Abstracts

Peter Cusack

Vogelsang, Brandenburg: An imaginative resource (Audio Paper)

Vogelsang is an abandoned Soviet military base 60km north of Berlin that once housed nuclear weapons. Today its buildings slowly decay hidden in the forest. Some are structurally dangerous, others have disappeared, but many remain. Cafes, schools, power plants, a cinema, washrooms, sports halls, refectories, apartments with original wallpapers, are open to explore. Colourful murals acclaim the Soviet army. Lenin still stands. It is a powerfully atmospheric place, full of ghosts. Mysterious maps and technical inventories can be found. Owls, cranes, deer and woodpeckers make homes there. Despite its obscurity specific people regularly visit. Birdwatchers, graffitists, photographers, substance abusers and GPS games players all leave their marks. There is constant evolution.

This paper celebrates Vogelsang as a place for serious reflection through creative exploration. It proposes that such sites be valued as imaginative resources as well as for their history. My presentation makes the case in sound and image. Little will be said.

Andrin Uetz

Traces of Heterotopia - Listening in Hong Kong Protests Sites After the Umbrella Movement (Audio Paper)

Packed in the relatively small Hong Kong SAR live more than seven million people, many of them having a migrant background with their parents or grandparents fleeing repression from communist China. Hong Kong offers democratic rights like freedom of speech, but critical voices see them endangered since the handover in 1997. From a visitor's perspective, it seemed that many Hongkongers have elaborate and critical views on politics and social issues. Yet, the well behaved and career driven youth appeared to be hyper conformist; as if there was simply neither time nor space for subversion.

The umbrella movement in 2014 proved this observation wrong, as thousands of young people transformed protest sites in Central, Admiralty and Mong Kok into bastions of political critique and creative resistance: Situations that—from the Central People's Government point of view—are not supposed to happen in China.

A listening perspective on architecture, objects and people should give insights to the question how sound could transform sites of everyday life. Protesters shut down some of Hong Kong's busiest spots. Instead of traffic a different noise spread through the same urban structures; shouting protesters, violent cries from people being hit by police, the explosions of tear gas petards as well a song chanting, vivid discussions in Cantonese, Mandarin, English or other languages. Sound is

one indicator on how Heterotopia doesn't have to be a specific place, but is connected to people gathering and sharing nonconformist ideas. As people make noise, sound can be a key to track down Heterotopia: The audio paper will be based on field recordings from Hong Kong, which are part of my PhD research on sound, density and architecture in Sai Ying Pun.

Ludwig Berger & Florian Fischer
ONLY DOGS WALK AS IF THEY KNOW WHERE THEY'RE GOING. Retracing an audio walk to the empty city center of Braunschweig (Audio Paper)

Over the course of one year, we examined the marginalized places hidden in the city center of Braunschweig/Germany: abandoned shopping arcades, dusty apartment rooms, anonymous stairways, characterless parking lots, underground store rooms, empty backyards. As a duo of sound artist and theatre director, we were looking for how the spaces would articulate themselves and how to enhance their own character. After long term sound recording, interviewing locals and spending a lot of aimless time on site, a 'third entity' of our reciprocal perception of the places emerged. It was embodied in a text performed by Kristof van Boven and recorded with a dummy head on site. We wanted to create an audio walk that neither constructs the psychology of a character, nor entraps the participants in biographical nostalgia, nor claims the documentary establishment of 'truth'. Our aim was to open up a space where the participants could experience the dissolution of self-identity, an unbiased perception of spatial atmospheres and the appropriation of unoccupied or decaying territories through sound.

In our audio paper, we want to trace the process, results and responses of our audio walk with production notes, sound material, and verbal feedback from participants. Recomposed in this new form, we want to examine how an empty city center may be staged as utopia of a nonplace.

Robert Stock
Performing Bollywood in a Roma camp (Classic Paper)

This talk will discuss how a Roma camp near a Polish city is transformed into a "temporary space for social experiments". The camps of Sinti and Roma can be considered locations "on the fringes of society", articulating hence processes as well as politics of exclusion. Such encampments symbolize fragile existences, uncertainty, improvised housing and precariousness. Often, these sites become targets of administrative measurements or are demolished.

In the case of The Queen of Silence (2014) by Agniezska Zwiefka, the Roma camp is a site as described above. However, the collaboration of Zwiefka and Denisa, a girl living in the camp, make it a different experience. Denisa is not only an "illegal citizen" but has also a hearing disability. There is an attempt, to make her use a hearing aid, in order to normalize her hearing and enable her to speak properly. But the attempt fails due to various reasons, that is, the assistive technology turns out not to function in this specific environment at the margins of neoliberal and

pedagogical contexts of action. What is instead at stake in the film, is a form of 'inner listening', which is staged with cinematographic and audiovisual means suggesting that moments of "joy" are indeed possible, even on such remote places as the camp of the Roma. These moments are staged in a playful manner in several scenes, where the protagonist and other people of the camp enact performances of Bollywood dances. By realizing these choreographies, the film does not only offer Denisa an ephemeral escape from the harsh reality and adds an interactive dimension to its narrative of daily routines in and around the camp. It also draws on a popular aesthetic of the genre of music videos and therefore advances an alternative perspective on how the Roma camp might be understood.

The talk will bring together perspectives from disability studies, film studies and sound studies in order to discuss the mentioned documentary film as a crucial example for the audiovisual production of in-/exclusion, social inequality as well as (non-)hearing and alternative appropriations of Bollywood.

Andreas Zissler, Pia Prantl & Anna Lerchbaumer
SPF 50 - Exploring all-inclusive resorts in unstable countries like Egypt, Tunisia and Turkey (Performative Paper)

Our project aims to explore the discourse of all-inclusive resorts as standalone microcosms in politically unstable and insecure countries and specifically in Egypt, Tunisia and Turkey. We chose three comparable hotels and booked package holidays in order to examine the touristic "bubble" from the inside.

These walled and guarded spaces follow only the rules and principles of fun and relaxation. The holiday as an escape from everyday life functions, as an aestheticized world with strong symbolic values. The resorts are not site-specific, but shaped according to Western standards, with little or no reference to the surroundings, without history. These non-places were documented and actively observed as we participated in the dictated daily routines and rituals. A multimedia archive was produced, consisting of photos, videos and field-recordings. Do holiday enclaves still work in these challenging times? Does reality permeate the walls of resorts?

A cross media cartography containing scrambling at the buffet and empty beaches, pool maintenance and the introduction by the travel guide, boredom and excess.

Kaveh Rostamkhani & Sinthujan Varatharajah
Spaces of Control – Emerging Border Regimes in Europe (Performative Paper)

Following the Hungarian government´s decision to close its southern borders to refugees in mid-September 2015, a snowball effect was triggered that led to the creation of provisional camps built across state borders to regulate the arrival of refugees. The chaos that ensued was responded to

through a set of regulatory policies and technologies launched by European states to tackle the so-called "crisis". As a result, bottleneck systems marked Europe´s flight routes, herding refugees into dead ends in attempts to demobilise their journeys to safety. In Solevenia, for instance, a no wo/man´s land was created in Šentilj, a small community bordering Austria. Restrictive migration management solutions were set up all over Europe, affecting the lives of hundreds of thousands of people who were in need of protection.

Rebordering Europe (www.rebordering.eu) is a photo essay which visually addresses the re/merging border regimes in Europe and scrutinizes the Schengen area as a space of im/mobility. The photo essay centres new spaces of exclusion created in Europe through spatial impasses and technologies used by governments to tackle issues of flight and migration. Along a brief visual presentation by Kaveh Rostamkhani, who will share his experiences in the field and perspectives as a photojournalist, we also propose a political commentary of the essay with the aim of critically engaging with the production of border zonings beyond their visuals. Sinthujan Varatharajah will provide the political context to this essay, challenging issues of in/visibility of border spaces, body politics and frameworks that enable such policies of exclusion within Europe. By reconfiguring the format of a digital essay, we propose a non-traditional approach towards political photography.

Oliver Seibt

Travelogues from the world behind the mirror: Where "Western" visual-kei fansactually head to when boarding a plane to Japan (Classic Paper)

Visual-kei is a variety of Japanese rock music that originated in the early 1990s under the influence of American and European glam rock and glam metal. While until the turn of the millennium, Japanese pop and rock musicians rarely attracted Western audiences, in the late 2000s a second generation of Japanese visual-kei bands succeeded to win over a considerable fan base also in the Americas and in several European countries. With the "Visus" in Germany, an entire youth subculture formed up, based on the fascination especially of young German women for Japanese visual-kei. Though the bands by now also give concerts in Europe on a regular base, to most "Visus" a trip to Japan still means the ultimate fulfillment of their desire – even if Japan as a concrete location is of almost no importance in the band's oeuvres, while quite a lot of the bands' videos and record covers refer to historical European sceneries. Based on a multi-sited field work in the Tokyo visual-kei scene and the German "Visu" scene, the presentation tries to answer the question what is the proper destination of those fans who actually sally out and invest a huge amount of time and money in a trip to … yes, where to?

Christine Jeanneret

Prohibition of Opera and the Ban on Women's voices in Early Modern Rome: Spaces of Transgression" (Classic Paper)

Since Saint Paul had prohibited women from singing in church, the Papal States always maintained a highly ambivalent relationship with female singers. With the birth of opera at the beginning of the seventeenth century, this relation only became more complicated, because of the moral issues linked to theatrical performance. Church prelates and Roman aristocrats were keen to enjoy the new princely entertainment and most of them were avid opera lovers. However, women were banned from singing in public in Rome and operas were usually performed by an all male cast with castratos for the soprano roles. Pope Clement IX wrote many opera librettos in his youth and established the Tordinona, the first public theater in Rome, together with Christine of Sweden and Giacomo D'Alibert. His successor Clement X issued a proclamation against the riotous and shameless promiscuity reigning in the theater and forbade the admission of prostitutes. The next pope Innocent XI reinforced the ban on women singing in public, closed the theater in 1676, and eventually ordered its destruction in 1697. Pope Clement XI altogether banned opera in Rome from 1703 to 1708. However, these bans were not completely respected; both musicians and patrons found several alternative spaces to transgress them. This paper will present how opera and performances with female singers thrived in the private palaces of the Roman aristocracy and what strategies were applied to navigate between public and private spaces in order to perform the morally threatening but fascinating genre of opera.

Shanti Suki Osman

Voicing UP (Performative Paper)

Voicing up presents women* musicians and their voices and the role of technology as empowerment. It will be developed from a series of recorded interviews with women* musicians, and accompanying field recordings and sounds, based on the emerging themes. 'Music has no boundaries' and is as fluid as our identities (Firth, 1996), however for female musicians and sound artists, the most insurmountable boundary we face is patriarchy, shaping the way women* are perceived in their musical practice. Whilst the female singer is seen as an affirmation of the patriarchal construction of femininity (Green 1998), the female instrumentalist is seen to interrupt this construction. What happens to these constructs if the instrument of choice is technology, used not only in conjunction with, but often as an auxiliary to the voice? Haraway (1991) attacks patriarchy for creating the dualisms at the heart of inequalities, and calls for marginalised women to '[seize] the tools to mark the world that marked them as Other'. How are these 'tools' being used to stage an effective reclaim, to rupture these constructs? How do we begin to 'get to work', considering various points of departure and accessibility, based on racialized, classed, gendered and geopolitical perspectives? In this exploration I will consider enhancement (of skill, of self); identity and authenticity (technology and the disputable 'authentic voice'); empowerment (being heard above the 'white noise', surviving in the margins).

Jeanie Sinclair

We came for the parties': performing space in the art colony (Audio Paper)

In Foucault's sixth principle of heterotopias, he talks of colonies as spaces that are other, created with a desire for an idealised space that is 'another real space, as perfect, as meticulous, as well arranged as ours is messy, ill constructed, and jumbled'. The art colony in St Ives, Cornwall, a place on the periphery, on the edge between land and sea, is an example of this kind of heterotopia, where artists moved from urban areas to seek refuge from modernity, and in doing so creating a new modernity. Within the art colony in St Ives, the public house represents a third space, in which a unifying cultural and historical narrative of place is disrupted and shattered into multiple hybrid narratives that challenge existing conceptualisations of identity and place. This audio paper uses oral history and sound to listen to the conflicts of the artists, locals and tourists to explore the history of the art colony in St Ives.

Marlène Harles

Artist-led initiatives in Nepal: the visual archive as alternative (Performative Paper)

In this paper I focus on the formation of alternative, experimental spaces through artists-led initiatives in the emerging contemporary art-scenes of Nepal and Bangladesh. One such experimental space is the Nepal Picture Library, an archive for photography in and on different parts of Nepal. It was established in 2011 by Photo.Circle, an artist-run platform for new photography in the country. Through the encouragement of individuals and families to donate their private collections the archive now comprises more than 50,000 photographs. Through the private, intimate or subjective context in which most of the photographs were taken, they tell visual stories that diverge from, question or complement the visual narratives propagated by the media, development agencies, NGOs, the tourism industry and the Government. I will use selected photographs from the NPL, possibly in the form of a small 'exhibition', to show how artist-led initiatives increasingly claim the right to determine their locality's portrayal as inclusive, culturally, ethnically, and religiously versatile and how they thus challenge more established, public or national narratives and representations.
http://www.nepalpicturelibrary.org/

Cathrine Bublatzky & Kaveh Rostamkhani

Iran: Generation Post-Revolution – a photo-essay (Performative Paper)

In 2009, the Green Movement in Iran arose as a civil protest against the controversial presidential election of Mahmoud Ahmadinejad. Only a year later, the Arab Spring started sparking from North Africa to Levant, whereas it then remained silent in Iran. However, the quietness on the streets and by activists, which still goes on, is by far not representative for the actual political mood in Iran's society. Particularly, the Iranian urban youth has been active in creating and moving into

spaces of partying, dancing, or music - all hidden from the controlled public sphere. Thus locations such as garages or private homes turn here into spaces of self-determination and identity development. With the aim to explore the phenomenon of 'emergence' in relation to underground spaces in Iran, this presentation addresses the photojournalistic project 'Iran: Generation Post-Revolution' by K. Rostamkhani. In a collaborative lecture, the anthropologist and the documentary photographer will experiment with the photo-essay and a contextualising format aiming to engage with the entanglements of visibility, resistance, and processes of civil imagination in Iran.

Project: Iran: Generation Post-Revolution
http://kaveh-rk.net/editorial/personal/iran-youth/

Melissa Van Drie
Right under our nose: getting at the underestimated kitchen through its sounds (Audio/ Classic Paper)

On any given day, kitchens vibrate, cooks listen, cooking makes sound. Listening in to any kitchen reveals a complex and mutable mix of interactions and actors. Rhythms of a chopping knife intermingle with sizzling garlic, humming appliances, fragments of conversation, the page turn of a stained cookbook. This paper addresses how the sounds of cooking permit new reflection on the creation and meaning of the kitchen as place. I posit that the kitchen is an underestimated location for understanding relations between the senses, the gustatory and food beliefs. Researchers in sound have very rarely turned attention to the kitchen, even if it is a central site of everyday activity. In studying the kitchen for its sounds, we not only gain a different perspective of the dynamics at play, but we are confronted with questions about the limits of sound research. As sound terrain then the kitchen is underexplored. The idea is to investigate very concretely, through a mix of media and documentation (contemporary and historical), how negotiations occur in such a mutable and familiar space: between the intimate and communal, the instinctive and the calculated, the traditional and the innovative

Robert Lemon
Taco Truck Typologies: Underused Urban Spaces as Places for Transcultural Possibilities

In homogenizing global cities - designed primarily for corporate consumption - informal immigrant practices often challenge the existing community's notion of contemporary urbanism. The traditional taco truck is one such example of a transcultural practice that can re-appropriate urban space – if only momentarily. To be sure, the taco truck is a product of globalization. Paradoxically, heterogeneity is produced through homogenizing forces. Mexicans migrate to the United States for work. They are the labor that sustains the production of consumer goods. And, Mexicans bring with them their street food practices. In the United States these practices emerge from taco trucks. This paper investigates the ways in which the taco truck inhabits and re-orientates void public spaces in cities across the United States. It begins by describing the architectural typologies of the spaces

taco trucks occupy (such as vacant parking lots). The second part of the paper then surveys how social practices are shifted in such spaces to create a new sense of place for urbanites. The paper concludes by considering how the socioeconomic dimensions at taco trucks empower Mexican immigrants.