



DIRTY EAR

FORUM

#9

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HÖRVERGESSEN - Transdisziplinäre
künstlerische Praxis
Dirty Ear Forum #9:
sound, multiplicity and radical listening

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aka

Fouad Asfour

Annamarija Batista

Ricarda Denzer

Christopher Izsák

Ammar Khadour

Michaela Kleinrath

Brandon LaBelle

Clemens Miggitsch

Luīze Nezberte

Simon Schneider

Sarah Strauss

Jelena Petrović

Kristina Pia Hofer

Gudrun Ragossnig

Lissie Rettenwander

Lale Rodgarkia-Dara / Nicole Sabella

Alexandra Rodriguez-Breña

Karen Werner

Ayşe Yüceil

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Privat

what do I hear?

what do I recognize?

the moving quality of the

voice

not yet knowing

inside and outside at the same time

the quiver of the eardrum

rhythmes

tones

imagination

what defines sound?

listening and
being heard

urgencies of contemporary life

unheard sonorities

underheard momentum

togetherness

deeper view deep listening

speech and action

lis-

tening and being heard

equality

the quiver of the

eardrum trespass

opacitiy

entanglement

how we appear to another?

isn't appearance something visual?

how could you appear in a sonic way?

assemblage

sound is a need in enabling animate contact

sound is never far from noise

sound is a powerful force

densities

listening from below

tenderness

the space of appearance

imposed silences

more complicated views

hidden agendas

gestures

HÖRVERGESSEN

Ich vergesse zu hören

Das Gehör vergißt mich

Ich höre auf zu vergessen

Ich höre auf das Vergessen

Selbstvergessen hörend

Mich hörend vergessen

rhythm

Perspektive

typing

Dramaturgie

Where is the red line?

grief / Trauer

What's a chorus?

beeing together

the song lines

noice travels

sound is always movement

the accuracy what you get

how the sound is going to become and how the sound is

Hände schleifen am gebleichten Papier
 Gedanken, Ideen und Projektionen (ent)stehen hier
 Ich höre die Belüftungsanlagen
 Den Hall am Gang
 -
 Welche Szene produziert welche Musik?
 Materialität des Klanges - der Eigenklang des verwendeten Mediums
 -
 Erzählen ohne Worte
 Es geht darum aktiv zu hören
 Sonic Agency - Klangwirkung
 The body in the sound ->
 telling
 Eine Kultur die predominant auf Sehsinn basiert
 Visuelle Kultur
 Das Visuelle wird auch viel mehr gefördert als das Auditive -> Visual
 Regime
 Sound needs movement (energy) otherwise in cannot be heard
 What does it mean to think with sound?
 Stimmen überlagern sich
 Eine Klangwolke entsteht
 Ich höre allen und keinen aufmerksam zu
 Eine spontane/sozialisierte Komposition im Sprachgebrauch
 Describing without defining
 Seitdem ich genauer hinhöre umgibt
 mich mehr Schönes

Sound of my hand on my ear
 Buffet klick
 sound of pen
 Turner price
 Price
 Agency
 Handlungsfähigkeit
 sonic
 sonic youth
 Ich kann die Vor- und Rückbewegung des Arms durch das Geräusch
 hören, das der sich bewegende Stoff in den Achseln macht.
 sonic
 sonor
 Agency
 Wirkung
 Beamer sound
 assemblage
 incidence
 happens nearby
 opening space through assemblage
 mixing two things that weren't mixed befor
 14:46
 heavy breathing sound
 when we are alive we sound
 What are the qualities of listening?
 using the Schwelle as a space
 sound of my pencil on paper
 Papier
 Telefon
 Festnetz
 Tastatur
 klickt

Körper Stimme Mündigkeit Unmündigkeit
Mund Stimme

sonic thinking
sound community
radio transmitter receiver
auto ethnography notation and recording

what do I hear? What do I hear exactly?
What do I not yet know?

Embodied knowledge

Tune In

reasoning and resonate
politics resistance resilience

the politics of visibility the oppression of the visual regime
there is a factual approach and there is a sonic approach

is there bad facticity? Is there wrong history writing?

in der Stille die Laute hören

Tick > Klatsch

Dramaturgie Rhythmus Wort Bild Musical Appro-
ach Fact Versus Fiction

Sonic Agency Handlungsfähigkeit Wirkung
Klingende Wirkung Klangwirkung

the sonic way to approach the world
no dichotomy either or in and out referring and showing threshold
Was erscheint und kann nicht benannt werden?
Visual regime enlightenment visual culture song lines

Existiert etwas, wenn man es nur hört und nicht sieht?

Being visible
being visible taking part
being visible making yourself visible
being visible make yourself vulnerable

sound is always present it doesn't ask
it doesn't have a territory
How can you be sonic without using sound?

H
Ö
r
V
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g
E
ss
E
n
sonlc aGencY
D
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e
e
e
e
e
ep
Listening
we create little
spaces when
we hum to
ourselves

afelicidadefrevoonossoamoronossoamormanhaddecarnavalsceneduleverdusoleilmanhadecarnava
l

so viele Stimmgabeln ur schön

***wenn wir etwas hören, ist es überhaupt da? ***

echo
echo
echo
echo
echo
echo
echo
echo
echo
echo
echo
echo
echo
echo
echo
echo
ec
alle sprechen hintereinander und dann
auf einmal und dann gar nicht und dann putzen sie
ihre zähne und meditieren und kochen und sind am markt
in Damaskus und alle sind ur lieb und es is ur schön

RIP spira

seminar
pen
twenty
end
drop-drop-drop
metal
pen
pen
Geschrei/schreien/
vergessen /
whisper /
ECHO
ACT political
feet
tip
tip
you can't be quite? leise
stumm

overlap

!!!movement!!!

circulate!

slice

< transmitter
> receiving

yakınlık
distance
abstand
ses
-kulak
-göz
- burun
- tat(dil)
- dokunmak(deri)

Bewegung=> Zeit
territories

I <-----> I

who
for whom?

hareket
tekrar
kesişim ve tekrar

animate

interrupt / overhear

HÖRVERGESSEN - Transdisziplinäre künstlerische Praxis

Ricarda Denzer

Praxis / Künstlerische Projektarbeit

Das Projektseminar HÖRVERGESSEN - Transdisziplinäre künstlerische Praxis widmet sich im Sommer Semester dem Format des, von Brandon LaBelle ins Leben gerufenen Dirty-Ear-Forums, Das Forum wird im März 2019 in Wien statt finden und ist "eine experimentelle Plattform für Klangforschung und -praxis und zielt darauf ab, Sound als konzeptionellen Rahmen zu präsentieren, der eine kollektive Arbeitsweise ermöglicht. Das Forum wurde 2013 in Berlin ins Leben gerufen und ist ein mobiles Projekt, das an verschiedenen Orten stattfindet. Es basiert darauf, Gruppen von Praktizierenden zusammen zu bringen, um Forschungen zu Klang und Zuhören auszutauschen und zu entwickeln. Im Mittelpunkt des Forums steht die Auseinandersetzung mit neuen Methoden in der Feldforschung, Experimente in der Klangproduktion und Überlegungen zu Fragen der Zusammenarbeit und des Austauschs. Konzeptionell stellt das Forum Klang als Material dar, das uns ermöglicht, Formen des gemeinsamen Raums und Dialogs neu zu überdenken und umzugestalten.

Klang wird als eine Angelegenheit erforscht, die mit seiner Umgebung zusammenarbeitet und Beziehungen fördern kann, die auf Vielheit abgestimmt sind."

Das zweiteiligen Blockseminars beinhaltet die Teilnahme an der Veranstaltung des Dirty Ear Forums in Wien, im Zeitraum vom 18.3. bis 24.3. 2019.



Hörvergessen, Ricarda Denzer Sommersemester 2019

Dirty Ear Forum # 9

sound, multiplicity and radical listening

Organizers: Ricarda Denzer and Brandon LaBelle

Hörvergessen, Ricarda Denzer Sommersemester 2019



This edition of the Dirty Ear Forum aims to consider acoustics as a political question which impacts onto who or what is heard within given environments. Acoustics will be captured as a performative framework to collectively experiment with sonic materiality, voice and musical expression, and discourses around urban life and social struggles. In particular, the notion of a “liquid acoustics” will be mobilised. Liquid acoustics is understood to enable the circulation of the unheard or the bounded: A sonic liquidity that adapts to given conditions in order to cross borders, bypass obstacles, and leak into cracks and crevices.

Liquid acoustics may flood the designated arenas of speech with an excess of meaning, laughter, sharing, or through a silence that resists the dictates of the properly spoken. Extending from Zygmunt Bauman’s concept of “liquid modernity”, the Forum will contend with the potentialities and problematics of our contemporary liquid state. This will take place

through a series of mini-workshops and shared discussions with participants in collaboration with University of Applied Arts Vienna, as well as through the presentation of events under the heading “experimental research club” held at the Arena Bar. These sessions will adopt the situation of the Bar as a performative space for types of research action, including the staging of materials developed in the Forum, performative works by invited guests, and the crafting of an experimental sociality.

Dirty Ear Forum is an ongoing artistic platform initiated in 2013 by Brandon LaBelle. This edition is organized by Ricarda Denzer and Brandon LaBelle in collaboration with participating artists and researchers, including: Karen Werner, Fouad Asfour, Kristina Pia Hofer, aka - angewandte kunst audio, Anamarija Batista and Jelena Petrovic. Additional collaboration with Art and Communication Practices (KKP) University of Applied Arts Vienna, and Kunstradio.

More on: <https://dirtyearforum.net>

Dirty Ear Forum – Acoustic Club Workshop

Friday 22. 3. 2019, 19:00 - 23:00

at the Arena Bar, Margaretenstraße 117, 1050 Vienna

“On the sound work of language: moving from reasoning to resonating body.” facilitated by Fouad Asfour and Ricarda Denzer: in collaboration with students of Hörvergesen, Angewandte Wien with performances and contributions by: Ammar Khadour, Christopher Izsák, Michaela Kleinrath, Clemens Miggitsch, Luíze Nezberte, Gudrun Ragossnig, Lissie Rettenwander, Alexandra Rodriguez-Breña, Simon Schneider, Sarah Strauss, Ayse Yüceil.

aka (angewandte kunst audio) is an autonomous audio platform by students of the University of Applied Arts Vienna. The platform itself can be seen as a space encouraging creative input relying solely on auditive mediums without any visual elements. It is a virtual space that only exists in the places that it's heard in.“ <http://www.a-k-a.at/>
Huda Takriti / Hector Schofield, Cornelia Frischauf

Anamarija Batista, was born in Zenica, BiH Bosnien und Herzegowina. She studied Art History at the University of Vienna and the Academy

of Fine Arts as well as Economics at Vienna University of Economics and Business. Since May 2018 she is working together with Antonia Dika on the project “Collective Utopia of Post-War Modernism: The Adriatic Coast as a Leisure and Defence Paradise” supported by FWF (Austrian Science Fund).

Fouad Asfour: „Writing is a way for me to find another self. Art for me is always more about stories, more about voices speaking to and through the work. So, I try to find ways to engage with visual artists, how stories can create works and how works create stories. I see writing as a performative practice, a form of engagement with artists, which is shaped by narratives and relationalities. In my practice, I experiment with different ways, mediated by writing, which could make these forms of exchange visible.“

Ricarda Denzer, In Ricarda Denzer's artistic practice the narrative form is open-ended in every conceivable direction.

Her video works, performances, and installations are informed by acoustic thinking, revolving around phenomena such as the human voice, the spoken word, and the speech act as a sociopolitical manifestation and action. Denzer addresses complex themes subtly by using elements of her research process as recurring set pieces and arranging them into changeable, ephemeral assemblages. Ricarda Denzer is an artist, researcher and since 2013 lecturer at the University of Applied Arts in Vienna. Recent exhibitions at the Kunstraum Lakeside, Klagenfurt, Neue Galerie Innsbruck, part of CrossSection, Climbing Through the Tide, B7L9, Tunis. She curated and published Silence Turned Into Objects on W.H. Auden as well as the artist's book Perplexities.

Jelena Petrović ...images that can't take anymore Exposures, Glitches, Gestures

Jelena Petrović is art researcher, author and curator. Co-founder and member of the curatorial collective Red Mined. Currently, she works as the principal investigator on the FWF Elise Richter project Politics of Belonging: Art Geographies at the Academy of Fine Arts in Vienna

Lale Rodgarkia-Dara / Nicole Sabella, “lounge-musik loungeová hudba lounge music”

Lale Rodgarkia-Dara works as a writer, radio-maker and media-artist. Part of the Wiener Radia Kollektiv, which ran the field experiment, feld-versuch.speis.net, and is a producer at the international art-radio-network Radia.fm.

Nicole Sabella is a visual artist and art theorist with a focus on performative strategies that are strongly informed by queer feminist thinking and collaborative practices.

▷ Program:

Wednesday, 20 March 2019

Angewandte, Vordere Zollamtsstraße 7, 1030 Vienna, SR 21, 4th floor

10:00 - 12:30h Workshop with Karen Werner (sociologist, soundartist, radio maker):

Radio Autoethnography

Producing a hands-on radio broadcast with our own transmitter, participants will experiment with the materials, methods, and metaphors of radiophonic space (presence, absence, chance, fragility of signal, decay...) as it connects to documentation and creation of the self. Keeping in mind some core claims about liquid modernity, our broadcast into the air will be an experiential convergence with sonic liquidity and liquid acoustics.

14:00- 16:30h Workshop with Fouad Asfour (linguist, writer, researcher):

Parcours

This interactive parcours invites art students to re-enact embodied knowledges and creativities so as to sound out the potentialities of Walter Mignolo's "decolonial aestheSis" as option. The parcours is part of a research project into the soundwork of language. In a series of small exercises, small groups will tune into the sense-perception/ aisthesis of the oral repertoire, moving from reasoning to resonating body.

17:30 - 18:15h Brandon LaBelle presenting the book Sonic Agency:

Sound and Emergent Forms of Resistance.
Published in 2018 by Goldsmiths Press.

18:30 - 20.30h Panel Talk on questions of sound, listening and voice. On the podium: Karen Werner, sociologist, soundartist, radio maker, Fouad Asfour, linguist, writer, researcher, Anamarija Batista, curator, art historian, Brandon LaBelle, artist, writer and theorist, professor for media art Bergen, Kristina Pia Hofer, researcher, lecturer, performer and musician, aka Radio - angewandte kunst audio (Huda Takriti & Hector Schofield).

Moderation: Ricarda Denzer, artist, Senior Lecturer at the University of Applied Arts Vienna.

Thursday, 21 March 2019

15:00 - 21:00h "acoustic club workshop" with Brandon LaBelle and participation of the students of the Hörvergessen seminar at the Club Arena Bar, to produce possible recordings, which can be something to present at the public events; "small works" to compose as a trace of our gathering. These would probably involve other people, and be recorded using the space of the Arena - simple group actions, like walking through the Bar and making small vocalizations, etc. ...

Dirty Ear Forum – Experimental Research Club

Friday 22 March 2019 & Saturday 23 March 2019, 19:00 - 23:00h at the Arena Bar, Margarettenstraße 117, 1050 Vienna

Jelena Petrovic:...images that can't take anymore
Exposures, Glitches, Gestures.

Brandon LaBelle: The Interrupted, or the acoustics of not knowing. A performative modeling of an event of interruption experienced many years ago, and which may act as a reference in nurturing new configurations of shared space.

Lale Rodgarkia-Dara / Nicole Sabella: electro-acoustic / voice work.

Speaking Sound Lab - On the sound work of language: moving from

reasoning to resonating body, facilitated by Fouad Asfour and Ricarda Denzer in collaboration with students of Hörvergessen, Angewandte Wien. Performances and contributions by:

Ammar Khadour, Christopher Izsák, Michaela Kleinrath, Clemens Miggitsch, Luíze Nezberte, Gudrun Ragossnig, Alexandra Rodriguez-Breña, Lissie Rettenwander, Simon Schneider, Sarah Strauss, Karen Werner, Ayse Yüceil.

Kristina Pia Hofer: “The Boiler”.

Fouad Asfour

The red light floods the empty space, silent rows of bottles meditate in front of a mirror. Some nearly empty, their peeling labels marking each a specific period they have been safeguarding the air trapped inside. Movements from the other room stir up flocks of dust rising from the floor. I feel the silence which has gathered over the years taking form.

Red light seeps now into the corner of my eye, as the door begins to morph into the semi-transparent skin of eardrums, slowly buckling to the rhythm of

the raindrops outside. I listen to the marks in the shiny polished counter surface, the cuts in the black and brass edge, polished by elbows and belt buckles. A click and the fridge begins to hum a sigh of compressed.

The dented leather barstools frost over. It is time for the show in the Arena Bar to begin. Slowly, the floor opens up, as the crowd enters and gathers around and bends over the horseshoe shaped bar, peering down the opening. Like looking through the far end of a binocular, the stage appears far away, far into an immense space, as if a football arena has been skewed into a bottle shape, and we're standing at its ridge, looking downward to its vaulted glass floor. There, a white-haired man attaches up long poles to chairs, then connecting the ends of the poles with a red thread.

From our perspective, he looks like a spider, spinning a web, while telling a story, in a low voice. He

continues to unfurl the red thread, at first in no particular pattern. However, after weaving and knotting the thread an intricate pattern appears, not unlike a giant oval doily, from which he crafts a solid elongated bowl. On its far end, he inserts large wooden tuning pegs and then tightens the strings using a heavy looking four-way wheel spanner. At last, he mounts the large red boat-like shape and begins to play the instrument in a rowing movement.

The crowd holds its breath, straining to listen, but it seems that it takes a long time for the sound to travel, because only after the white-haired man pauses, a low vibration rises from the ground of the bottled arena. On second thought, maybe the music is partly subauditory, and we only hear part of it. Interestingly, the sounds seem to refract the rays of light, as the musician seem to hover closer to us, just to then plummet into an immeasurable abyss.

Sidyeing the audience, I wonder what the others feel. The crowd is perfectly quiet. It seems to me that I can hear a slight squeezing sound from the thoraxes bent over the counter, forming a huge accordion, wheezing in and out, stretching their backs towards the dimly lit ceiling of the bar. Somewhere in

the background, I spot the owner, a white haired lady seated upright at a table, her clear eyes following every move. She holds a black-and-white photograph in her thin and elegantly manicured hands. The off-white paper is bent and to my surprise is mirrored perfectly in the polished surface of the table. In this shape, words appear and go, as if flowing down a river. The old lady detects my surprise and nods a dry smile.

Tell a short story from your childhood. Then, think about a photograph which you have seen in your childhood (it can include yourself or your family, or other people).

Listen to the stories others tell and see / feel / hear the differences.

Variation: use any language you feel most comfortable in.

I think they know a lot

Viele Menschen finden Ruhe in der Natur.

Ich bin einer dieser Menschen.

Als unweigerlich verbunden mit dem Naturbegriff, sind für mich Tiere und die Geräusche die sie von sich geben.

Lausche ich ihren Konversationen, so vergesse ich mich für diesen Moment.

Mein Alltag, (meine) Strukturen, die Stadt, die Menschen und alle anderen komplexen Geflechte in denen ich lebe, scheinen so fern, auch wenn sie es vielleicht gar nicht sind, und dies spendet mir Entspannung und Ruhe.

Ich frage mich nach einiger Zeit meistens was sich beispielsweise Vögel untereinander vermitteln.

Welche Informationen werden in welcher Art weitergegeben?

Jede Form von Bewusstsein, so meine ich, hat auch einen eigenen Zugang zur Erkenntnis, einen eigenen epistemologischen Zugang.

Auch wenn es mir nicht möglich ist, ich würde gerne wissen was Vögel zum Ausdruck bringen und wie sie die Umwelt und ihre Strukturen (sofern sie diese als solche empfinden) um sich wahrnehmen.

Ich glaube sie wissen viel.

Many humans find peace in nature.

I am one of these humans.

As inevitably connected with the concept of nature for me, are animals and the sounds they utter.

When I listen to their conversations, I forget myself for this moment.

My everyday life, (my) structures, the city, the people and all the other complex networks in which I live, seem so distant, even if they may not be, and this gives me relaxation and peace.

I usually ask myself after a while what birds, for example, communicate to each other.

Which information is passed on in which way?

Every form of consciousness, I think, also has its own approach to knowledge, its own epistemological approach.

Even if it is not possible for me, I would like to know what birds express and how they perceive the environment and its structures (if they perceive them as such) around them.

I think they know a lot.

C.I.

Field Recording

5:43

2019

Brandon LaBelle



*

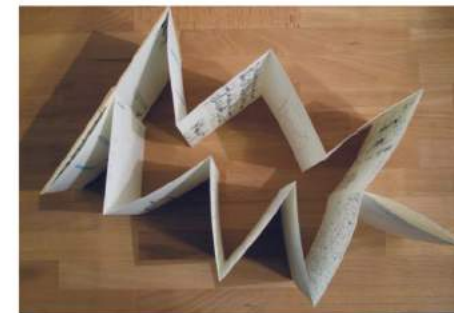
Brandon LaBelle is an artist, writer and theorist working with questions of social life and cultural agency, using sound, performance, text and sited constructions. He develops and presents artistic projects and performances within a range of international contexts, often working collaboratively and in public. This leads to interventions and performative installations, voice work, and micro-actions aimed at the sphere of the (un)common and the unlikely. He is also an active lecturer working with institutions around the world addressing questions of auditory culture, sonic and spatial arts, and experimental social practices. Current research projects focus on sonic agency, voice and the mouth, poetic knowledge, commonism and the aesthetics and politics of invisibility.

<https://www.brandonlabelle.net>

die schallwelle wird
 eine papierene zick zack linie.
 das papier ein akkordion.
 gedanken bewegen sich hin und her.
 nebeneinander.
 übereinander.
 ineinander.
 wie klang,
 der sich innen und außen
 gleichzeitig bewegt.



Ammar Khadour, 2019.



Michaela Kleinrath, 2019.

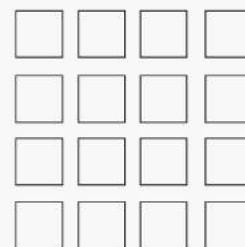
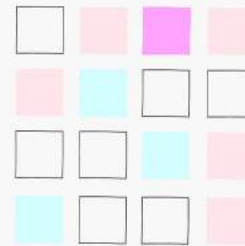
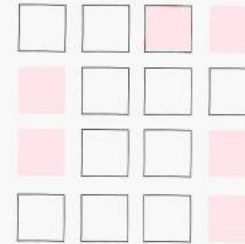
LISTENING SOUNDING PREPARING EXERCISE)MEDIATION/

1. Sit down or lay down however is the most comfortable for you
2. Start taking slow, deep breaths however it's more comfortable for you. Be aware of the breath coming in on an inhalation, and going out on an exhalation.
Just noticing this simple inflow and outflow of the breath.
And just letting it be, breathing in and breathing out
3. Try to shift your focus from the thoughts running through the mind to the sounds of the space surrounding you
4. Think about the sounds that reach your ear sound by sound, there is no need to go searching for sounds or listening out for particular sounds.
Instead, as best you can, simply remain open.
When a sound comes try to not grant any one sound greater significance than the other.
5. When you hear a sound try to focus on the bare sound itself without attaching a narrative to it
6. Try to visualise the sounds, imagine how they move around the space, think about their colors, what are the textures they have, are they fast or slow. If each sound would come from a separate instrument how would this instrument look like
7. contemplate the folds and creases of the sounds that come to your ear now. if you hear a voice focus on the tone and the tones depth not the only the meaning of the words or the source of it. When a car passes by contemplate the harsh sound of the motor and the sonic spectrum of its reverberations.
8. imagine everything you hear right now as something that has been written, arranged in an order, imagine that someone had the idea to put all of these sounds like they are right now in this composition
9. Prevent these sounds forming a hierarchy, prevent them from going to the front or drifting to the back. All sounds should be kept in the same distance from you in order to focus on the sound itself
10. It may be hard to concentrate on the sounds themselves because of the many thoughts, impressions and memories that these sounds, try to understand that you have these memories and thoughts fogging your perception of the sounds themselves and just let the thoughts go.

Realise that they are there and just let them go.
Focus to listening to the sounds not on the thinking about their meanings.
11. Slowly with each breath steep yourself in what you hear. Discover the increasing sonic details around you. Each of these details will lead you to another, each sound will guide you to a neighbouring one
12. Notice your inner voice slowly diminishing at the same rate by which you immerse yourself in your sonic environment
13. Notice your immersion in the space notice that there is no distance between you and the spaces sounds, you have become part of the sonic landscape

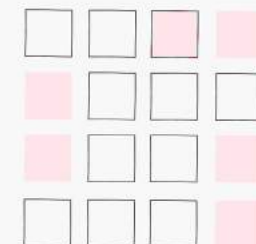
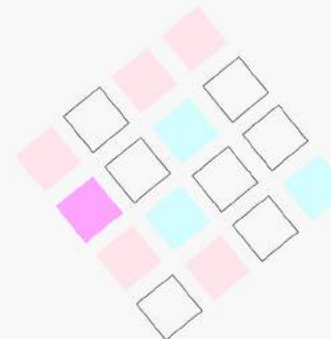
Luíze Nezberte, 2019.

her und hin weben: a site specific performance
Simon Schneider, 2019.

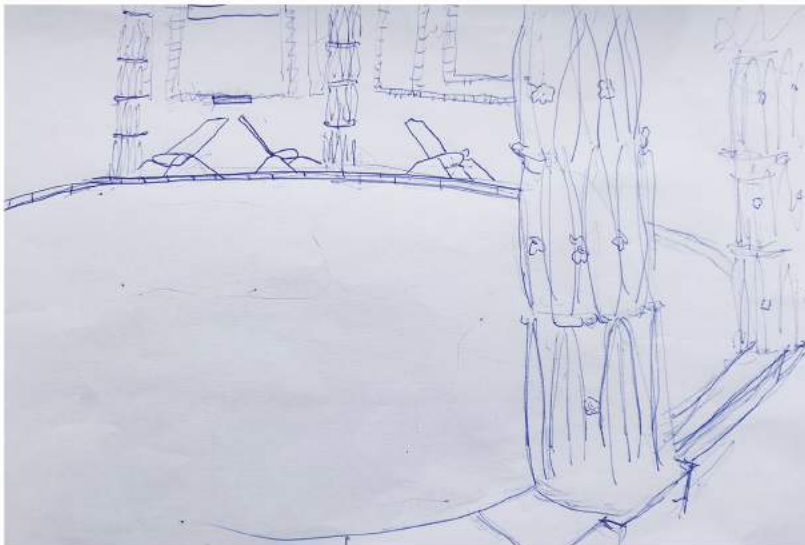


two radios receiving different stations get sent through a 16 step sequencer, where a gate decides when to let sound through. the fleeting signal of both radios gets reorganized to leave open spaces for their partner. the framework / several variations of the 16 step programming of when a gate is to be opened is to be determined beforehand but the material to be processed is left up to chance

the rhythmic processing of the radio sound's output as a soundscape serves as an impulse for further improvised manipulation and addition of field recordings collected in the performance space



Kristina Pia Hofer "The Boiler"



Sarah Strauss, beitrags leporello sauna, 2019.



**Kristina Pia Hofer (The Boiler)
Arena Bar, 2019.*

The Boiler is the latest solo project of Kristina Pia Hofer, musician, media theorist and activist based in Vienna. Kristina has been playing punk DIY shows since age 15, teaching herself a number of instruments along the way. On her latest album **BODY=DEATH**, The Boiler reckons with precariousness, change, vulnerability, resilience, relationality and resistance, and calls for the solidarity and love that can unfold within collectives, hoping to outgrow and transform the destructive need for private, heteronormative romance.

Nesophontes edinae	Bermuteo avivorus	Tribonyx hodgenorum
Aerocephalus musae	Hemignathus lucidus	Calathus vicenteorum
Aerocephalus vanashinae	Todiramphus cinnamominus	Plagiodontia ipnaeum
Pomphyrio naepae	Zosterops conspicillatus	Oryzomys antillarum
Tetradactylus eastwoodae	Zalophus japonicus	Moho apicalis
Cryptoblepharus egenae	Zonites alpinicus	Isolobodon portoricensis
Pomarea pomarea	Isolobodon montanus	Galba vancouverensis
Parorgomyza flammea	Aerocephalus luscinius	Zonites santoriniensis
Akialoa obscura	Threkiornis solitarius	Calathus extensicollis
Akialoa ellistana	Pyrocephalus dubius	Neocnemis occidentalis
Nesoenas cicur	Dryolimnas augusti	Myadestes woahensis
Oryzomys nelsoni	Vitrea storchi	Carpodacus ferreorostris
Alsea orbicellata	Dysmorodraparnis harrisi	Heteralocha acutirostris
Nesophontes major	Scardafella guentheri	Aplonis ulietensis
Chelidonichthys	Columba thurstoni	Akialoa lanaiensis
Isolobodon phaeax	Akialoa alaniensis	Emoia nativitatis
Myadestes occidentalis	Limnospiza fraithi	
Nyctanassa carolinensis	Turdus delonix	
Calidris fuscata	Mascarenensis orlandi	
Neocaprimys columbianus	Epidodactylus	
Neocaprimys inornatus		
Myadestes occidentalis	Mega	
Nesophontes paramicrus	Peron	
Nesophontes minor	Solen	
Nesophontes zamichus	Pipistr	
Myadestes occidentalis	Alectro	
Myadestes occidentalis	Loxops wol	
Myadestes occidentalis	Bradycellus chaves	
Myadestes occidentalis	Diaphorapteryx hawki	
Myadestes occidentalis	Nesoenas duboisi	



Gudrun Ragossnig, permanent extinct, 2019



*Lissie Rettenwander,
WELTWEIT ERSTES STIMMGABEL ENSEMBLE (unplugged)
zu Gast beim DIRTY EAR FORUM am 23. März 2019 in der ARENA BAR

Next Page: Alexandra Rodriguez-Breña, 2019.

<https://www.karenwerner.net>

surface

noun • UK 49 / sʌːfɪs/ US 49 / sʌː-/

surface noun (TOP)

the outer or top part or layer of something:

Tropical rain forests used to cover ten percent of the earth's surface.

The marble has a smooth, shiny surface.

Vibrations were felt hundreds of miles from the centre of the earthquake.

Nell Armstrong was the first person to set foot on the surface of the moon.

the top layer of a field or track on which sports are played:

The match will be played on an artificial/all-weather surface.

We know that prolonged exposure to vibration can weaken aircraft components.

The bolts have worked themselves free from the flat top part of a table, cupboard, etc.:

a work surface

We could feel the vibration of the music through the floor.

Don't put anything wet on a polished surface, or it will leave a mark.

scream

verb • UK 49 / skriːm/ US 49 / skriːm/

She watched the sunlight dancing on the water's surface.

Pollution has decayed the surface of the stonework on the front of the cathedral.

There seems to have been some abrasion of the surface.

The surface had been filed smooth.

Roll out the pastry on a flat surface.

Through the smoke, the rescuers could hear people screaming for help.

He was screaming in pain and begging for anaesthetic.

They screamed with laughter at her jokes.

Ken screamed out a warning telling people to get out of the way.

Mrs Brown screamed (and she was angry) at her son for dropping the tea-tray.

I've never found screaming (and shouting) (= shouting angrily) at my staff to be very effective.

I tried to apologize, but he just screamed abuse/obscenities at me.

If a vehicle screams, it moves very quickly making a loud high sound:

The cars screamed round the bend/past the spectators.

to make a loud, high sound:

The ambulance raced round the corner with its tyres screaming.

whisper

verb • UK 49 / wɪs.pə/ US 49 / wɪs.pə/

whisper verb (SPEAK)

to speak very quietly, using the breath but not the voice, so that only the person close to you can hear you:

She leaned over and whispered something in his ear.

What are you two girls whispering about?

[+ speech] "Where are the toilets?" she whispered.

It's rude to whisper!

More examples

She leaned forward to whisper something in my ear.

She leaned over and whispered something in his ear.

The person on my left turned to me and whispered "Not another speech!".

They're the couple in the corner, whispering sweet nothings to each other.

She heard them whispering conspiratorially in the bedroom.

whisper verb (SUGGEST)

to suggest privately that something might be true:

People are whispering that she's going to retire next year.

Thesaurus: synonyms and related words

vibrating

vibration

noun [C or U] • UK 49 / vaɪˈbreɪʃn/ US 49 / vaɪˈbreɪʃn/

continuous quick, slight shaking movement:

Vibrations were felt hundreds of miles from the centre of the earthquake.

Aircraft manufacturers want to reduce vibration.

More examples

The vibration can become irksome after a while.

We know that prolonged exposure to vibration can weaken aircraft components.

The bolts have worked themselves free from the flat top part of a table, cupboard, etc.:

a work surface

We could feel the vibration of the music through the floor.

scream

verb • UK 49 / skriːm/ US 49 / skriːm/

scream verb (MAKE NOISE)

to cry or say something very loudly, especially when you are

strong emotions such as fear, excitement or anger:

A spider landed on her pillow and she screamed.

Through the smoke, the rescuers could hear people screaming for help.

He was screaming in pain and begging for anaesthetic.

They screamed with laughter at her jokes.

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The cars screamed round the bend/past the spectators.

to make a loud, high sound:

The ambulance raced round the corner with its tyres screaming.

More examples

"Freeze or I'll shoot!" screamed the gunman.

He showed us a snake and Milly screamed.

He was greeted by an army of screaming teenagers.

I heard a woman in the house opposite screaming for help.

The audience screamed their appreciation.

repetition

noun • UK 49 / ˌrep.ɪˈtɪʃ.ən/ US 49 / ˌrep.əˈtɪʃ.ən/

the act of doing or saying something again:

His books are full of repetition.

something that happens in the same way as something that happened before:

We want to prevent a repetition of last summer's fires, which destroyed more than 500,000 acres of land.

More examples

We hope to avoid a repetition of last year's fiasco.

We don't want a repetition of yesterday's scenes.

The job involved the endless repetition of two or three simple tasks.

Try to avoid unnecessary repetition when stating your points.

His speeches show a marked preference for repetition, that tedious rhetorical device.

whisper verb (SUGGEST)

to suggest privately that something might be true:

People are whispering that she's going to retire next year.

Thesaurus: synonyms and related words

movement



hands-on radio workshop with Karen Werner, 2019



Ayse Yüceil, 2019.

Workshop with Fouad Asfour

Parcours

This interactive parcours invites art students to re-enact embodied knowledges and creativities so as to sound out the potentialities of Walter Mignolo's "decolonial aestheSis" as option. The parcours is part of a research project into the soundwork of language. In a series of small exercises, small groups will tune into the sense-perception/aisthesis of the oral repertoire, moving from reasoning to resonating body.



Parcours Workshop with Fouad Asfour



Parcours Workshop with Fouad Asfour



**Simon Schneider, Arena Bar, 2019.*



*Gudrun Ragossnig, Arena Bar, 2019.



*Lale Rodgarkia-Dara, Nicole Sabella, Arena Bar, 2019.

Cover photo © Ammar Khadour

*Arena Bar photos © Bruce Stinson

