participation of many international artists. The relatively easy access to possibilities to stream resulted in a shift from performance- to installation- oriented work. Also the documentation of these networked projects was part of the concept from the beginning. Elisabeth Zimmermann will talk about some of these projects.

## **Bio**

Elisabeth Zimmermann is a cultural manager living in Vienna. She studied at the International Centre for Culture and Management (ICCM) in Salzburg and has been involved in organizing, coordinating, and curating radio art projects, symposia, CDs, publications, and international telematic art projects. She has held various presentations and lectures on radio art projects at national and international festivals. Since 1998, she has been the producer of the weekly radio art programm Kunstradio - Radio-kunst (<http://kunstradio.at>) on the cultural channel of ORF (Austrian National radio). She has been chair woman of the EBU Ars Acustica group from 2010 – 2014 and is now the groups vice-chair. In 1999, she founded werks - an art association dedicated to the realization of artistic projects in tele-communications media, which published the book "Re-Inventing Radio – Aspects of Radio as Art" (eds. Heidi Grundmann, Elisabeth Zimmermann, et al, Revolver, Frankfurt am Main, 2008).

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