

DIRTY EAR REPORT #1

sound, multiplicity, and radical listening

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MANIFESTATION:

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LOCATION:

Errant Bodies Project Space, Berlin

it might be a question of how we understand "the public" ...
transmission? ... the democratic? ... the making of a collective
voice ... and yet ... what comes against the body as a type of
pressure ... undercover ... they wait, pause, to remember - what
appears out of nowhere ... the break ... and the gathering ... no,
that's not what i said ... volume ... can we construct a form of
critical togetherness ... shadows ... listening ... the affec-
tive labor so necessary for relating ... into the center ... if
the possibility should arise ... - to create the conditions ...
and what did you hear? ... something about singularity, autonomy,
the independent scene ... how sound can join together the dispa-
rate and the displaced ... solidarity? a home? ... and the time,
so fragile ... for this ...



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FOR A GROUP:
A SCORE FOR A GROUP OF INDIVIDUALS
MAKING A SOUND INSTALLATION TOGETHER * /

TAO G. VRHOVEC SAMBOLEC

Each individual has one media player and one loudspeaker through which s/he presents one or more sounds. All the sounds are to be made or chosen individually in advance or on the spot. The sounds can be (pre)composed, found, recorded, original or not. Each sound has to follow more than one of the instructions below.

Make or present:

A sound that directs attention towards the other sounds in the room (rather than to itself).

A sound that is precise and incomplete.

A sound that is not central.

A sound that is not disturbed by other sounds, neither does it disturb other sounds.

(A sound that listens.)

A sound that is active and present, but not in the foreground.

A sound that does not instrumentalize other sounds (in the room) that you might not know.

A sound that questions, comments or responds to other sounds in the room that you might not know.

A sound that makes space rather than fills space.

A sound that is not fixed in its representation.

A sound that does not demand attention, but that creates attention.

A sound that supports other sounds (in the room) that you might not know.

A sound that is unfinished.

A sound that is vulnerable.

A sound that doesn't require structured listening.

A sound that accepts and celebrates its constant immediacy and its continuous dissipation.

A sound that doesn't divide space and time into center and periphery.

A sound that can share territory.

A sound that needs other sounds.

* This score is written some years after participating in Dirty Ear Forum at Errant Bodies, Berlin in 2013. There, as a part of the Forum, we made a collective soundwork with the perspective of "putting into proximity the personal and the collective, the intimate and the global". Listening to the room recording of the resulting soundwork I propose a score for this situation as a continuation of the project, focusing solely on the possible attitudes of sounds in relation to themselves and to other sounds. Alternately – any number of instructions or all of them can be used for making any collective soundwork or other kind of collective work – the word "sound" in the score can be substituted with another word.