



**the
other**

**the
self**

on gender, voice, language, identity ▪ 3

june 4-5, 2016

the other the self • 3

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The other the self is a collective research trajectory built around the interconnections between gender, voice, language and identity in the field of music and sound art. It originated from the many discussions with artists in residency at Q-O2 in which they aired questions, observations and frustrations, about matters concerning the field of art and its navigation, and the influence of these thoughts on the sounding arts themselves.

Setting gender, voice, language and identity in relation to each other seemed a possible strategy to dig deeper and more precisely into their significances and conditions, and their influence upon our field of the sounding arts. We wanted to ask questions like: How do life circumstances find their way into music and sound art? Could it be said that the under-representation of women and queer/LGBT people in music festivals, labels, teaching etc, is symptom rather than cause? Could it be that a different way of listening would be needed to more accurately hear and understand what those who are off the paradigm and canon have to convey?

We started the research a year ago, with a survey on gender and sex in music and sound art, which asked participants about their experiences and self-positioning in the arts field, and their actual state of conceptions and ideas on gendered music and sound art which will be presented now. A first festival in October 2015 featured a variety of artistic contributions dealing with gender representation, related voice explorations and experiments with text. The second part in January 2016 analysed gender stereotypes in opera history.

This third part, **the other the self • 3**, directs the focus of the project towards practices which deal with language and voice, still relating to gender and identity. The substance of a voice – from its pure sound through to language use and finally as a symbol of identity – provides a connection to societal reality, and approaches the complexity of the topic through the variety of different perspectives. Because

nl • Het onderzoekstraject **the other the self** richt zich op de vervlechting van gender, stem, taal en identiteit. Samen met een toenemende kunstenaarsinteresse voor deze begrippen, vormde een grote nieuwsgierigheid naar hun betekenis en gevolgen voor uiteenlopende vormen van geluidskunst de start van dit project.

Taal en stem sluiten belangrijke persoonlijke typeringen in. Ze zijn bovendien sterke dragers van gender en identiteit. Naast lichaamstaal overstijgen klank en toon semantische betekenis, wat mensen zowel individueel als cultureel codeert. Op basis van de veronderstelling dat gender zich rechtstreeks met stem, taal en identiteit verbindt en de vier noties in een onbegrensd spectrum met elkaar resoneren, valt op dat we in een wereld van binair denken leven: man versus vrouw, publiek versus privaat, ratio versus intuïtie, schone versus toegepaste kunsten, formeel versus los, boven versus onder of centrum versus periferie. Waardering voor het ene ten opzichte van het andere impliceert hiërarchie terwijl de werkelijkheid nauwelijks binnen strikte categorieën gedijt. Ondanks of net dankzij de verwarring die dit meebrengt, is een sterke wens om de ander beter te begrijpen en zo de eigen praktijk te verbreden of te verfijnen nog nooit zo groot geweest.

language and voice are very primary personal utterances, they are strong signifiers of gender and identity, mainly on a sonic and unconscious level - Susan McClary explains how powerfully sound communicates, as it passes under the radar. We know that aside from the body language, sound and tone are more important as message than actual semantic meaning. Through them humans appear unique, while simultaneously being culturally coded. All languages use specific frequencies, volumes and melodies, and most cultures have unique vocal expressions connected to specific individuals, groups and situations, such as cries, shouts, songs and many other instances.

Positioned at the half way point, this project raises ever more questions and related fields of interest. A major obstacle to the recognition of, and access to individuals and their art as unique can be found in the thinking in binaries which is so deeply engrained in our culture. An expectation of an art work relates to an aesthetic and contentual paradigm from which 'the other' differs, and this can stand in the way of genuine listening and understanding. Thinking man versus woman, public versus private, ratio versus intuition, sense versus sound, fine art versus applied art, official versus subversive, known versus new, formal versus loose, up versus down, centre versus periphery - Western philosophy is built on this thinking in dichotomies which implies the valuing of one over the other, one at the expense of the other. It presupposes the habit of judging and choosing sides, constructing hierarchy. However the reality of being is situated in between polarities, and always in flux. The vocabulary we have at hand, and which we use to describe to ourselves the functioning of the world can not always match reality.

The shift to the complicated and intriguing universe of the in-betweens has already happened in many fields, in that which concerns language and identity, making connections between different cultures and various circumstances, always fluctuating and adapting to new realities. They evoke both sameness and otherness through melody and timbre. They might ultimately find an alternative for semantic duality, not by construction but by accident. Unconditioned listening can free more space for new voices in the sounding arts, with refreshingly unfamiliar work drawn from unfamiliar starting points.

julia eckhardt

fr • La trajectoire de recherche de **the other the self** se concentre sur l'enchevêtrement entre genre, voix, langage et identité. En plus d'un intérêt d'artiste croissant pour ces notions, une grande curiosité pour leur signification et leurs conséquences sur les formes variées des arts sonores ont formé le point de départ pour ce projet. La langue et la voix incluent d'importantes typologies personnelles. Elles sont en plus fortement porteuses du genre et de l'identité. En sus du langage corporel le son et le ton outrepassent la signification sémantique, ce qui encode les gens aussi bien sur le plan individuel que culturel. Sur base de la présomption que le genre se relie directement à la voix, à la langue et à l'identité et que les quatre notions résonnent entre elles dans un vaste spectre, on est frappé par le fait que nous vivons dans un monde empli de pensées binaires: public versus privé, officiel versus subversif, connu versus nouveau, raison versus son, masculin versus féminin, haut versus bas, et centre versus périphérie. L'appréciation pour l'un face à l'autre implique une hiérarchie alors que la réalité survit à peine à l'intérieur de catégories strictes. Malgré ce désarroi – ou grâce à lui justement – que cela entraîne, le besoin de mieux comprendre l'autre et d'étendre ainsi sa propre pratique, ou de la raffiner, n'a jamais été aussi grand.

Among the many philosophers who have debated the topical complex gender, voice, language, identity throughout the centuries, three are particularly inspiring when it comes to thinking in binaries in relation to otherness, and can help to lend direction to this scrutiny.

Jacques Derrida speaks of 'undecidability' as one of his most important attempts to compromise dualistic thinking, and reveals how it is always compromised already. In 'The Politics of Friendship' (1994) he explains the historical importance of the tradition of the canonic search for sameness in the concept of friendship, which he calls phallogocentric and phallogocentric. To him the hegemony of this concept was not so powerful that what was excluded was effectively totally excluded, but that instead there was no voice, no discourse, no possibility of acknowledging these excluded possibilities.

Sara Ahmed in her 'Queer Phenomenology' (2006), explains the importance of orientation and necessity

of knowing the feeling of disorientation. It is obvious that for those who do not align with the paradigm it is a longer search to find their own way, to arrive at a state of feeling concerned, welcomed and supported in the field of the arts. But this notion of orientation is equally important for the reception of an artwork, which is also dependent on divers cultural frames.

Hannah Arendt in her 'Vita Activa' (1958) connects the dichotomy of the public and the private – which in arts often aligns with fine and applied arts – to the three categories for human activities, which are labour to maintain the sort, work to stabilise life and action in which humans appear as singular. Through attributing all three activities to the public and private realm, she proves that in a holistic approach of life, both realms are necessary to be inhabited, and that in consequence one is not to be preferred over the other. She shows the natural need to navigate between both realms and all three kinds of activities.

workshops participation on registration julia@q-o2.be

may
31

10:00
-
17:00

Peter Westenberg
Background and practice of
language projects

A day to discover the projects 'Parlez-vous Saint-Gillois and La Langue Schaerbeekoise'. We will look, listen and browse the collection of words and discuss aspects such as the subjectivity of choices or the position of the artist-organisor as instigator and data collector. We will review soundwalks, art interventions and online works developed by artists as part of the project, as well as the methodology of making a neighborhood based, participatory audio project.

June
02

10:00
-
17:00

Myriam Van Imschoot
Inside outside
voice

This workshop proposes exercises to explore the physicality and vibration of the sound of one's own voice in relation to other voices. An ear-corridor will be built and transformed into a human installation involving two swinging microphones.

June
01

11:00
-
17:00

Marc Matter
Speech - Voice - Sound

This workshop explores various types of speaking through different kinds of voices. We listen to and discuss recordings from the fields of arts, entertainment, technology and everyday life. What impact do specific voices and manners of speaking have on a given text? How do these elements constitute identity and hierarchy? Can a mere uttering of abstract voice-sounds be free of semantic value? In addition, we practice simple exercises concerning these questions.

June
03

18:00
-
22:00

SoCCoS micro-residency
Presentations

During this micro-residency 10 international and local students have been invited through the SoCCoS residency and research network. free entrance

June
04

16:00
-
18:00

interactive lecture
Marion Wasserbauer
'that sounds so gay'
exploring queer
dimensions of music

lecture-performance
Nezha Haffou & Myriam Van Imschoot
What's in a cry?

20:00
-
23:00

presentation
Leen De Graeve & Julia Eckhardt
Survey outcomes:
sound/music
& gender/sex

lecture-performance
Marc Matter
The Rustle
of Language

performance
crys cole & James Rushford
Ora Clementi
June 04, 2016

June
05

15:00
-
18:00

talk
Jaume Ferrete Vazquez
Afónica

talk
Judith Laub & Heimo Lattner
Ready to recite
my lines

presentation
Peter Westenberg
Tongues in
the making

20:00
-
22:00

lecture
Marijs Boulogne
Big Smile

performance
Romy Rüegger
It sounds
like metal,
like resonant
places

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Quai des Charbonnages
Koolmijnenkaai 30-34
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Tickets
One day 10 euro
Two days 15 euro

Marion Wasserbauer

'that sounds so gay'

exploring queer dimensions of music

interactive lecture In her research on the role of music in the life of lesbian, gay, bisexual, trans* and queer individuals, there are some questions that persistently stick around: Why does certain music "work" for LGBTQ crowds? What makes high pitched male voices attractive? Why has ABBA been at the top of the Annual Homo Top 100 for years? Why are most divas we adore women? Is there a difference between male/female music? Are these differences real or are they mere stereotypes? Does queer taste exist?

In this interactive lecture, Marion Wasserbauer will collaboratively explore what makes certain music (attractive to) gay/lesbian/bi/trans*/queer (folks). By using the power of creating knowledge together, she talks with us about our theories and intuitions about voice, sexual orientation and gender. We listen to a variety of songs and intuitively figure out what we relate to LGBTQs and why. Thought-provoking quotes from research participants' stories and an accessible overview of some academic theories approach the topic. There is no right or wrong, just discovery. Let's try to put our finger on why this topic keeps people intrigued.

Marion Wasserbauer is a PhD student at the University of Antwerp. She works at the intersection of media studies, queer studies and sociology, and is interested in the role of music in the lives of LGBTQ individuals. By listening to and creating life stories, she aims to explore the various aspects of music in relation to identity, gender and sexuality. She is also active in queer and LGBT movements and believes in the importance of exchanging thoughts between academia, activism and the arts.

• In haar onderzoek naar de rol van muziek in de levens van lesbische, homoseksuele, biseksuele, trans* en queer individuen blijven sommige vragen hardnekkig hangen: Waarom werkt bepaalde muziek voor LGBTQ-groepen? Wat maakt hoge mannenstemmen zo aantrekkelijk? Waarom scheerde ABBA jarenlang pieken in de Homo Top 100? Is er een verschil tussen mannelijke en vrouwelijke muziek? Bestaat er zoiets als queer-smaak? In deze interactieve lezing ontdekt Marion Wasserbauer samen met u waarom dit onderwerp zo intrigeert.

• Dans ses recherches sur le rôle de la musique dans la vie des individus à identité lesbienne, homosexuelle, bisexuelle et transsexuelle, certaines questions demeurent persistantes. Pourquoi certaines musiques ont-elles un effet particulier sur les groupes LGBTQ? Pourquoi ABBA a-t-il dominé pendant des années le TOP 100 des Gays? Y a-t-il une différence entre la musique masculine et féminine? Dans cette lecture interactive Marion Wasserbauer découvre avec vous pourquoi ce sujet intrigue tant.

Nezha Haffou & Myriam Van Imschoot

What's in a cry?

lecture-performance Excluding the newborn's primal scream, any other human cry is overdetermined as it is inscribed in language and culture. Its sound flows along lines of gender and cultural identity. Since 2014 Myriam Van Imschoot has been working on a series of vocal performances revolving on the youyou, a ululation specific to women across the Middle East, North and Sub-Saharan Africa, the Basque country, and their related communities in Brussels. In this lecture-performance, she and participant researcher Nezha Haffou will reflect on various questions surrounding the issue of sound and voice in its individual and communal dimensions. In both personal and theoretical ways, thoughts on vocal expression and techniques, affect and ritual communality are intertwined. The question 'what's in a cry?' when women join throats, trills and forces to manifest sonic empowerment between tradition and new meanings.

Nezha Haffou was a lecturer in Morocco and is researching feminist thought, feminine aesthetics, and Islam in Belgium. She writes, lectures and takes part in panels and debates about art and cultural diversity. Her projects include a photo collection on disadvantaged kids from Salé (Morocco), 'Thuis spreek ik ook' on multilingualism and 'FEMME-laville' on the relationship of women to the city.

Myriam Van Imschoot makes performances, creates sound poetry and vocal pieces, exhibits video and sound installations. Her last piece 'What Nature Says' (2015) revolved around sound mimicry by humans who question – through their voice – their place in a murmuring world in transition.

• Afgezien van de geboortekreet is elke menselijke schreeuw nauw verbonden met taal en cultuur, gender en identiteit. Sinds 2014 onderzoekt Myriam Van Imschoot in haar stemperformances het gegeven van de youyou, een ululatie die voorkomt bij vrouwen in het Midden Oosten, Noord- en sub-Sahara Afrika, het Baskenland en hun bijbehorende Brusselse gemeenschappen. Vanuit de vraag 'what's in a cry?' reflecteert ze samen met Nezha Haffou over de individuele en gemeenschappelijke dimensies van geluid en stem.

À l'exception du cri à la naissance, chaque cri humain est étroitement lié au langage et à la culture, au genre et à l'identité. Depuis 2014 Myriam Van Imschoot étudie dans ses performances vocales la donnée du youyou, une forme de ululation que l'on entend chez des femmes du Moyen-Orient, d'Afrique du Nord et Subsaharienne, au Pays Basque et chez leurs communautés bruxelloises apparentées. À partir de la question 'What's in a cry?' elle réfléchit avec Nezha Haffou sur les dimensions individuelles et communes du son et de la voix.

Leen De Graeve & Julia Eckhardt

Survey outcomes: sound/music & gender/sex

presentation In recent years not only in society, but also in the field of the sounding arts questions of gender and sex are an increasing topic of attention. And it is not only the field with issues such as gender balance, discrimination and stereotyped reception, but also the art itself which is object to questions and research. These observations were inspiration to undertake a survey which aimed to explore the role which the notions of gender and sex play in the shaping and determining of artistic careers and art works, by asking questions about underlying dynamics, unwritten rules, unconscious psychology, inner and outer barriers.

Leen De Graeve and Julia Eckhardt have according to this objective developed a questionnaire in response to a collection of remarks, anecdotes, frustrations and questions, formulated by artists in residence at Q-02 in recent years. It is a non-academic, qualitative research that gauges experiences and opinions about undercurrents felt by many, but which are not easy to define, pinpointing things that are difficult to understand and impossible to count.

Leen De Graeve is a writer, theatre maker, actress and researcher. She studied Linguistics and Literature as well as Theatre Studies at the University of Antwerp and Drama/Directing at Rits - School of Arts in Brussels. Her artistic work often relates to gender.

Julia Eckhardt is a musician and curator in the field of the sounding arts. Since 1995 she is artistic director of Q-02 workspace in Brussels, for which she has conceptualized different thematic projects. She has been collaborating with composers such as Eliane Radigue, Phill Niblock, Wandelweiser-composers and many more. She has taught and lectured at Lemmens Instituut Leuven, Transmedia/Sint-Lucas Brussels and La Cambre Brussels.

• De voorbije jaren groeide de aandacht voor gendervragen. Naast kwesties zoals gendergelijkheid, discriminatie en stereotype beeldvorming, werd kunst ook zelf voorwerp van vraag en onderzoek. Dit leidde tot een kwalitatief onderzoek met vragen die vanuit Q-02 als residentieplek oprezen. De bijdragen van meer dan 150 respondenten werpen een licht op de rol die gendernoties spelen bij de vorming van artistieke carrières, het ontstaan van creatief werk, innerlijke en uiterlijke barrières, het spel van onbewuste psychologie en meer.

• Ces dernières années, l'attention pour l'identité sexuelle a augmenté. Outre des sujets comme la discrimination et les idées stéréotypes, l'art est lui-même aussi devenu l'objet d'interrogations et de recherches. À partir de cette constatation une recherche a été menée à partir des questions qui surgirent chez des artistes en résidence chez Q-02. Les contributions de plus de 150 correspondants jettent une lumière sur le rôle que jouent les notions autour du genre lors de la formation de carrières artistiques, la création de travaux créatifs, dans le cas de barrières internes et externes ou dans le jeu de la psychologie inconsciente.

Marc Matter

The Rustle of Language

lecture-performance This lecture presents different voices and vocal-techniques of sound poetry. It explores the various ways to use voice and spoken words in a genre where semantic meaning fades and language becomes mere sound. By means of contemporary works and excerpts of recordings by various artists, a polylogue of different voices, approaches and techniques in this field will be given. Many authors and composers of sound poetry only perform in their own voice, often making use of individually developed vocal-techniques while other works are originally and intentionally performed by the voices of others. In what ways this procedure challenges concepts of gender and identity will be discussed with the help of statements of selected sound poets. The title 'Rustle of Language' is borrowed from a text by the French theorist Roland Barthes who in 1975 imagined a form of rustling in language as an aesthetic utopian idea.

Marc Matter is sound- and media-artist, researcher and freelance curator. He studied at the Academy of Media Arts in Cologne (1998-2004) and is founding member of the artists-group Institut für Feinmotorik. His sound-performances and radio-compositions contain sound poetry and texts from voice recordings and speech fragments which are manipulated.

• Deze presentatie stelt verschillende stemmen en stemtechnieken uit de wereld van klankpoëzie voor. De klemtoon ligt op manieren om de stem en het gesproken woord te gebruiken in een genre waar semantische betekenis verbleekt en taal puur geluid wordt. Hedendaagse werken en opnames illustreren hoe noties van gender en identiteit telkens op een andere manier door sound poets uitgedaagd worden. De titel verwijst naar 'Rustle of Language' van Roland Barthes dat het geratel en geruis in taal als een esthetisch utopisch idee behandelt.

• Cette présentation propose différentes voix et techniques vocales en provenance du monde de la poésie sonore. L'accent est mis sur les différentes manières d'utiliser la voix et le mot parlé dans un genre où la signification sémantique s'étiolle, et où la langue devient purement des sons. Des œuvres contemporaines et des enregistrements illustrent la façon dont les notions de genre et d'identité sont à chaque fois adressées d'une autre manière par des poètes sonores. Le titre fait référence à l'œuvre de Roland Barthes 'Le bruissement de la langue' comme une utopie esthétique.

crys cole & James Rushford

Ora Clementi June 04, 2016

performance Formed in 2013, cole and Rushford's collaboration is an investigation into liminal performance states, with a focus on text and speech as preconscious thought processes. Central to cole and Rushford's duo are questions surrounding interpretation, the function of memory, semiotics, and the syntactical discipline of sound within both listener and performer. Utilizing various musical approaches in unorthodox and disorienting ways, their work incorporates field recordings, electronics, contact mics, various wind and keyboard instruments, percussion and voice. Using movement, conceptual performance practice and both amplified and acoustic sound, Ora Clementi play with subtleties of sensory perception, invoking a dreamlike context that hovers between musical performance and pure abstraction.

In this performance, language is broken down into abstraction through a lip reading process. On one hand, this is about dealing with a pure form of expression that eschews language and the "gendered" connotations of voice in relation to the body (e.g. a female having a certain "gendered" speech inflection different from the male or queer person), but it also highlights the problem that language is both expressive and inexpressive (i.e. it can be nonsense and still have meaning or vice versa). The process of interpretation or observation as performance, and further, the interpretation of the audience in this process – enhances the dramatic implications. Language becomes something both "read" and "spoken" simultaneously by each of us, but also not quite either at the same time.

Ora Clementi is the duo of Canadian sound artist **crys cole** and Australian composer/performer **James Rushford**. **crys cole** is a Canadian sound artist working in composition, improvised performance and sound installation. **James Rushford** is a Los Angeles-based Australian composer, keyboardist, violist and improviser. His work is drawn from a familiarity with specific concrete, improvised, avant-garde and collage languages.

• Sinds 2013 onderzoeken cole en Rushford tekst en spraak als voorbewuste denkprocessen binnen performance. Centrale vragen gaan in op interpretatie, semiotiek, de functie van het geheugen en de syntaxis van geluid bij luisteraars en uitvoerders. In deze performance evolueert taal naar abstractie via een proces van liplezen. Met behulp van beweging, conceptuele uitvoeringsmethodes en zowel versterkt als akoestisch geluid, speelt Ora Clementi in op de subtiliteiten van de zintuiglijke waarneming.

• Depuis 2013, **crys cole** et **James Rushford** étudient le texte et la parole en tant que processus de pensée préconscients dans la performance, à savoir la réalisation d'un acte de langage. Les questions centrales traitent l'interprétation, la sémiotique, la fonction de la mémoire et la syntaxe du son auprès des auditeurs et des interprètes. Dans cette performance, la langue évolue vers l'abstraction par le biais d'un processus de lecture labiale. À l'aide de mouvements, de méthodes de représentations conceptuelles, et de sons tant amplifiés qu'acoustiques, Ora Clementi joue sur les subtilités de l'observation sensorielle.

Jaume Ferrete Vazquez

Afónica

talk This on-going project based in conversations and texts attempts to address problematics of masculine position in feminism related studies and activism. It takes Amanda Weidman's notion of ideologies of the voice as a starting point. Afónica is also an effort to provide a frame for dealing with masculinities in voice related performance and sound work. How to "un-say" oneself from a position characterized by the privilege of "saying"? Ideas that seem relevant to the project are notions of an intersubjective, echoic space created between bio-male-centered masculinities and female and trans-masculinities. Challenging the outward voice as the main practice and metaphor of political activity; and, in relation to this, how to go from the politics of the voice to the politics of listening; and, in particular how to think about situated listening as a political practice.

• Dit op conversaties en teksten gebaseerde project richt zich op de pro-

Jaume Ferrete Vazquez works with the politics or ideologies of the voice through concerts, performances, listening sessions, conversations, workshops, sound works and websites. He helps coordinate the sound pedagogy project *Sons de Barcelona* initiated by the Music Technology Group of the Pompeu Fabra University in Barcelona.

blematiek van de mannelijke positie binnen feminisme en activisme. De ideologie van de stem naar denkbeelden van Amanda Weidman fungeert hierbij als uitgangspunt. Bovendien biedt Afónica een kader om binnen stemperformances of geluidskunst met masculiniteit om te gaan. Daarbij staat het uitdagen van de uiterlijke stem in een intersubjectieve, klanknabootsende ruimte centraal om tot een vorm van gesitueerd luisteren als politieke praktijk te komen.

• Ce projet, basé sur des conversations et des textes, se concentre sur la problématique de la position masculine au sein du féminisme et de l'activisme. L'idéologie de la voix selon les conceptions d'Amanda Weidman constitue le point de départ. De plus, Afónica propose un cadre pour aborder la problématique de la masculinité dans d'interprétations vocales ou l'art sonore. À cet égard, une attention particulière est accordée à la stimulation de la voix extérieure, dans un espace intersubjectif et onomatopéique, afin de tendre vers une forme d'écoute située en tant que pratique politique

Judith Laub & Heimo Lattner

Ready to recite my lines

talk A whistle can carry a message up to five kilometers. It marks the maximum expansion of the human body without technical means. Moreover, it renders the transmitter invisible since it can not be known whether it is a man or a woman whistling. In this presentation, the mythological and political connotations and theories of the voice provide a framework of references to formulate a politics of the whistle: where do the whistle and voice come from and where do they go? Going from one to the other, they connect the individual with the social. They come from a placeless place where the whistled language El Silbo takes us to. El Silbo is a means of communication transposing verbal speech into whistles. Almost vanished by the 1970s, it has ever since become the core element of the cultural identity on the island La Gomera. The initial context in which it was used has been replaced by new ones. There is no unequivocal answer to the question of the purpose that this form of communication serves nowadays, just as any definition of identity itself will always remain a claim.

Judith Laub is a cultural and political scholar and author. Central to her work are questions regarding identity-formation in the course of transnational transformation processes. She lives in Berlin.

Heimo Lattner is an artist, author and publisher working in the fields of critical urbanism employing sound art, radio and film. He lives and works in Berlin.

• Gefloten boodschappen kunnen zich tot maar liefst vijf kilometer ver verspreiden. Dit toont op een prachtige manier aan hoe het menselijk lichaam zich zonder technische middelen op grootse wijze tot zijn omgeving kan verhouden. Daarenboven blijft het bij fluiten onbekend of een man of een vrouw klanken verspreidt. Geïnspireerd door de typische fluittaal El Silbo die vanaf de jaren 1970 bijna van het eiland La Gomera verdween, formuleert deze presentatie mythologische en politieke denkbeelden over de stem binnen de context van verschuivende culturele identiteiten.

• Les messages sifflés peuvent se propager à une distance de quelque cinq kilomètres. Ce langage illustre magnifiquement la façon dont l'homme peut être magistralement en rapport avec son environnement sans aide technique extérieure. De surcroît, le langage sifflé ne permet pas de distinguer si le son est émis par un homme ou par une femme. Inspirée par le Silbo, cette langue sifflée typique, qui, depuis les années 1970, était en déclin sur l'île de La Gomera, cette présentation formule des conceptions mythologiques et politiques au sujet de la voix dans le cadre du contexte du glissement des identités culturelles.

Peter Westenberg

Tongues in the making

presentation Brussels is the bilingual capital of a trilingual state. This official multilingualism is being stretched and extended from below: Arab, Turkish, Spanish, English, Romanian, Portuguese and many other languages with their variations and dialects rise from the neighborhoods. Even within a singular spoken language the amounts of sounds being produced is quasi unlimited. We hardly ever pronounce a vowel or consonant twice in exactly the same way and intonation changes per situation and from person to person. Different people speak differently because their bio-bodies, circumstances, affinities, socio-histories, genders, hopes and prosperities vary. This presentation investigates plural identity and identification through languages and speech in a super-diverse context. Point of departure are sound-collages of words that were recorded in the Brussels neighborhoods Saint-Gilles and Schaerbeek between 2009 and 2015, which are brought together with fragments of theories about voice, identity and the city.

Peter Westenberg develops interventions in public space, participatory processes, audio, video and photo collages around subject matter including deviant objects, sense of belonging, social conventions and routines in urban contexts. Free software, feminism, copyleft and public domain are part of his toolbox. He is affiliated to Constant, association for Arts and Media as researcher and project developer and he teaches at the Ecole de Recherche Graphique in Brussels.

• Brussel is een tweetalige stad in een drietalig land. Deze officiële meertaligheid kan echter nog meer talen omvatten van zodra men aan het Arabisch, Turks, Spaans, Roemeens, e.a. met hun waaiers aan buurtgebonden dialecten denkt. Naast het feit dat klankvariatie binnen eenzelfde taal geen grenzen kent en we een klinker of medeklinker waarschijnlijk nooit twee keer hetzelfde kunnen horen, spelen lichaam, gender of sociale achtergrond ook een rol. In een superdiverse context dragen taal en spraak bijgevolg meer dan ooit gedacht bij tot identiteit en identificatie.

• Bruxelles est une ville bilingue dans un pays trilingue. Ce plurilinguisme peut inclure encore davantage de langues si l'on y ajoute l'arabe, le turc, l'espagnol, le roumain ou le portugais et leurs éventails de dialectes voisins. Outre le fait que les variations sonores dans une même langue sont infinies, et que nous ne pouvons jamais entendre deux fois une voyelle ou une consonne de manière identique, le corps, le genre, ou l'origine sociale jouent également un rôle. Au sein d'un contexte extrêmement diversifié, la langue et la parole contribuent plus que jamais à l'identité et à l'identification.

Marijs Boulogne

Big Smile

lecture This lecture will focus on different sensory motivators in the skin. It will also reveal how to activate the body's own autonomous nervous system and enable the limbic system with its specific creativity function. As limbic signals are responsible for musicality, language, words or any spontaneous expression of the face, hands or voice, its underlying system needs to be activated in a good and decent way. Women artists can share life mysteries through colors and textures, sounds and dancing or just by staying quiet. They can be big, (un)recognized artists, unknowing how to say what they are. Yet, the question 'Who are you' only seems to be thoroughly answered by the gendered male with pelvic nerves that have never been disturbed by, for instance, giving birth. For the wide spectrum of artists from self-assigned genders and especially for those who had their pelvic nerves destroyed or cruelly altered as in genital mutilation, the question 'Who are you and what do you feel' is a challenge and confrontation at the same time. This lecture connects different sports of the ladder of consciousness, and will finally leave it to the command of the autonomous nervous system itself.

Marijs Boulogne is a theatre maker, playwright, performance artist and presenter. She directs original musical theater and is a singing member of the Brussels female vocal ensemble 'Ik Zeg Adieu'. She teaches ceramics at the Ecole Supérieure des Arts Visuels de La Cambre and always likes to crochet big flexible pieces of scenery. Recurring themes in her work are sexuality, comedy and female strategies of liberation throughout the ages.

• Deze lezing richt zich op huidgebonden zintuiglijke prikkels, activatie van het zenuwstelsel en de functie van het limbisch systeem dat creativiteit aanstuurt. Ondanks de verscheidenheid waarmee vrouwelijke kunstenaars hun innerlijke wereld delen, gaan ze wel eens voorbij aan het benoemen wie of wat ze zijn. Mannen beantwoorden 'Wie ben je?' dan gauw in hun plaats. Maar wat betekent diezelfde vraag voor kunstenaars met zelf toegewezen genders? In een betoog dat alle uithoeken van het bewustzijn omarmt, beslist het autonome zenuwstelsel uiteindelijk zelf.

• Cette lecture s'articule autour des impulsions sensuelles reliées à la peau, autour de l'activation du système nerveux et autour de la fonction du système limbique qui commande la créativité. Malgré la diversité avec laquelle les artistes féminines partagent leur univers intérieur, il leur arrive d'oublier qui elles sont ou ce qu'elles sont. Les hommes répondent alors à leur place à la question 'Qui es-tu?'. Or que signifie cette même question pour les artistes ayant un sexe qu'ils se sont attribués eux-mêmes? Dans un discours qui embrasse tous les recoins de la conscience, c'est finalement le système nerveux qui décide.

Romy Rüegger

It sounds like metal, like resonant places

performance Records from Tervuren: acoustic documents, of which sound-joined rooms are built. A voice – a tuning of opinions – that jumps from one body to an other and upsets spaces, lays out traces and interferes. Voice not as expression, but as position in the space. 'It is from the confrontation with that wall that I talk to you today.' The continuity of current effects of colonial sex and gender ratio.

The social space out of which I speak is made of simultaneities. Its tone: a situated knowledge beyond binary attributions. Montage, the overlapping of voices as resonances with feedbacks and opposition loops. Listening skills and social change. Actors intervening into patriarchal and eurocentric knowledge orders and its historiographies.

'What happens right now in the next room, while I recover your voice between records of discussions, such as figures and fists.' She talks. Expands into a multidirectional metallic space. This space she says, is voice volume and resonating body at once.

The gendered codes of ambiguous scales and tones – listening between the lines, between the signs. How can we listen as a means to unlearn?

Romy Rüegger is an artist and writer. She lives and works in Zurich and is interested in feminist politics of the spoken and the written as interventions into power relations and a survivor's history. She works with documents – the ephemeral and the real – developing shared practices of listening and unlearning by voicing and spacing. She shows and publishes her performances, texts and audio works with and by recorded voices as site specific writings and artistic resumptions.

• Uit akoestische elementen zwelgen geluidsverbonden kamers op. Stem en stemming springen van het ene naar het ander lichaam en ontstemmen de ruimte. Vanuit 'It is from the confrontation with that wall that I talk to you today' in een sociale ruimte vol simultaneïteit, omvat klank gesitueerde kennis die binaire eigenschappen overstijgt. Wat er in een andere kamer gebeurt zal uit luisteren tussen de lijnen blijken. Gendercodes van dubbelzinnige tonen doordringen is nodig met de ultieme vraag hoe we kunnen luisteren om te verleren.

• À partir d'éléments acoustiques des chambres sonores imbriquées gonflent. La voix et l'humeur sautillent d'un corps à l'autre et désaccordent l'espace. À partir de 'It is from the confrontation with that wall that I talk to you today' dans un espace social plein de simultanéité, le son comprend une connaissance en situation qui dépasse ses propriétés binaires. Ce qui se passe dans l'autre chambre sera dévoilé par une écoute entre les lignes. Il est nécessaire de percer les codes de genre des tons ambigus avec à l'esprit la question ultime: comment écouter pour désapprendre?

the other

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