

The Listening Academy

JUNE 23 & 24, 2022

HANGAR - CENTER FOR ART RESEARCH AND PRODUCTION

RUA DAMASCENO MONTEIRO 12

LISBON

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This two-day colloquium brings together participating scholars, researchers and artists, to share knowledge and research activities, and to collectively discuss and explore questions of listening. Listening is captured here as a transdisciplinary subject, one that moves across the humanities and society, and which contributes to fostering interpersonal relations as well as meeting points across diverse communities. Listening is more than the hearing of audible signals; rather, listening supports a range of relevant processes, including emotional growth, social recognition, narrative empathy, and attunement across human and more-than-human worlds. How might we think further about listening as a discursive field? What forms of creative and critical practice can be developed and deployed by way of listening, which may impact onto current challenges? And are there particular ways in which listening can contribute to the project of decolonizing knowledge regimes? Through individual presentation and group reflection, the colloquium will map key perspectives, opening toward potential areas of future research.

Participants

Rodrigo B. Camacho

Raquel Castro

Maile Costa Colbert

Alcina Cortez

Mariana P.C Dias

Anabela Duarte

Francisca Rocha Gonçalves

Mikhail Karikis

Anastasia A Khodyreva

Manon Klein

Amadea Kovič

Brandon LaBelle

Nuno da Luz

Cláudia Martinho

Margarida Mendes

Victoria Marie Page

Teresa Pinheiro

Jutta Ravenna

Sara Rodrigues

Luísa Santos

Diogo Tudela

BIOGRAPHIES:

RODRIGO B. CAMACHO (1990, Funchal) is an interdisciplinary artist and cultural producer. He studied music and sociology at the Polytechnic Institute of Porto (2012) and music composition and sonic art at Goldsmiths, University of London (2015). Nowadays, most of his time is dedicated to the study of mediterranean and temperate continental ecosystems, as well as to the practice of varied techniques of restoration agriculture.

RAQUEL CASTRO (1976) is a soundscape researcher, filmmaker and curator, founder and director of Lisboa Soa festival and the International Symposium Invisible Places. She holds a PhD in Communication and Arts and is an Integrated Researcher at Cicant/Universidade Lusófona. As a director, she highlights the films *Soundwalkers* (2008) and *Soa* (2020), where interviews, sound art and sonic ambiances combine to raise awareness of sound. Currently, she curates the exhibition Sound Art in Public Spaces under the European project Sounds Now, involving five music festivals and organizations in Europe.

MAILE COSTA COLBERT is an intermedia artist, researcher, and educator with a focus on time-based media. She was a PhD Research Fellow in Artistic Studies with a concentration on sound studies, cinematic sound design, and its relationship with soundscape ecology at the Universidade Nova de Lisboa, Faculdade de Ciências Sociais e Humanas, through the Fundação para a Ciência e a Tecnologia, and a visiting lecturer at the Faculdade de Belas Artes da Universidade do Porto and Universidade da Maia. Her current practice and research project is titled, *Wayback Sound Machine: Sound through time, space, and place* (<http://www.mailecolbert.com/proj-wayback.html>), and asks what we might gather from sounding the past. She is a collaborator with the art organization Binaural (www.binauralmedia.org) where she is the Digital Archive Curator, and is a member of CineLab, IFILNOVA's research lab for cinema and philosophy (www.fcsh.unl.pt), and an editor and author at Sonic Field (<http://sonicfield.org/author/mailecolbert/>). She has exhibited, screened, and performed globally. www.mailecolbert.com

ALCINA CORTEZ I am a sound studies researcher and a museum curator. I

served in Expo'98, Portugal, and in Calouste Gulbenkian Foundation, Lisbon, Portugal. I hold a BSc in Musicology (1992), a post-graduation in Popular Music Studies (2011) and in Acoustics and Sound Studies (2019), a MSc in Ethnomusicology/Museum Studies (2014), and a PhD in Ethnomusicology/Museum Studies with the thesis *Communicating Through Sound in Museums Exhibitions: Unravelling a Field of Practice* (2022).

I work through the lens of sound studies, ethnomusicology, museum studies, sensory studies and social semiotics with a view to grasp sound materials' opportunities for building museum exhibitions. In detail, I am examining sound's representational, emotional, and sensorial dimensions when integrating sound-based multimodal museum exhibitions on its different forms. The general idea is to assist in efforts towards a more comprehensive and effective museum practice. To develop knowledge about the communicative potential of sound as a curatorial medium, and to develop a framework of listening practices translating how it is used by visitors in the museum context.

MARIANA P.C DIAS (UL, FBA, CIEBA) Transdisciplinary artist and researcher, Mariana P.C Dias holds a Master degree in Multimedia Art, a Postgraduate course in Sound Art and a Licence degree in Communication Design. Her artistic work develops in the field of sound art, experimental video, performance art and audio-visual installation. Focused on Sound studies, more specifically in the Acoustic Ecology, her work is prompted by the desire to contribute to balance the weight between the "sound images" and the "visual images" in our perception of the world.

She is currently a PhD student in Fine Arts/Multimedia Art at the Faculdade de Belas-Artes da Universidade de Lisboa and her artistic research project titled "Anthropophony: listening to the soundscape of an 'expanded (human) body' from videoperformance practice" seeks the possibility of a consistent engagement between visual and sound images due to the perception of an invisible body perceived through sound, by using the practices of videoperformance and Soundscape Composition.

ANABELA DUARTE PhD in English and American Studies, Anabela Duarte works in literature, music and interarts, focusing on deviant forms and genres: noise, amusia, avant-gardes and counterculture. She developed multidisciplinary and interdisciplinary work that combines knowledge of lit-

erature, music, interart studies, neurosciences, among others, with the aim of reflecting on new forms of artistic and cultural expression, radical imagination, and multifaceted presentations. She was the main organizer and coordinator of two major international conferences: *Do You Bowles? Paul Bowles Centennial*, 2010, and *Invisible republic: Music, Lettrism and the Avant-Gardes*, 2017. Author/editor of the first book focusing on Paul Bowles music and writings: *Paul Bowles, the Next Generation* (Brill, 2014), is currently organizing a new book of essays on avant-gardes and counterculture (2022). Singer and performer of classic and experimental music and poetry since the 80's, she collaborated with groups such as *Ocaso Épico*, *Bye Bye Lolita Girl*, *Mler ife Dada*, *Digital Quartet*, and produced different albums: *Delito*, *Machine Lyrique*, *Bal Cabaret*, *Of Horizon Enough*, *Subtilmente*, etc. She currently works on experimental compositions for voice and digital arts.

FRANCISCA ROCHA GONÇALVES is a researcher and sound artist from Porto living in Berlin, presently working at the IGB Leibniz Institute of Freshwater Ecology and Inland Fisheries, collaborating with the *Aquatag* project. Francisca has a background in biological sciences with a degree in veterinary medicine from ICBAS (University of Porto) and a multimedia master's in interactive music and sound design from FEUP (University of Porto). Combining interests in sound, technology, art, and science aims to raise environmental awareness through artistic practices and sound art. A desire to explore the synergies between nature and sound surged by a great passion for biology and music. In 2017, enrolled in a Digital Media PhD at FEUP (University of Porto) under the program *UT Austin | Portugal*, focusing on acoustic ecology in artistic creation concerning the underwater soundscapes. Developing artworks that reveal the problem of noise pollution in aquatic environments is possible to understand changes in vibration and particle motion, both vital components in aquatic life.

MIKHAIL KARIKIS is a Greek/British artist based in London and Lisbon. His work in moving image, sound, performance and other media is exhibited in leading contemporary art biennials, museums and film festivals internationally. Through collaborations with individuals and/or communities located beyond the circles of contemporary art and (in recent years) with children, teenagers, young adults and people with disabilities, Karikis develops socially embedded projects that prompt an activist imaginary and rouse the

potential to imagine possible or desired futures of self-determination and potency. Centering on listening as an artistic strategy and focusing on themes of social and environmental justice, his projects highlight alternative modes of human action and solidarity, while nurturing critical attention, dignity and tenderness.

ANASTASIA (A) KHODYREVA is a researcher and writer based in Turku, Finland, where they strive to know by breathing, walking, sensing, and attuning. Infused by feminist new materialisms, feminist studies of embodiment and affect studies, they work with methods of communal reading, haptic encounters, sound walks and multisensorial writing. In their doctoral research, they develop interstitial theory, a non-binary theory of being subversive of dominant Western politics of normativity and humanity. A heads towards more liveable interstices for marginalised - human and non-human - bodies. Currently, they co-facilitate *Aquatic Encounters: Arts and Hydrofeminisms*, a research project and reading space that dream of aqueous companionships and just multispecies futures. Their individual research allies with bodies of ice to query the dominant Western gender binary.

MANON KLEIN is a second-year PhD student in Culture Studies at the Catholic University of Portugal in Lisbon, with a FCT scholarship. She holds a BA in Humanities and Art History from Paris Nanterre University (2013) and a MA in Visual Arts and Curatorial Studies from the University of Paris 1 Pantheon-Sorbonne (2015). Her ongoing research examines the rise of a call-out culture in the arts, specifically focusing on how art workers have been challenging British artistic institutions through digital platforms, from the mid 2010s to the early 2020s.

Manon also worked for artistic institutions (mainly as programmer and producer within the Performative Arts department of the Palais de Tokyo in Paris) and still works as an interdependent curator. Her practice notably relies on the idea of speculation both as a method and a concept at the crossroads of different fields, such as philosophy, fiction or economics.

AMADEA KOVIČ is a third-year PhD student of the International Doctoral Program in Culture Studies of the Lisbon Consortium at the Faculty of Human Sciences – Universidade Católica Portuguesa with the support of the EDP Foundation. With her background in Art History

and Slovene Studies, her research interests include contemporary visual and activist art. Her ongoing PhD research focuses on contemporary feminist visual art production in Portugal and Slovenia.

BRANDON LABELLE is an artist, writer and theorist living in Berlin. His work focuses on questions of agency, community, pirate culture, and poetics, which results in a range of collaborative and para-institutional initiatives, including: The Listening Biennial and Academy (2021-), Communities in Movement / Social Acoustics (2019-), The Living School (with South London Gallery, 2014-16), Oficina de Autonomia (2017), The Imaginary Republic (2014-19), Dirty Ear Forum (2013-), Surface Tension (2003-2008), and Beyond Music Sound Festival (1998-2002). In 1995 he founded Errant Bodies Press, an independent publishing project supporting work in sound art and studies, performance and poetics, artistic research and contemporary political thought. His publications include: The Other Citizen (2020), Sonic Agency (2018), Lexicon of the Mouth (2014), Acoustic Territories (2010, 2019), and Background Noise (2006, 2015). His latest book, Acoustic Justice (2021), argues for an acoustic model by which to engage questions of social equality.

NUNO DA LUZ (Lisboa, 1984) Sound artist, designer, and publisher, his practice circumscribes aural and visual in the form of installations, performances and printed matter; undulating between ecologies of noise-making, attentive listening, and book-making (via the publisher ATLAS Projectos, run together with Gonçalo Sena). Recently, is seeking to speculate on and experiment more-than-human forms of sonic worlding through the ongoing research project *Ec(h)ological Survival*.

CLÁUDIA MARTINHO is an artist, architect and researcher, experimenting with environmental sound, space and acoustics. She creates spatial sound installations, compositions and performances to reveal through sound that which cannot be seen, to enhance the vibratory qualities and essences of places, the presence of water and wildlife, in relation with human activities. Works result in immersive and extended listening experiences, for a deep connection with the environment. Her work has been presented at 'Sónar+D Lisboa' (Lisbon, PT), 'TSONAMI Festival de Arte Sonoro' (Valparaíso, CL), 'sounds now - sound art in public spaces' (Den Bosch, NL), maat - muse-

um of art, architecture and technology (Lisbon, PT), gnration (Braga, PT), 'Invisible Places' (Azores, PT), 'Lisboa Soa' (Lisbon, PT), 'Archaeoacoustics III International Conference' (Tomar, PT), 'Tuned City' (Berlin, DE), among others. She holds a practice-based PhD in Music - Sonic Arts from Goldsmiths, University of London, and received a Masters degree in Urban and Architectural Acoustics from the Sorbonne Université in Paris. She is currently collaborating with the project AUDIRE - Audio Repository: saving sonic-based memories, at the University of Minho, and is also involved in several collective and community-based projects.

claudiamartinho.net

MARGARIDA MENDES is a researcher, curator and ecologist, exploring the overlap between systems thinking experimental film, sound practices and ecopedagogy. She creates transdisciplinary forums, exhibitions and experiential works where alternative modes of education and sensing practices may catalyse political imagination and restorative action. Mendes has been long involved in anti-extraction activism and ecopedagogy, collaborating with Universities and institutions of the art world. She was part of the curatorial team of the 11th Liverpool Biennale; the 4th Istanbul Design Biennial; and the 11th Gwangju Biennale. She consults for Sciaena environmental NGO working on marine policy and deep-sea mining and has co-directed several educational platforms, such as *escuelita* at CA2M, *The World In Which We Occur/Matter in Flux*, and *The Barber Shop*. She is a PhD candidate at the Centre for Research Architecture, Goldsmiths University of London.

VICTORIA MARIE PAGE is a second year PhD student in Culture Studies at Universidade Católica Portuguesa (UCP) with an MSc in Gender, Development and Globalisation from the London School of Economics (LSE) and a BA in Development Studies and History from the School of Oriental and African Studies (SOAS). Victoria's current research is centred on Latin American feminist visualities. Originally from the UK, Victoria has extensive experience working globally with non-for-profit, third sector organisations on social justice and gender issues in programmes, communication and fundraising. Having spent many years as a dancer, Victoria now works with photography and film with a keen interest in collaborative and co-creative processes of production. www.vikkimariepage.com

TERESA PINHEIRO is a doctoral student in Culture Studies at Universidade Católica Portuguesa. She holds a BA in Artistic Studies from Universidade de Lisboa (2015) and an MA in Culture Studies from Universidade Católica Portuguesa (2018). Her research focuses on the recent developments of curatorial practices as a way of producing knowledge, exploring processes of collaboration, participation, and mediation. She has been combining her research with fieldwork in the production and programming teams of cultural organizations and festivals based in Lisbon such as Hangar – Artistic Research Center and MIL Lisboa.

JUTTA RAVENNA Born 1960 in Düsseldorf, Ravenna studied visual arts and music in both Düsseldorf and Berlin. As sound-artist, she works with visual and acoustical objects. On the border between visual art and music, she researches intermodal perceptual qualities between acoustics and visual themes, mostly with site-specific installations. Since 1994 examples of works in lakes, abandoned shipyards, a gelatine-factory, old churches and monasteries, radio stations and universities. Several shows in Germany and abroad, among others: Filmfestival Sao Paulo, Soundtower St. Pölten, Festival for Music and Light Berlin, singuhr audio-gallery Berlin, Villa Contarini Padua, Deutsche Telekom Berlin, Akademie der Künste Berlin. Ravenna is co-founder of the events “Klangkunst im Dialog” at Berlin Society of New Music.

SARA RODRIGUES (Porto, 1990) is an interdisciplinary artist working in audiovisual composition, performance and installation, with an immersive research-led practice that often materialises in context-specific and collaborative projects. Exploring the interconnectedness of humans with their ecosystems, both micro and macro, the work examines how life forms are shaped by systems of power and control and envisions alternative forms of life-making and co-liveability. By engaging with the various senses and often calling for participation, the work aims to create forms of affect within and effect beyond it. Sara holds a BMus in Music, specialising in composition and sonic art, and an MFA in Fine Art from Goldsmiths, and more recently a Permaculture Design Course from Spiralseed, London. She has been the co-director of the New Maker Ensemble since 2015 with Rodrigo B. Camacho, and since 2020 they co-inhabit Landra: an oak forest and growing centre on agroecology, regenerative cultures and non-institutional art.

LUISA SANTOS Ph.D in Culture Studies by the Humboldt & Viadrina School of Governance, in Berlin, and M.A. in Curating Contemporary Art by the Royal College of Art, in London, Luísa Santos is an Assistant Professor and Researcher in Culture Studies / Artistic Studies, since 2016, at the Faculty of Human Sciences and the CECC of the Universidade Católica Portuguesa. An independent curator since 2009, she conducted research in curatorial practices at the Konstfack, in Stockholm, in 2013 and, since 2019, she is a research fellow at The European School of Governance (EUSG), in Berlin. At the CECC, she takes the roles of coordinator and artistic director of the 4Cs: from Conflict to Conviviality through Creativity and Culture, which she has initiated with a consortium of 8 European institutions in 2017. She has curated numerous exhibitions with artists such as Miguel Palma, Nikolaj Larsen, Yorgos Zois, Ângela Ferreira, Amira Hanafi, Marilá Dardot, Jeppe Hein, Jane Jin Kaisen, and Rouzbeh Akhbari. Having authored various publications in the domains of art and society, Luísa Santos is, since 2021, editing a book series on the politics of immaterial cultures with Routledge. Since 2018, she is the co-artistic director of the nanogaleria, which she co-founded with Ana Fabíola Maurício.

DIOGO TUDELA (Porto, 1987) programmer and builder whose practice dwells on critical programming, simulation practices, model theory and synthesis, encompassing outputs that stem from installations and sound pieces to printmaking and explorative software. Latest endeavours have been focused on synthetic voicing as a tool to trace new body diagrams. Lectures at the School of Arts — Catholic University of Porto, where he is also a first-year PhD student researching on the notion of tooling, synthesis and the techno-logical in artistic practices.

ABSTRACTS:

ALCINA CORTEZ

Listening in museums: unravelling a field of practice

How one listens is conditioned by the situation in which one meets it. Indeed, not only have authors been signposting the actual modes of listening, they have been stressing that how one listens is primarily determined by the mode of listening that the listener adopts. Moreover, this choice is not entirely free or accidental.

Museums have been increasingly sonifying their exhibits and exhibitions, but these practices are neither mapped, critically analysed, nor theoretically pondered on. Through my research, I argue that the ways in which sound materials have been used in museum exhibitions and the listening practices that have developed in parallel are driven by a complex interplay of circumstances such as situational museum practices and management options, the conceptual constructs underlying such practices, and the broader social and cultural orders in which they are enmeshed, as well as the existing and emerging technological devices.

My presentation unfolds into two sections. First, I introduce my five-use framework that characterises the field of sound-based curatorial museum practice. This is detailed in my article *Museums as Sites for Displaying Sound Materials: A Five-Use Framework*, published in the journal *Sound Studies* in 2021. Here, I frame sound-based multimodal museum practices at large into the categories *sound as a lecturing voice*; *sound as an artefact*; *sound as “ambiance”/soundtrack*; *sound as art*; and *sound as a mode for crowd-curation*. Second, I discuss my current goal of developing a consequential listening framework on the grounds of taking three main future research directions, all intersecting each category: (1) the historical, cultural, and media contextualization; (2) the analysis of objects proper; (3) and the analysis of the sonic experience by conducting research with the museum visitors specifically.

MARIANA P.C DIAS

Sound Portraits - Sonographic Memory of a Human Being

Sound Portraits - Sonographic Memory of a Human Being seeks the creation of a “portrait type” capable of representing a Human Being using ‘sound’ as a

medium to stimulate access to images retained in one’s memory. In this way, it is intended to highlight the importance of ‘sound’ for the apprehension of new images and concepts about the world we inhabit.

Photographs or videos, x-rays or ultrasounds, show us fragments of a person who is transformed by the passage of time and changes depending on the point of view of the observer. A photograph of someone identifies a dated moment in the timeline, and is often no longer related to the person it represents. The same applies to sound. How do we manage to integrate these various fragments of the same person in a single representation?; which kind of portrait is capable of including the movement and constant transformation of a human being? And more: how can sound participate in this process in a meaningful way?

ANABELA DUARTE

Listening to the Avant-Gardes

My presentation will focus on my recent work on avant-gardes and counter-culture and the importance of sound and music in its development and cultural history, something that has been neglected in favor of literature and the visual arts. Special focus will be given to Dadaism and Lettrism, two historical avant-gardes in which sound and music play a decisive role in the reshaping of language and listening modes. Our inquiry will question also the label “avant-garde”, its politics and definitions, considering its military origins and the widespread use in general media.

ANASTASIA (A) KHODYREVA

Attuning to Shimmering Matter: A Few Propositioning to Crack Binaries

Attuning to Shimmering Matter: A Few Propositions to Crack Binaries engages with bodies of lakes, snow, and creek ice and A’s autoethnographic, conceptual, critical dwelling-with them as “political matterings” (Neimanis 2013). Anastasia (A) Khodyreva will invite fellow listeners to attune to shimmering, melting and cracking ice. How might ice and its gerunds encourage one to understand listening and attunement, two embodied, radically relational, and political processes? What non-binary politics of intra-corporeal relations might attunement propose, and may this politics potentially lead one to more liveable communities?

Materially, the contribution engages with A's written and sonic notes gathered in April 2022 in TUO TUO Arts, Finland. Theoretically, the contribution emerges in the intersection of feminist new materialist philosophy and imaginaries of the world (Lykke, 2018; 2022), hydrofeminism (Neimanis 2012, 2017), feminist theories of embodiment, and non-dominant propositions on listening and attunement.

MANON KLEIN

Manon's PhD project aims to investigate why and how art workers have been 'calling out' museums and art centers via digital platforms from the mid 2010s to the early 2020s. 'Calling out', "to publicly name instances or patterns of oppressive behavior and language use by others" (Ahmad, 2015), can be understood within the frame of Culture Studies as a concept oscillating between constructive critique, destructive gossip and acts of protest – one that is inextricably linked to digital culture. The Listening Academy constitutes an opportunity to discuss the relevance of practices of listening in relation to this research: how can it shed a new light on the working conditions of art workers and on the institutional violence they encounter and expose?

NUNO DA LUZ

Listening and discussion session into the realm of human and more-than-human noise interference and influence, departing from recordings of Monk and Rose-ringed parakeets, inhabiting several European cities today. Classified as "Invasive Alien Species", their songs may allow us to hear the accelerated transformation underway in our immediate urban environments. And point at reclaiming these cities through noisy resistance.

CLÁUDIA MARTINHO

Wetland - an immersive listening experience of the Tejo Estuary Natural Reserve

My practice is site-relational and usually involves intensive periods of field research and location recording. I've been particularly interested in listening, recording and creating with environmental sound and acoustics, for its

potential in connecting us deeply with places, other beings and ourselves. In this presentation, I will share a recent project, "Wetland", commissioned by Sónar+D Lisboa. This multichannel audio installation offered an immersive listening experience of the Tejo Estuary Natural Reserve, the most important wetland in Portugal. This freshwater ecosystem, with ponds, ditches, agricultural fields and pastures, is the habitat to a vast diversity of birdlife and it's a key sanctuary for migratory birds to take refuge, feed and nest. It is also under threat. The construction of a new airport nearby could irreversibly compromise one of Europe's most important wetlands, and could cause cross-border impacts. The "Wetland" spatial sound installation engaged active and extended listening modes, to foster sensory attunement and reconnection with this place. It aimed to raise awareness of our impact in the delicate balance of this ecosystem and our interdependence with nonhuman life.

MARGARIDA MENDES

Restorative Listening

In this presentation I bring into conversation various testimonies that give light to what a perspectival reading of the river can be, as an open set of relations that extend around and beyond the course of its flux. By compiling oral testimonies of these encounters with river guardians, I explore what is the role of the aural witness, both granting audible space to this community experience and exposing the depths of environmental trauma for the communities surrounding Vila Velha de Rodão. Utilizing sonic exercises and walking as methodology for riverine research, as well as restorative justice circles as ways of making audible and listen to the community, I explore how ideas of intergenerational justice and reciprocity can be further mobilized through acts of listening and communal dialogue. I am interested in understanding how slow violence imprints the body with emotional marks that may be mobilized through forms of attunement and listening, as well as forms of aural support and guidance that catalyze grief into productive workings. In order to do so, I develop a cautious feminist environmental humanities approach, that reads the body across situated perspectives, based on testimonies. Mobilizing environmental sensing into productive workings, I explore forms of aural solidarity and restorative listening, where listening can be an act of repair. For this purpose I ask, how can there be a resilient space for grief, that catalyzes its transformative power into community self-growth.

VICTORIA MARIA PAGE

Visuality and feminist visual strategies in Latin America

This thesis looks at feminist visuality and visual strategies in Latin America today through four case studies to explore four main themes: Latin American feminist visuality, the relationships between local, global and transnational feminisms, the concept of “Latin America”, and struggles within visual cultures in the context of anti-feminist backlash across Latin America. The primary question driving this thesis is, how are visual strategies used in advancing feminist claims and why does visuality matter for feminist groups and movements in Latin America? How do processes and practices of visual production advance decolonial and feminist realities, and what do these look like?

TERESA PINHEIRO

The exhibition as knowledge production: active and activist effects of the curatorial beyond the exhibition

With the working title “The exhibition as knowledge production: active and activist effects of the curatorial beyond the exhibition”, this PhD research project follows the set of changes that blurred the boundaries between disciplines and functions within contemporary art exhibitions. These changes resulted in the emergence of long-term curatorial projects that depart from a refreshed conception of exhibition practices and unfold into different knowledge and pedagogical events. The construction of these curatorial projects is based on collaboration, dialogue, experimentation, and exchange of ideas. The aim of this investigation is to understand how curatorial projects produce knowledge by questioning who is entitled to define knowledge production and how.

SARA RODRIGUES

Vocalisations of Above and Below

Divided in two parts, the presentation will start with cityscapes above ground - with the pieces ‘The State of Things’ (Porto, 2018) and ‘Invocations’ (Taranto, 2022) - and move down below into the soil - with ‘Emergent Culture’ (Maia, 2021) and ‘Pro-regresso’ (Picote, 2022), made in collaboration with

Rodrigo B. Camacho. In both moments, I will focus on the notion of attunement, and on an expanded idea of listening that encompasses audible and inaudible landscapes, those of which we are part of and are largely shaped by human activity. Through the means of vocalisations and translations, I invite human agents to become more-than-human, and to lend their voice to other energy forms, attempting to create new modes of empathic relation, of attention and of consideration.

THE LISTENING ACADEMY

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Hangar - center for art research and production

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Organized by Brandon LaBelle, Margarida Mendes, Luísa Santos

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