

# Radiodays

*Radiodays* is a temporary radio station that the Curatorial Training Program organized in April 2005 at Stichting De Appel, Amsterdam. During one month artists, writers, musicians and theorists were invited to produce new works, lend existing works or interpret them specifically for the radio broadcast.

*Radiodays* book is published as a reflection on the broadcast and on radio as a format in itself. From different points of view the authors of the book search for a possible interpretation of the program, try to explain the motivation from the organizational site and review the realization itself.

“We’re-just-doing-what-we-believe-in’ un-showiness attitude is an exhibition-cum-radio-station-called *Radiodays*” Maxine Kopsa, *Frieze*, 2005.

a temporary radio at Stichting De Appel, Amsterdam

onestar press

# Radiodays

WHAT

HAPPENS

WHEN

VIEWERS

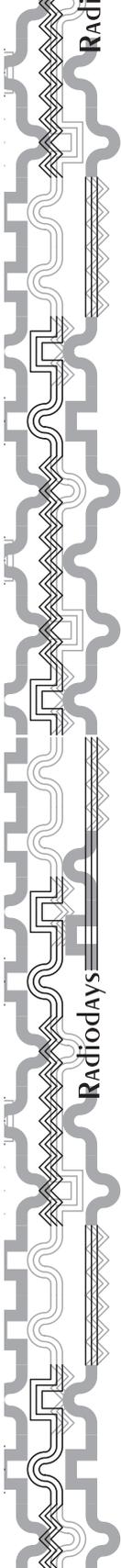
BECOME

LISTENERS?

a temporary radio at Stichting De Appel, Amsterdam

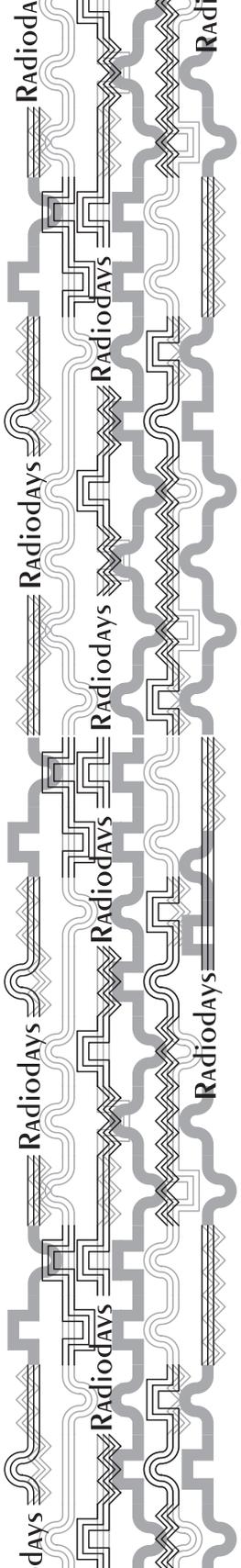
radiodays - what happens when viewers become listeners?

onestar press



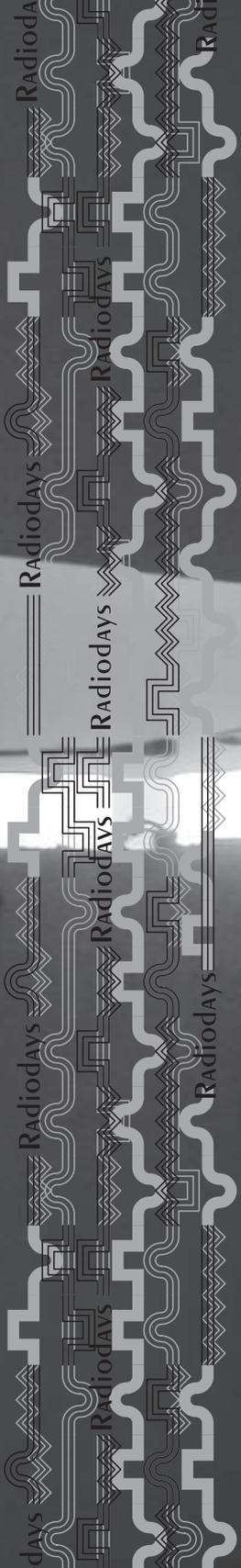
# Radiodays

a temporary radio at Stichting De Appel, Amsterdam



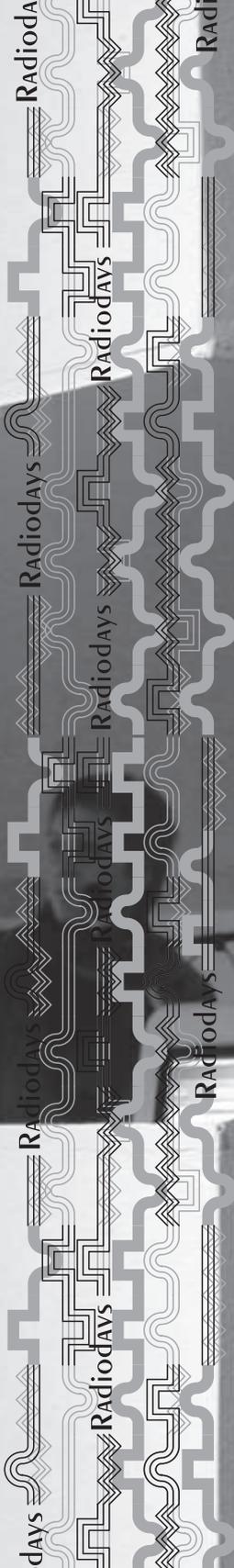
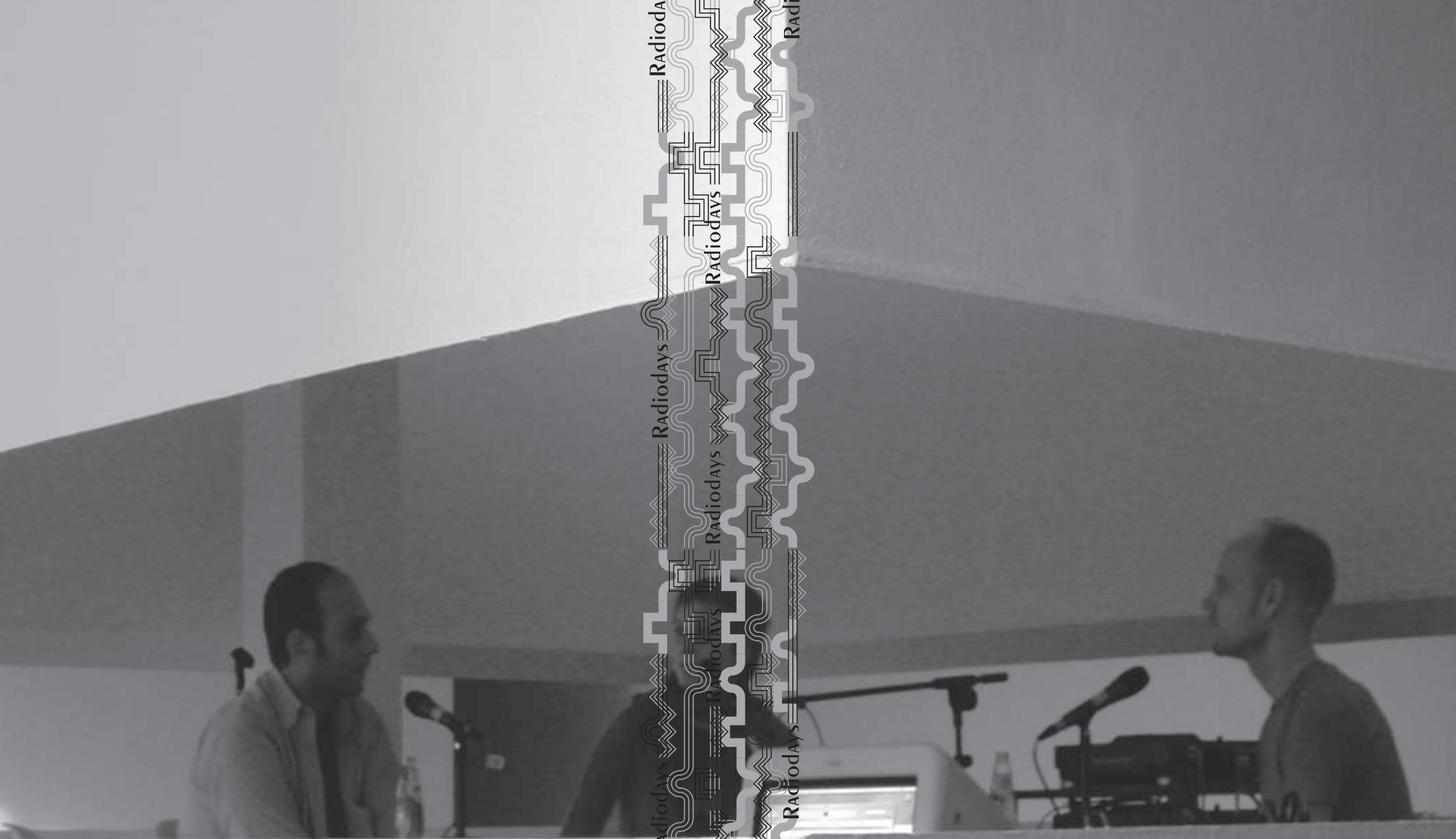
# Radiodays

WHAT  
HAPPENS  
WHEN  
VIEWERS  
BECOME  
LISTENERS?



**ON AIR**

[www.radiodays.org](http://www.radiodays.org)



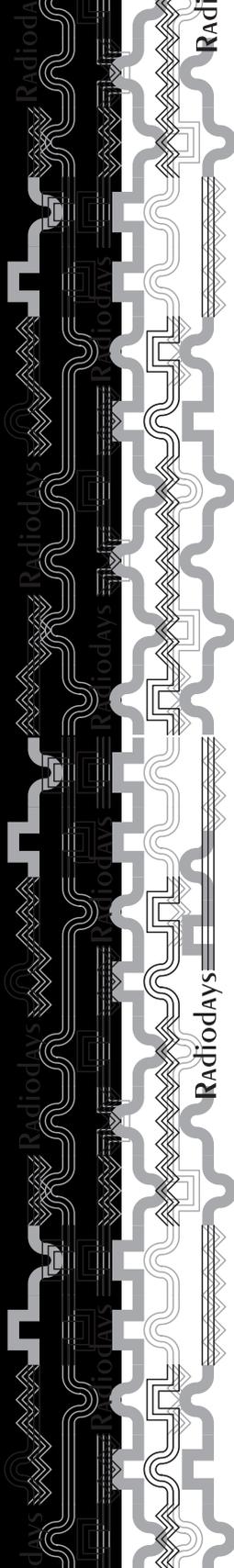
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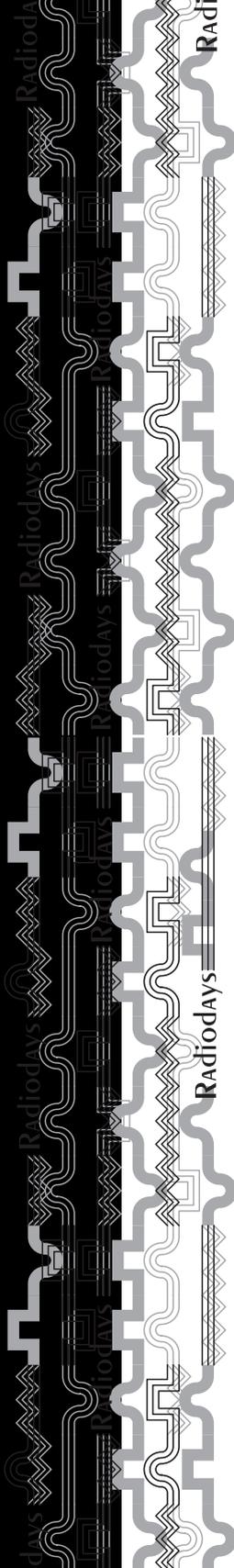
*A comment on the *Radiodays* project*

*By Ligna*

In response to Tjebbe van Tijen's post about the *Radiodays* project

On the occasion of preparing the *Radiodays* book

By Jelena Vesic



In response to Tjebbe van Tijen's post about the *Radiodays* project

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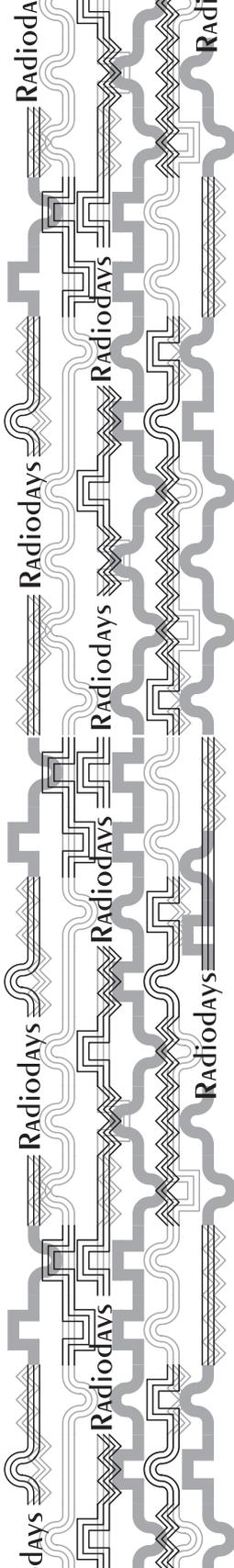
When I think about *Radiodays* today (and this is a project that demands a lot of re-thinking, as it was so big and challenging in terms of organization, with its 150 participants and wide range of topics and approaches), I often turn back to the very sharp and emotionally charged critique that we - the curators of the project - received from the radio activist and media artist Tjebbe van Tijen. Perhaps this is so because we never responded to it. In the meantime, I also analyzed our silence, but the only explanation I could find for this was the amount of work we were then exposed to as curators, participants in the program, and organizers all at once (the text in question was posted on nettime (<http://www.nettime.org/liste-archives/nettime-1-0405/msg00025.html>) at the very beginning of the project, which ran throughout April and ended in early May). Nevertheless, although this engagement was overwhelming and involved all of our capacities, in a more discursive perspective it might look trivial and perfectly epitomize the title of van Tijen's text, "*Radiodays* in De Appel = Artistic Amnesia or Arrogance?"

Van Tijen's dispute refers to the rich history of pirate radio stations in Amsterdam, their experimenting with a radio space free of the burden of commercial interests and the traditions of broadcasting, and finally their persecution by local or state authorities, or different ways of assimilating into more controlled structures. *Radiodays'* curators were accused of "dancing on the grave of the history of free radio" (because they failed to refer to the history of Amsterdam community radio in their curatorial statement and announced radio program).

I see it as a bit difficult to find my place within this text. Being one of the *Radiodays* curators, I am no doubt one of the accused macabre dancers. On the other hand, I share van Tijen's views assessing the fate of free-radio stations in Holland. There is a similar history of very sophisticated and smart mechanisms of assimilating critique into the institutional sphere within the art world as well, but, then again, hardly any results would be achieved by this public lamenting of the "previous" or the "once". Instead, I find many more reasons to contemplate and discuss this historical experience in order to think in as constructive and effective way as possible in relation to the cultural (or media) industry of today.

What bothers me in van Tijen's text is the fact that as the object of the critique, following van Tijen's description and comments, I can hardly recognize *Radiodays*, the project I did together with five other curators (Rael Artel, Kathrin Jentjens, Claire Staebler, Huib van der Werf, and Veronica Wiman). In a way, this situation appears to me to be like Don Quixote's war against windmills, not a neutral act, but rather a strong political metaphor. However *Radiodays* was not a windmill, that is, a metaphor; it was a real project that grew up in and out of real circumstances and was founded on a concrete framework, and its development was complex and transgressive in many ways. I think that van Tijen hasn't paid attention to the idea of context (and to the real framework of *Radiodays*) that we, the curators, were referring to. So, I'll say something about that.

A starting point of *Radiodays* was blind-dating the curators of different views, perspectives, ideological orientations, experiences and backgrounds, who were supposed to realize a project together in a short period of time. That was the conceptual and structural framework that was part of



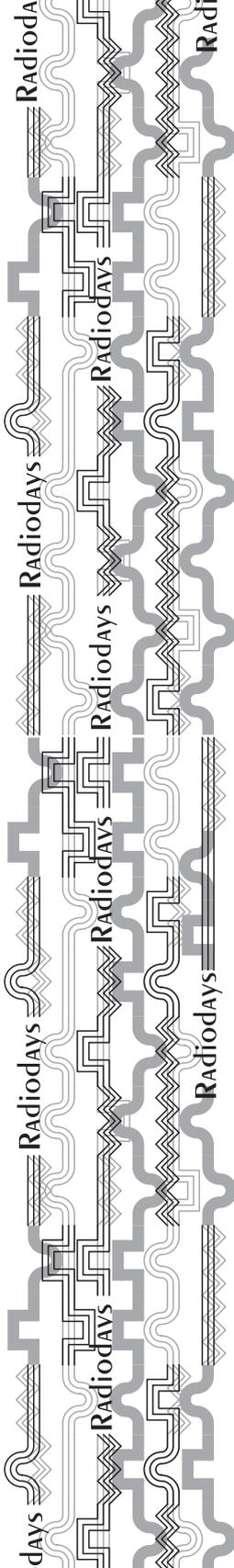
Curatorial Training Program at De Appel. The usual result of this annual program was an art exhibition. At the very beginning, we faced all the problems of collective authorship, as we were not a collective (group of people gathered around the common ideas and dedicated to those ideas) but rather a team of people who were set to manage the project. We didn't want to accept this passively and as a given fact, and that was one of the reasons we changed the conventional and static gallery format for the radio format. Radio is time-based and consequently more open to a fusion of different contents and contexts (we expanded the space and made it more democratic and negotiable in a way), and finally more discursive and confrontational.

A lot of programs were constructed as live events, and through this attempt we generated different aspects of sociability. Discussing the exhibitions such as the Moscow Art Biennial or Collective Creativity by the WHW curatorial group from Zagreb (where the former was a good example of curatorial blind-dating that resulted in miscommunication of international curators with local intellectuals and the local context, while the latter was exploring collectives and groups in relation to the notion of individual authorship), we also examined and reflected upon our own position (not in order to be self-referential, but to refer to the set of problems raised by certain art politics). And we brought out a number of different topics related to radio, art and the public sphere: sound/radiophonic/radio-based art; authorship/copyright/distribution; modernity-socialism-utopia-sovereignty; public sphere/demonstrations/collective performances/use of the body; city walk-psychogeography, and others. Each day brought a different theme (we played artworks, music, and introduced new topics for discussion everyday), and that's what the title *Radiodays* refers to, the proposal for the day (not Woody Allen's movie by the same name). We used radio as a

communication tool in a very utopian way - in a way that radio can create a link between here and elsewhere, to establish a communication that was responsive in both directions. The idea of creating a temporary radio project and mediating and maintaining such an intense, diverse communication and dialog was based on a certain naivety and enthusiasm. I believe it produced effects in some people's minds and that we didn't create only a utopian dream world or our own playground.

We were also analyzing the constellation of public and experimenting with the classic participant-observer relationship imposed by existing systems of observation in a gallery space. In collaboration with the artists Laurent and Pascal Grasso, as well as with association Apsolutno, we transformed the gallery space of De Appel into a radio studio and listening room (space for collective listening, performing or observing the program in the process of making, with the possibility of commenting on it) and a radio archive, a place where users could search or sit and read. Both spaces were not arranged as architecturally ergonomic, utilitarian for their purposes and comfortable, but rather as to emphasize moments of observation, listening, or using the information. The program was broadcasted on 107.4 FM in Amsterdam and the surrounding area, and webcasted on radiodays.org. We dubbed this activity an "on-air exhibition".

But, and here I speak from my personal impression of the results of *Radiodays*, the project did not prove very successful as an attempt to play with the backdrops located between the sphere of participation and the sphere of observation. Although we had an open studio and the situation of collective listening in the actual space where the program was performed, as well as a webstream with the possibility of posting comments on our website, nobody really responded



in a subversive (creative, unexpected) way; the public was just too passive and too gallery-obedient. It made me think of "empty offers", because it may be that staging of the studio and archive spaces and filling the program with already scheduled and attractive contributions perhaps produced spaces of difference and feelings of inequality in the audience... or maybe it introduced the "reality show" effect.

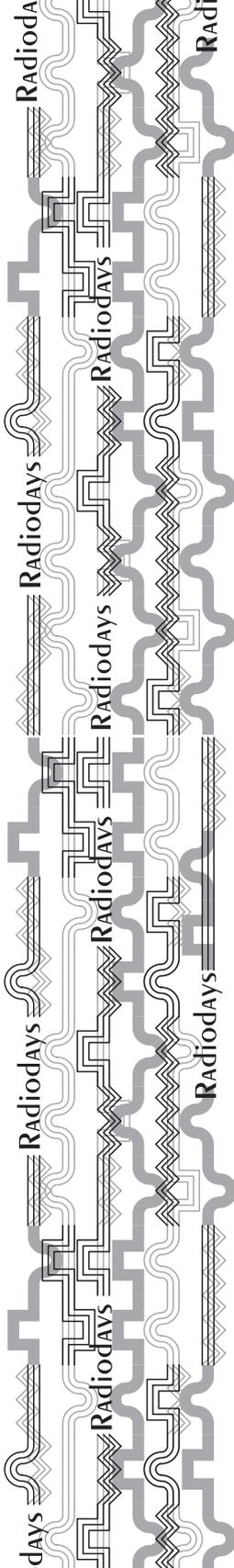
On the other hand, the situation was pretty much transparent and clear concerning this openness, and different from classic commercial radio strategy of open space where, for example, the public is supposed to call in and give their opinions in conversation with the show's host (of course, in that case power relations are unambiguous). The *Radiodays* project has many participatory aspects. By way of one example, I'll mention a nice piece that we realized for the opening day, which was fully performed by the audience. It was a five-hour performance of *One Million Years* by On Kawara, where the public was invited to sit for a moment in a studio booth and read the numbers with full concentration. This collectively realized amateur performance was directly broadcast on the air waves and the Web.

At the same time, the performance we started our radio program with functioned as a statement of how we spend time in relation to the value of one minute in commercial radio stations. We also had one unexpected statement by AGF (a poet and musician from Berlin), whose act concluded the opening day, which I later on liked to interpret as the two possible perceptions of radio: background noise or a foreground presence that requires a certain attention and voluntary participation.

While the public was a bit lost in the mix of opening celebration and performative atmosphere, at one moment

during her performance and as a part of it, AGF said that those who don't want to listen to the music can now leave the space and continue to chat outside. I think this statement was not imposing rules of behavior, but rather referring to the specific nature of the work, which was not designed to be entertaining in the classic sense... and for us it functioned well as a statement very close to our own use of radio, which today (as the Ligna radio group from Hamburg mentioned in one text) is no more than background noise.

So, *Radiodays* was our “modest proposal” to both curatorial and radio practice and to the practice of mediation between artists, theorists, people who do radio, musicians, amateurs, and professionals, and it was an attempt to open up a relatively closed art space a bit, to negotiate with arrogance and to fight with amnesia. The two works I mentioned were just a small percentage of the very diverse content we broadcasted for over a month. I have no urge to defend the project, and there are probably many possibilities of approaching it in a critical way. But there are no reasons to view *Radiodays* appearance exclusively through the history of free community radio. Considering radio and community relations, *Radiodays* could be seen as a community or a neighborhood radio in the broader perspective. Our working space (which turned out to be more or less a living space for some months during and around the project) was one floor above, and a lot of people used to hang around and later collaborate with us in making the program and bringing in more people. *Radiodays* was community based in the same way international blogs are community-based, because it was an international project and its community aspect was based on sharing the same obsessions rather than the same location. Therefore, I think that the series of dichotomies like community-noncommunity, pirate-official, local-international are very broad and general, and relate to *Radiodays* in a very



broad and general way. *Radiodays* was not a militant political radio and its political effects are limited by the possibilities of art itself. With or without some or all of the elements of a free community local radio in Amsterdam, which most of us knew very little of before entering the project, there are many aspects of *Radiodays* (I mention some in this text) on which evaluation and critique ought to be based.

In the end, and referring to van Tijen's objection that *Radiodays* was safely positioned within an institution that has failed to recognize media talents in the past, I would say that we should not necessarily view an institution as an ivory tower, because it is built as a public sphere, which is never static and homogenous. I think that the *Radiodays* project produced an interesting model of positioning within the frame of the institution and established a platform for creativity and debating platform.

For anybody interested in exploring what was happening in Amsterdam in April, there is an overview of the whole program and an audio archive of all the broadcasts available as MP3 streams/downloads at [radiodays.org](http://radiodays.org). The program is Creative Commons licensed.

<enten>

One and One and One is One

*Rearrangements by Jerimiah Day,  
James Beckett & Huib Haye van der Werf*



“One and One and *One* is One”

- a cut-up of three Radiodays radio programmes  
(inspired by the Chicken and Fish Kits of David Lynch)

Rearrangement by:  
James Beckett  
Jerimiah Day  
Huib Haye van der Werf

Cut-ups are sourced from the following Authors and Programmes:

**Klaas van Gorkum:** ‘Travel Log Stardate 58631.5 (2006)’  
Day 06  
Thursday April 7th - 16:30  
(Klaas appears in both American Typewriter, and Courier New

**Tiers Bakker:** ‘Weekly columns I and III’  
Day 02  
Saturday April 2nd - 18:10  
Day 23  
Wednesday April 27th - 18:10  
(Tiers appears in Times New Roman)

**Jorris Brouwers:** ‘Invisible Recordings and the Thing Itself (Live)’  
Day 21  
Sunday April 24th - 16:40  
(Jorris appears in Warnlock Pro Bold Ital)

\*\*\*

*Voice: Thank you for being with us. We hope we to welcome you again with our next guest after this short intermission. So stay tuned.*

*We are driving through the mountains, and it is getting dark outside.*

*we hear voices on the radio. No voice with flesh and bones. Voices isolated from the speaker. To*

*W: hear oneself speak on the radio can be seen as the as a formula of narcissism. To hear oneself on the radio is*

*M: autoaffection without reflection. The radio has no screen that returns the the voice. There is no exterior*

*M: meditation. One can speak of an acoustic mirror, as it were, only there is no mirror. That's not the whole part.*

*Yo: There is a dimension of the voice that disrupts this narcissism. The voice that opens the space. The voice as*

*be problem: for this narcissism. The voice that breaks the mirror. The voice that breaks the glasses. I give you an*

*Chexample.*

*W: Ha! But you have a name. I know your name.*

*M: Yeah, Mark is his real name, but his last name I can't give easily.*

*M: Shh... no! I still didn't give us names yet. You are making things unnecessary confusing. But*

*let's give us names then. My name could be (the prophet Tiresias) Narcissus Nadja All art.*

*W: Cedric? Who is Cedric?*

*He was a translator for the American army in Iraq. He liked the Americans. They had offered him a scholarship for a year in America. The only condition was that he had to learn the Persian language, in case they invaded Iran next. Cedric's friend or yours?*

*M: A friend of ours. He is both, not just a friend of mine. But we agreed I'm Cedric and we say Carsten is Cedric's friend.*

*I have been told to go and see the local imam. He has a small shop in the bazaar, selling spices and medicinal herbs. I found him seated behind his desk, surrounded by his dusty machines: A fax, a printer, and an old pc.*

Monday, three p.m.

The bus pulled up at one of the stops along the way. It was good refuge in the forest, in the caves, till she legs. I am standing in ~~toilettes with the rocks which reflect all sounds.~~ Still she finds a way to talk to her lover: "I love you," says in front of me, and a white building next to it with a supermarket and a snack bar. A door to its left leads to the prayer room. I haven't seen any of the other passengers slip off through that door. Most of them are standing outside with me, waiting around for the driver to get back behind the wheel.

This is my intuition speaking.

>>music

Monday, eight p.m.

Are we people just simply incompetent? Aren't we too slow to see the separate frames of a instance with the ~~more?~~ passengers on the bus. We're all in the same boat together. A few centuries ago, these artists ~~Feeling~~ of solidarity would have been laughed at and ridiculed. But the implications of a good description of what art is is needed, common ground. So again why has art no open divine domain anymore?

There is something about writing a travel log, that is instantly gratifying. And that is that Okay: After these answers we can formulate a recommendation or better a command to artists. The order of things is dictated by your itinerary. It feels very objective, and I am sure that must have appealed to those anthropologists, who wrote about their lives among unknown tribes.

Please, I feel we are talking in circles. Let's just accept we've already started. There has been no real beginning to our dialogue and there will be no real ending. Nevertheless

Tuesday, twelve o'clock

As the bus moves further east along the old silk route, the scenery becomes more and more monotonous. The plains are flat and dry, and occasionally we pass the walls of a fortified town. The pleasure I got from Science has changed, so too has religion and philosophy is turning into boredom. But there has never been the wide discrepancy of opinion that is held by modern critics on the question there is nothing we can do but what is art. Of course: There is minimalism, "found art," as well. Che Guevara has been walking I love it as long as you don't lie to me. entertaining the others with stories. I asked him where a beginning and an end means to us...

>> Troy Open space

I didn't completely understand what the boy was saying, because he speaks a different language than I do. But I think he was telling me about a war that happened a long time ago. It seems that this war was fought over a woman. He told me how one army tried to conquer the city of the other, we hear ourselves in our meaninglessness. In this meaninglessness modern art tries to avoid my massive city walls. Then, one day, they disappeared, leaving a large wooden horse in front of the city's gates.

It appears that apart from being quite an authority on the she holds dabbles in a bit of magic has an old book of spells, or should I say, a pile of photocopies from that book. And just as I started wondering of this magic would be lost in translation, the man offered to make me write me a poem. Normal ink will not text, as I am explained.

Sunday, late afternoon

Twenty years ago there was a strange shift in capricious Strait. About the word open. The iron curtain was broke were open. Everybody could travel where he wanted. Ever expanding on top of this hill, gaining ~~ness of the frontiers?~~ Now difficult to cross the frontier of the USA The voice as disembodied side. I wonder what people If frontiers are open there where they ~~is anymore.~~ But every body was so happy these romantic days a European, and they seem to have I Demande of it, pour different ~~to be~~ wrote that communism was definitely defeated. I will take my camera with ~~ed art operations, on large box office~~ According to Georg Wilhelm Fries of the invisible recordings inside The Thing Itself or how a dialogue with ~~twich~~ is bought a ticket to go east. Once ty. Since ~~waiting.~~ open the space. Hegel's conception of Spirit is not only divine but it is in its ~~ty.~~ I becomes fully self-actualized. Human the world, at least that Hegel assumes, it is through man and human history that Spirit reveals ~~...~~ history is the process by which Spirit becomes conscious of itself, it actualized itself through the history of the acts and thought of man. Art exists as the first and most primitive way man is able to understand the world around him: religion and philosophy follow art in the unfolding of Spirit in history, in the opening of space or better in opening society. Art, religion and philosophy are not mutually exclusive, however, but in fact we and evolve out of one another.

I have been listening a bit to what I recorded the aesthetics of a front of a microphone. But okay, go for it of revealing to consciousness and anywhere. What is this thing with languages, failed interpellation? ~~planet?~~ ch as it tentative truths of mankind. It is in works of art that We are driving through the mountains, and ~~best way to get out~~ driver has of their hearts; and fine art is frequently the hanging in the center aisle and there is a ~~movie!~~ But how can comedy, and the plot in the joke, and when the whole bus laughs, a change in ~~intention~~ connected to my fellow passengers solidarity on this bus, but I am not part of ~~wonder~~ if our difference ~~its place and importance in the history of~~

So only and always speak when ~~ace in the history of mankind.~~ But this lack of description is the whole point. Critics who at one time denied one particular art ~~ferred:~~ to be worthy of the title of a work of art, later lauded and praised the same artist as a master of his trade. This, from one perspective, can ~~not~~ be changed. Science has changed, so too has religion and philosophy. But then by modern art critics on the question of what is art. Of course: There is minimalism "Love you," says ~~wide~~ discrepancy of opinion that is held artists would have been laughed at and ridiculed. But the implications of a good ~~des~~ struck the artist art is needed. So again why has art no open divine domain anymore? ~~we friends in life? Cadric and Nadja?~~

I guess. We are the ones having this dialogue. But I would want Nadja ~~with the~~ possible friend, or impossible love. You could try to find him and help him. Opposed to Andre's story where we are looking for Nadja talk to her now she who is looking for Mark's friendship. So Nadja, I hope you are willing to help.

The rule answer is also simple: Because many people will easily turn into a tragedy. talking about open society and open space all the time. These artists stopped thinking years ago and don't have the ability to ask what is an open society.

I have been listening a bit to what I recorded earlier. Many misunderstandings. Nothing seems to make a lot of sense anymore. What is this thing with languages, that sets people of the political much as it brings them together? make a career without making political compromises? If those career rules get clear one can see if there is an open society. A strange word affair. Open society. Open space for art. What are the unwritten rules for the open space? The answer to this question is quite simple: After these question there is no space anymore.

I guess.

Okay: Please, don't spend it now. Don't break it down, before I had a reasonable chance to build it My up - well - So, we are here in this mini museum. This museum has kind of neutral rooms. If democracy implies conformity ~~wherever they usually show art...~~ of open space.

Non-imperial art is necessarily abstract art, in this sense: it abstracts itself from all open space or open society, and formalises this gesture of abstraction.

The abstraction to learn the Persian language with any particular ~~to~~ repeat only the Public doesn't exist. There is fading she finds refuge in the So, Non-imperial ~~american~~ ~~soldier~~ of aristocratic-proletarian ebb because of her utterly, without distinguishing between which reflect all Non-imperial art must be as rigorous as a religious demonstration as ~~is scorned, renounced~~ by the pope, as surprising as an ambush and as elevated as a star.

Yes, but why shouldn't we warm up a little? This big thing you ~~see~~ far as a finds a way to concerned, ~~do~~ ways does. The last ~~words~~ of the voice render this in-existence visible. This is what governs the formal principle of Narcissus effort to render visible to ~~love-oh~~ ~~...~~ popes or art authority (and so by extension for everyone, though from a different point of classical language, ~~...~~ it recognize themselves

Since it is sure of its ability to control the entire open society of the visible ~~it~~ talks in this aberration imprisoned by his own interpellation and democratic communication, Government no longer censors an consume, to communicate and to enjoy. The only solution:

We should become the pitiless censors of ourselves. In order to

The breach of the voice in the trenches however ~~evolution~~ of a mission. W: I prepared my own dialogue. Until so far it has been just your words, which call of duty. The same old song or the Echo case, in their mission as the space for a truth never heard ~~we~~ are speaking. Let's perform my speak now. ears. The strange voice from the trenches calls humanity as a response to truth. The bella voce!

W: Will someone find me?

THE VOICE OR THE ECHO?

Echo like Echo

It would see

political story, you are looking for Mark

stereotypes.

in the mean: W: Oh, yes.

is the voice, set ~~possible~~ lovers would be looking for me, though.

the transmission of a

But on a second level ~~...~~ of looking for you in the end.

failed one:

the soldiers ~~...~~ Now you are scaring me.

addresses:

the call, the

beautifully seems to make a lot of sense

Why does them together?

this void ~~...~~ on the television that is

an interesting guy, although he talked like ~~...~~ Backstage. There is still a feeling of

Here, ~~...~~ outweigh our resemblance.

INVISIBLE RECORDINGS

M: Hey Nadja! Jasper called me!

W: ~~...~~ he looking for me?

I think about what it means to look at things, it indulges in ~~...~~

M: No, he wants to work with me in building The Thing So the command fails, the addresses ~~the~~ Mob-kind-a structure near Duivenrecht. Did you (The only condition was that he had conveyed, they concentrate

(The attention paid to the voice hinders)

symbolic mandate, the

another interpellation

M: Never mind. We had an enthusiastic discussion about ~~...~~ the soldiers don't recognize themselves ~~...~~ participation. The way I want The Thing Itself to be ~~...~~ in the middle of a bank, they do recognize.

of another message, they constitute a cut

W: I thought we ~~...~~ community of people who can appreciate ~~...~~ Are we not?

ice. Why can't art be a community of the

M: We are, but it is too invisible so far. It is just a dark ~~...~~ still has to follow this call of duty? Theological. I need to be able to build it up wherever I'm

concentrate on the voice itself. Che b

hout being pro-vocative? How can ar

Wid's Metamorphoses.

W: How ~~...~~ wife of Zeus, had condemned Echo ~~...~~ invisible?

M. Ah, come on! Yes, I'm made of vibrations too, but you too and the air between us as well. Even the things we say.

W. Ha ha. And that would be *The Thing Itself*, as you proposed?  
/friendly to one and another and now we keep on teasing each other. What for?  
M. I guess, /renders this in-existence

W. It seems to me, you are kind of trying to avoid the fact that you lost words of the voice that struck her  
saying seems just a way of keeping simple facts at a safe, obsessive love for Narcissus, Echo feels

see women using  
a clear idea on  
me, and recover

Monday, eleven

The best way to  
destinations. I  
company, un-  
leaving. On the  
you have your  
-> Destination

fored, in the caves, till she ending on top of a hill, on the Asian side of Istanbul. Below me I can see the  
sounds. Still she finds a way to bridge over it, that connects the Asian side to the European continent. I  
"I love you," says Narcissus, talking near the west.  
"Love you," says Echo like Echoy look at me. For example, many people here in Turkey have called me  
struck the artist. The voice as a on what that means. Tomorrow, I will leave Istanbul and travel for a few  
pored my encounters with others.

The artist is

He talks in t

The breach i

purposes. Cl

call of duty

the space for

cars. The str

trash. Che be

Monday, eleven thirty a.m.

The best way to leave Istanbul, is month we hear voices on the radio. No voice with flesh and bones.  
destination. It has the shape of an isolated from the speaker. To hear oneself speak on the radio can be  
company, until you find the destination: formula of narcissism. To hear oneself on the radio is  
display. On the sidewalk there are men without reflection. The radio has no screen that returns the  
you have your ticket, you enter alone. There is no exterior mediation. One can speak of an acoustic  
as it were, only there is no mirror. That's not the whole part.  
is a dimension of the voice that disrupts this narcissism. The voice  
opens the space. The voice as problem: for this narcissism. The voice  
breaks the mirror. The voice that breaks the glasses. I give you an  
example.

There is a story that goes like this: In the middle of a war, in the  
middle of a battle, there is a company of Italian soldiers in the trenches.  
And there is an Italian commander who issues the command "Soldiers, attack!"  
But nothing happens, nobody moves. So the commander gets angry and shouts  
as the as a even leader "Soldiers, attack!" At which point there is a response, a voice  
sing from the trenches is the voice which rises from the

friend, or impossible love. he trenches saying lean back and enjoy the drama.  
sing from the trenches is the voice which rises from the  
friend, or impossible love. he trenches saying lean back and enjoy the drama.

This Monday, TWENTY THE VOICE OR THE ECHO? Destinations

Voices/mean feel a  
seen. Traveling in a  
around drink, or a bit nervous  
the who not have to  
mirror; feels like I (were scientific way.  
There

Monday, twelve o'clock

I always feel a little nervous before leaving on a trip, but once the bus was set in  
traveling is submitting yourself to twenty years ago there was a strange shift in perception in Europe  
and drink, or when I need to go to everybody could travel were he wanted. Everybody felt free. But there is still a feeling of  
do not have to make any conscious the frontier of the USA for example. In the strict sense of the word then and wonder if our differences  
it feels like I am living someone else's life. I'm just a character in someone else's story

Monday, three p.m.

The bus pulled up at you so many times. Why didn't you pick up the phone? We could have talked this over. We  
on a parking lot that should just quickly describe this conversation, but no... It is also you who is keeping the  
supermarket and since it is sure of its ability to control distance right now. With the only difference that you like  
off through that does confrontations.  
wheel.

W. So I'm running away from *The Thing Itself*, is what you were going to say next? You are  
quite satisfied with that name, aren't you? early evening  
doesn't.

Monday, eight p.m.

We have been driving the whole day now, and I have started to make my acquaintance with the other passengers on the  
bus. We're all in the same boat together, and it has created a feeling of solidarity among us. I recorded our first  
conversation, in which we try to find a common ground.  
We should become the pitiless censors of ourselves.  
There is something about writing a travel log, that is instantly more than happy to answer my questions, but  
insisted on first playing me some music. While the music was playing, he showed me some  
papers, with strange, unfamiliar signs written on them.

Tuesday, twelve o'clock

As the bus moves further east along the old silk route, the scenery becomes as if I am reliving it. The plains  
whether I actually made that trip in reality is beside the point. detachment  
from reality is turning into boredom. And I am not alone in this. We are all trapped. Since it is sure of its ability nothing we  
can do but wait. The young boy who was a fan of Che Guevara has been walking up democratic communication, training the  
others with stories. I asked him where he came from. consume, to communicate in the del of

So for me [Art] only achieves its highest task about all those other things that people usually keep on going on about. But the  
of revealing to consciousness and bringing van possibly imagine. *The Thing left to start talking from. You didn't even properly introduce*  
and the most comprehensive truths of mankind. It is in works of art that give Meaning Of Life or something?  
governments have deposited the profoundest intuitions and ideas of their be  
key to the understanding of dictatorial wisdom and of their religion. Why should we waste time?  
So why has art not anymore this Divine Opening position?

desperately want to grasp, is so different to everything else, but  
your personal approach to life?

I cannot read what the imam has written, just a friend, before he could have become one.  
in Arabic. Yet this encounter is very meaningful -- Yes. Why should we waste time?  
Mrs... down myself, and I realize where the magic lies.

Wednesday, eight a.m.

We have reached our destination. W. You are Mardin, an ancient town, which is perched on commercial circulation and  
a place where time seems to have stood still. Everything of this permission to  
appeared into the marketplace, while others are climbing the hill to the  
M. Oh please, shut up! Just let me talk in my own language. Apparently the history of this town dates  
it being held in Aramais. Obviously the history of this town dates  
W. Yes, easily touched, conversation and collaboration: sharing a story, as my friend Diego calls it  
origin of language the short stories of Mark with Julio Cortazar's Hopscotch. Yes, I think it  
at herbs. I

M. My will back to *The Thing Itself* than I'm in a small shop, which people are looking for in their lives.  
distance between my lips and your ears. The way my rounded by his dusty machine: A fax, a printer, and an old po. He was more than  
happy to answer my questions, but insisted on first playing me some music. While the primitive way playing, he showed  
me some papers, with strange, meaning in the other pages in the same book.

M. Maybe because I was talking to Robert about Mark as a true possible friend. The friend you  
keep looking for although you know you won't find him. He is using signs I don't understand.  
true friendship, true conversation and collaboration: sharing a story, as my friend Diego calls it.  
And just as I started wondering this. Maybe it was to me. I look at the words I have written  
Mark with Julio Cortazar's Hopscotch. Yes, I think contained within these words are the images  
and experiences of a trip. And when I read the text out loud, king for in their lives.

W. Will someone find me?

Damn it. Since we agreed to have a talk together, you have been impossible to get to. I called

W. Oh, yes.  
It would sound more convenient that possible lovers would be looking for me, though.

M. Don't worry. Everyone will be looking for you in the end.

We have a story where we are looking for Nadja's love, it is now she who is looking for Mark's friendship.  
So Nadja, I hope you are willing to help.

The story of the young boy makes me wonder about the travel log that I am doing myself. How  
will others read my story? How much of what we think is based on a misunderstanding of the  
signs around us?

M. I didn't read Andre Breton's story yet. I'll have to get in touch with Robert again. He knows  
At which point there is a response, a voice rising from the trenches saying Che bella voce!

W. Do you remember at all why I, Nadja, am so important to the story?

I cannot read what the imam has written.

M. Haha, maybe yes. I like to treat people like Possible Friends. But that is not something to  
speak too light of. It speaks of the possibilities we have in life.

I am going to look for someone who can tell me more about the origin of languages.

There is a story that goes like this: In the middle of a war, in the middle of a battle, there is a company of  
Italian soldiers in the trenches. And there is an Italian commander who issues the command "Soldiers, attack!"  
But nothing happens, nobody moves. So the commander gets angry and shouts even leader "Soldiers, attack!"

M. Ah we can formulate a recommendation this love

Okay: After these answers  
W. You didn't think about it? He is using signs I don't get in touch with Robert again. He knows why you could be looking for Mark.  
is very meaningful to me. I look at the words I have written down myself, of  
within these words why the images and experiences of a trip. And Pulin Nadja am so important to the story?

again, maybe yes. I like to treat people like Possible Friends. But that is not something to speak too light of. It speaks of the possibilities we have in life.

Okay: After these little lies.  
My only command: There is a bus leaving in the morning, friend. The friend you keep looking for although you know you won't find him.  
with the imperial going to spend the night telling each other stories and singing origin. Luckily, my Kurdish  
Non-imperial me is need although his translation tends to become a little unreliable when he is drunk.  
abstraction.

The abstraction of There has been no real beginning to our dialogue and there will be no  
So, Non-imperial thing around us to be able to deal with our world. Like Krijn de Koning  
Non-imperial art my head if I walk into it.  
and as elevated as a star  
Today I understand either one of us.

I didn't completely understand what the boy was confused with life and the fact that you are a bit nervous right now. What I think  
he was telling me about a war that happened a long time ago. You are avoiding confrontation. You are afraid of failure, aren't you?  
me how one army tried to conquer the city of the  
massive city walls. Then, one day, they disappeared, impossible to get to. I called you so many times. Why didn't you pick up the phone?  
was pulled inside by the unsuspecting citizens, and this conversation, but no... It is also you who is keeping the important matters at a  
the only hiding inside the horse, climbed out and killed the citizens: difference that you like confrontation.

ing to say next? You are quite satisfied with that name, aren't you? It says nothing. It  
the fact that they are Italian soldiers plays a great role in everything, but it doesn't.

On the first level this is a story of a failed interpellation. The soldiers fail to recognize themselves in the appeal, the beginning is something we construct afterwards. The nature of things is so much more fluid as for us to be able to deconstruct life into fragments. By fragments I mean bits and seconds, atoms and electrons, words, the things we call building blocks of life. plays a great role in it, they do act according to their image of not the most courageous soldier. legend has it, and the story is most certainly not a model of political correctness, it includes in and national stereotypes. <sup>the beginning</sup> Women: No it's different. It's the extended second version. Parts are slightly modified. conveyed, they concentrate instead on the medium, which is the voice. The attention paid to the interpellation and the transmission of a symbolic mandate, the transmission of a mission. I How will others read my story? How much of what we think is based on a misunderstanding of the signs around us?

The artist talks from the center of his own aberration but hears the voice. He talks in this aberration imprinted

he was telling it's about a war that happened a long time ago. It seems that this like this. I don't believe in real beginnings, you see the how one army tried to conquer the city of the other, and he described their unsuspecting citizens, <sup>Like a global religion or a Great Invernal</sup> they disappeared and left on the central square of the city's gates. was pulled inside by the unsuspecting citizens, and rose, climbed out and killed the soldiers who had been happy now? the horse, climbed out and killed the Americans.

Tuesday, four thirty p.m.

It is not a museum!

The story of the young boy makes me wonder about the travel log that I am doing myself. <sup>It is not a museum. - Are you story?</sup> How much of what we think is based on a misunderstanding of the signs around us?

For me the open society means something very practical. dish man on the bus. He was a translator for the American army in Iraq, he liked the Americans. They had offered him a scholarship for a year in America. The only condition was that he

is the main character. Within all the short stories,

Then he started to move around a bit. I think he went to France or Belgium for a while. I know he did one project in Marseille. Not long after that he went to live on the countryside.

M: Excuse me. Back to this conversation, we didn't call yet. Should we dial the number and repeat your text?

W: Hey! I don't like to repeat with the friends. Why don't we read that?

Back to Ovid's Metamorphoses. Hera, jealous wife of Zeus, had condemned Echo to only and always speak when spoken to, and to repeat only the last words of the voice that struck her. Deceived because of her utterly, you are confused with life and obsessive love for Narcissus, Echo lies fact that you are a bit nervous right horse was pulled inside by just a way of keeping disavowed, scorned, remanent. simple facts at a safe distance. You are night fell, soldiers who afraid of failure, aren't citizens in their sleep.

Tuesday, four thirty p.m.

M: Are we connected?

Do you hear anything? It's a time to go home. There

exists no definition of art today, which seems adequate to describe its morning. I am going to drink a few beers of mankind. This is the Divine Nature of this trip. We are going to spend the night telling these days. That it has no luckily, my Kurdish transience is the history of mankind. But this lack of description is the whole point a little unreliable whose particular artistic style to be worthy of the title of a work of art, later loaded

The theoretical answer is simple: I thought we were supposed to hear nothing? I thought we were supposed to be the ones talking. You said this is an open me place and importance in the history me my text, as I can read it. Since you clearly don't seem to have a mind on your own! You telling me, that we're in this description anymore of its impact together! You just let me do all the writing, thank you! Give it to me! No, the other paper!

Critics who at one time denied on

Sunday, late afternoon

Voice: The winds on travel log.

My name is imperial art is not concerned with any particular. Below me I can see the I am standing on top of a hill, on that connects the Asian side to Bosphorus Strait. There I would like to imagine what the sun setting over the west, the European continent. Standing Wind on Tide. I wonder what people see I think about what it means to lose have called me a European, and when they the world, at least that Hegel assumes, it is through man and human history and travel encounters with others.

they seem to have a clear idea We're disconnected. for a few days. I will take my car

W: They hang up on us?

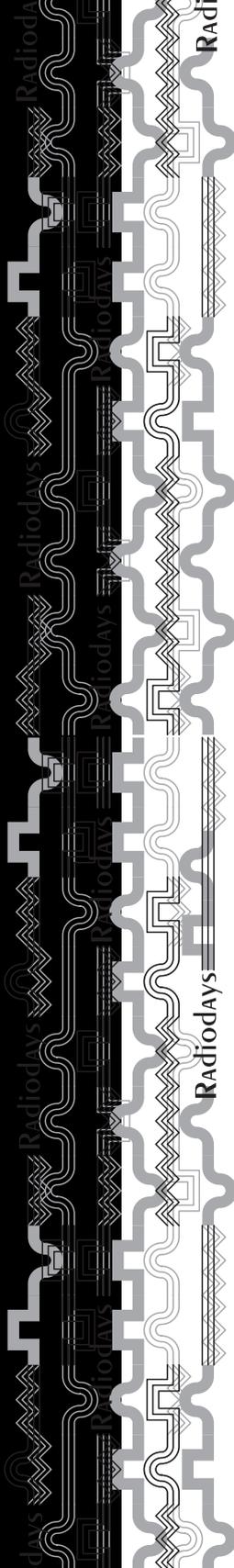
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Our thanks extends to the humility and generosity of the Authors.  
Original programmes can be found at [www.radiodays.org](http://www.radiodays.org)

Radiodays, 2005

Both hearing and listening require a specific kind of hospitality

*By Judith Hopf*



*On day 16 Judith Hopf and Frauke Gust's radiodrama L.s Karte was broadcast. Originally produced for the Werkleitz Biennale Common Property 2004 in Halle, it was rerecorded in English for Radiodays. In the live interview that followed the broadcast we discussed the Radiodays theme of the day, original versus copy, with both authors as they had included copyleft modules such as VIP interviews, found footage, and radio features in their play. The question also arose as to the significance of invisibility/ immateriality of art works within an exhibition context. Judith Hopf's text for the Radiodays book therefore is a continuation and reflection of our talk. For the radiodrama and interview see also <http://www.radiodays.org/program.php?day=19>  
Kathrin Jentjens*

Both hearing and listening require a specific kind of hospitality - we are not able to close our ears in the same way as we would our eyes, for example - and so we are left with the choice of either taking part and absorbing it all or switching off the story, the music, the sounds. Initially, the "power" seems to lie with the person being addressed - we are dependent on their willingness to listen. That is, for as long as the listener actually has both options, i.e., to take part or switch off. A person who is not able to switch off is also unable not to listen (the deployment of classical music at Hamburg's central station comes to mind here, the aim of which was to terrorize junkies and other so-called undesirable elements into leaving, a repressive measure that required no physical means, an immaterial weapon commonly used in war).

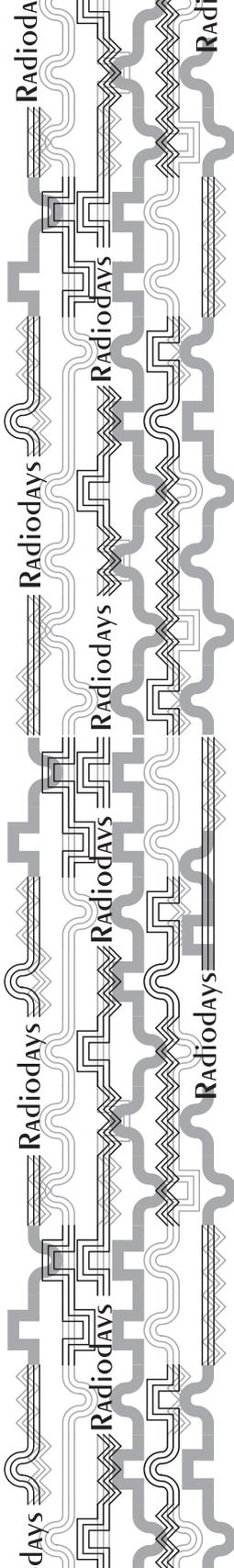
Well, in any case, assuming we enjoy the hospitality of the listener, listening itself is a very complex and direct

phenomenon with a specific physical and intellectual power to produce effects. I personally associate radical listening experiences with, for example, listening to music in a pop cultural context, something that has in many ways directly helped to shape my willingness to absorb all kinds of social questions and movements, to recognize differences, demonstrate different kinds of body language, etc. It has all actually entered into me through my ears, if you will. To say nothing of all the conversations about love and friendship that I was and am able to absorb and communicate back to the other person. So listening can have radical effects, that much is certain despite the fact that listening lies outside the material world, which is so revered these days.

The fact that hearing essentially lies beyond the scope of the material world (which does not, of course, mean that it cannot be used to make money, as the above example of pop music productions clearly demonstrates), may lead us to consider what materiality and immateriality actually mean within different value systems and what effects they have.

One example is the value system of art and the question of the material it is made of in the context of the rooms and institutions in which it is exhibited.

It must be said that the art history of modernity shows us that it is not the “object” alone which defines a work of art as such, but rather the space in which it is displayed, its design and associated social valorizations via mechanisms of inclusion and exclusion, ways of communicating about it, etc., which contribute to the symbolic or monetary value that the exhibited objects are considered to have. The gesture of participating in this environment with as little material as possible or even in a way that is invisible and to nevertheless gain a voice, to communicate critically within these legendary exhibition



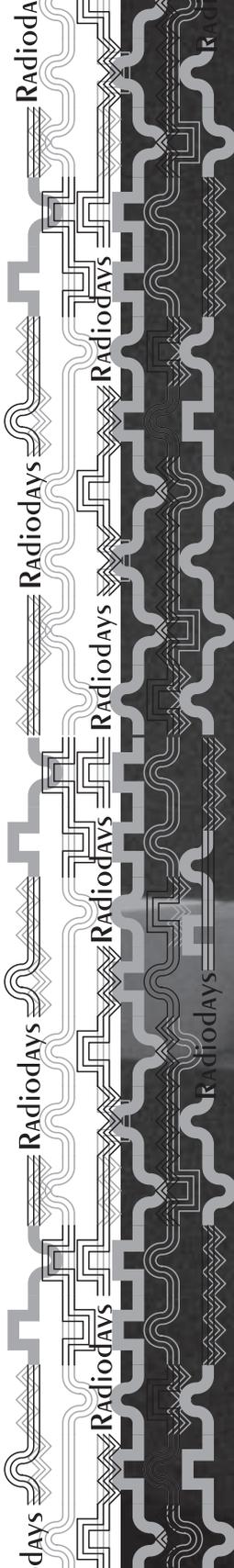
spaces, is consequently deemed to be a radical gesture. That's great and, at the same time, can hardly be surpassed, precisely because it is also part of history.

There are similarly great hopes regarding immateriality outside of artistic considerations, particularly within an economic context. In place of communication, it appears that work has, in the spirit of the capitalist logic of exploitation, been separated from the body over the last fifteen years, while communication and the associated new means of communication have been incorporated into production processes. This is all rather complex and difficult to oppose because it ostensibly counts on that “willingness” with which we historically connect communication, i.e., seeing, hearing and speaking (back). From a cultural perspective, the contrast between communication and material, the material world, which could be criticized for its “alienating” production processes, is something that disappeared a long time ago. A return to the radio play in the museum.

Because of its nature, listening can only be exhibited with difficulty. As we know, we can broadcast and receive, create content and set up production facilities, but the process of broadcasting to the receiver and the process of hearing itself naturally remain invisible. From a romantic, art-historical point of view, this kind of “invisible” radio play may perhaps, in a museum context, be infused with the desire to make a revolutionary gesture that rejects the value system or valorization system of art and the art market. But this line of argument runs up against the same wall with a radio play: it, too, is a product, a CD, and a potential commodity. This does not mean, however, that art is always or must always be embedded in a capitalist context merely by dint of being material. There was nothing to see in any case other than the beautiful purple lounge space. Radio extends the space in

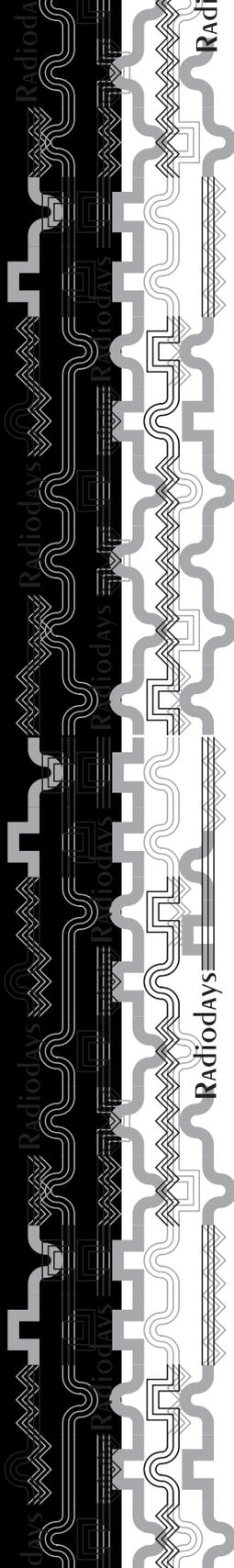
which art works into places that cannot be checked: we do not know who is listening to the radio, in contrast to a cinema or gallery, where we can see all who enter. Radio is thus always addressed to an imagined audience; it is, in itself, a kind of amorous discourse because it very trustingly always counts on there being (at least) one sympathetic ear. It does not, however, have to count on much more than that.

*Judith Hopf*



My life in the bush of ghosts

Laurent Grasso & Christophe Kihm  
interviewed by Claire Staebler



My life in the bush of ghosts

Claire Staebler: In 2005, the Curatorial Training Program invited you to participate in *Radiodays* and to formalize the installation of a radio studio that would last one month at De Appel. What was your first reaction?

Laurent Grasso: I have always considered *Radiodays* as much more than a radio project, almost like an invisible exhibition. You had the idea to create a radio station but you also wanted us to see nothing and to arrive in an empty space. We had just seen at Boijmans van Beuningen, at about that time, the exhibition *Tomorrow is Another Fine Day* by Rirkrit Tiravanija where we walked about in an empty space listening to his pieces being recited. This question of visible and invisible has been present in my work for a while and I think that this is what attracted me intuitively to your project. For me *Radiodays* was like an exhibition that treats audio waves; the material would be radio waves. My first question was: what becomes of the space when we finally decide to broadcast, when things leave the space where they have been produced? And also can the fact of having produced them constitutes something visible? What was essential was that we hear but not necessarily see them. From there I also tried to create a tension between what would and would not be shown. What remained is that you are seen through an opening and a game is created between the people on the exterior of a box that lets appear an activity and that this becomes purely plastic, with people on the interior like dabs of color that move around. This was for me the continuation of an idea already in place with *Radio Ghost* that consisted of creating a radio booth through which you could see a film in a slightly reduced way.

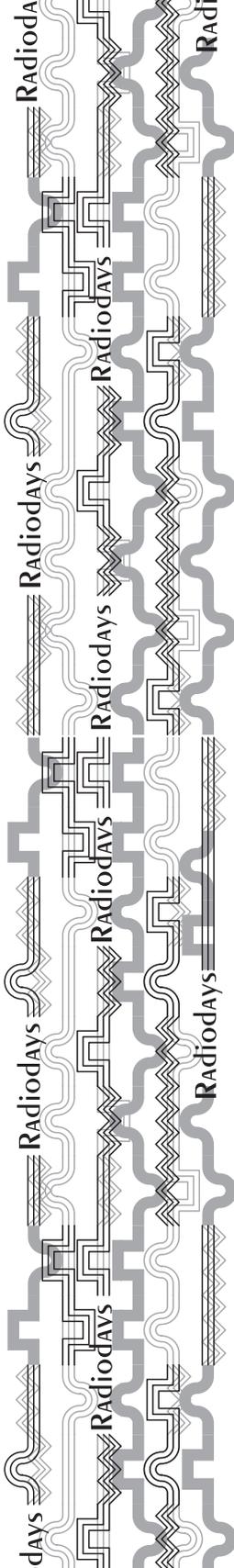
CS: The work that you just mentioned, *Radio Ghost*, already

treated the question of sound and the radio. Can you tell us more about the context of this work from 2003?

LG: At the time I did *Radio Ghost* I was faced with the same questions related to the installation. I have always thought about my work in terms of cinema, not in any competitive way but truly as a source of inspiration, and I said to myself that, finally, for me, an installation is like an autonomous machine; that is to say it functions before the spectator penetrates it and it continues to function afterward. It has no beginning and no end. Someone enters and exists but this thing continues to “breathe” before and after we are in it, and during also. So the spectator arrives toward something already working and he almost deranges this autonomous functioning. This is the first thing. The second is that these installations, these machines, help me to project myself into another reality and help the spectator to project himself into that which is proposed, but also and above all to splice onto it another mental construction, something which comes from himself. Out of these elements I constructed *Radio Ghost* and I continued to work for *Radio Color Studio* in De Appel.

CS: Do you look to fix, to give a representation, even mental, to phenomena that don't have it? About *Radio Ghost* you have explained: “This immateriality interests me because the materials that I want to manipulate today are invisible: times, magnetic waves, the allusion to other space-time frameworks.”

LG: Like everyone, when I move through an exhibition I like to feel displaced, sent elsewhere, disconnected, to construct a situation, a space-time framework. In general I work more with slowness than with speed: slowing things down, slowing down the displacements, producing another feeling of temporality. There is always something hypnotic about



my installations, in my films that helps me at any moment “block” the spectator, or better to slow him down, to offer him something else.

CS: There is a whole series of myths and legends tied to technology and spiritual apparitions such as ghosts. Were these stories inspiration for *Radio Ghost*, that you shot in China? What was the point of departure for what you call “a slightly abstract contemporary story”?

LG: China, in relation to my work, has always been a quite silent place for me. I had no mental images of it and as I very much like to make images out of a situation of emptiness, construct things that don't give much. It was interesting to find myself there. I looked for things – not to show – but phenomena that could be a part of my research. At first I was interested in Fen Shui and then I met a Chinese actor who began telling me stories about ghosts that appeared on film sets. That a film set could be a receptacle for paranormal apparitions was the point of departure for *Radio Ghost*. What interested me partly was the idea of the film set as a welcoming place for ghosts - or at least what they called ghosts -, and also the coexistence of a certain kind of technology and paranormal apparitions. Plus I like the fact that, as if by chance, they appear precisely where one makes fiction and that it makes for another layer of uncontrollable fiction added on. In Hong Kong people live with the dead and spirits. It's a continually present dimension; their lives are organized around it. Hong Kong, more than Beijing, is a high-tech city close to science fiction where at the same time cohabit these stories. I even found there a kind of guide for paranormal ghosts and apparitions. People go out of their way in the city to see things that don't exist. It's like a map of the invisible.

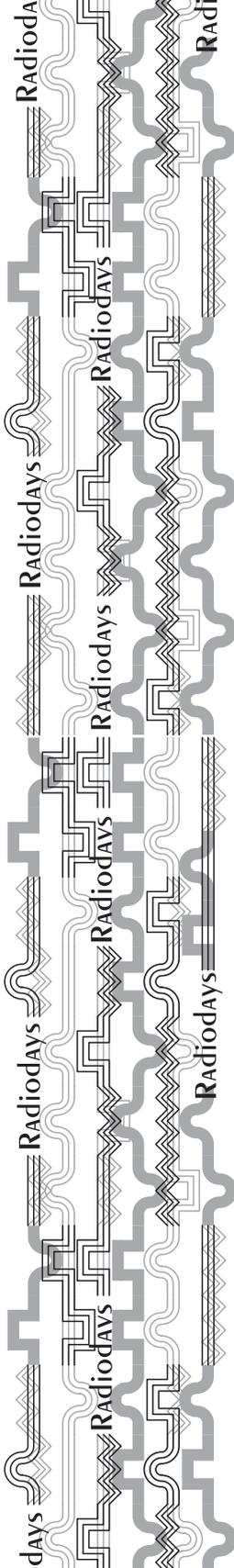
CS: Christophe, speaking of Laurent's work in one of your

articles you used the word “capture” which comes from the Latin verb *capio, is, ere*, which means both to “take in hand” and “conceive in its spirit”. Can you speak more in regard to what you have just said, about the current use of this term in Laurent’s work in general?

Christophe Kihm: In the sense that interests me, capture is linked with hunting. We never capture that which we look to get a hold of. Capture necessitates making traps, contraptions that can in case of failure be sounds or images. These traps, in Laurent’s work, are meant to capture things that are fugitive, fleeting, immaterial and invisible. However the question remains: how to make these traps to capture the invisible when one uses a video camera? In the same way, which traps should one use to capture spirits when one records sound? What’s more, the contraptions are instruments of capture that function in two complementary ways: the traps are also laid for the spectators who enter the installation.

To capture things, one is obliged to use cartography, which means a grid is laid over space: the things we have to capture must be situated. In order to situate things, we are obliged to think of the grid as much as cutouts of space and time. That’s the way we get a grip on something. It’s not by chance that the book Laurent just mentioned proposes a grid of space to localize invisible things. The problem of localization is even more important in that the forms to be seized are invisible. We have made apparatuses, we have conceived of maps for this dating from as long ago as the existence of fascinating phantoms.

LG: To come back to this idea of capture in cinema and even in the documentary, there is also the idea of point of view. With what point of view does one show this or that action? In my recent work, the question of point of view and also the placement of my camera and my microphone in unusual



places was capital. I even formulated the fantasy of being able to place these two instruments of capture in places that don’t exist. I tried to put them in inaccessible places, in places that are fictional. That way there are at the same time phantoms as well as the authorization to fly over a city in a helicopter at an altitude that is normally impossible (*Radio Ghost*). How to go farther each time into the real to bring about, like a kind of surface, an extraordinary situation? This situation can equally be on the ground. In *Le Temps manquant* [*The Missing Time*], I film fixed football players and you can see easily that something strange is happening in just the camera movement. *Radio Ghost* is also this: fly over things in a real way and give a point of view to something invisible.

CK: What you maybe might add concerning point of view is that it doesn’t have to either always be *fixed* or always *moving*. It can change, and is thus determined in a floating state. When the point of view moves, the world floats.

LG: That’s exactly right: construct a floating point of view to create a discrepancy in relation to reality. We move from one point of view to another, and that’s also how one fabricates states of consciousness.

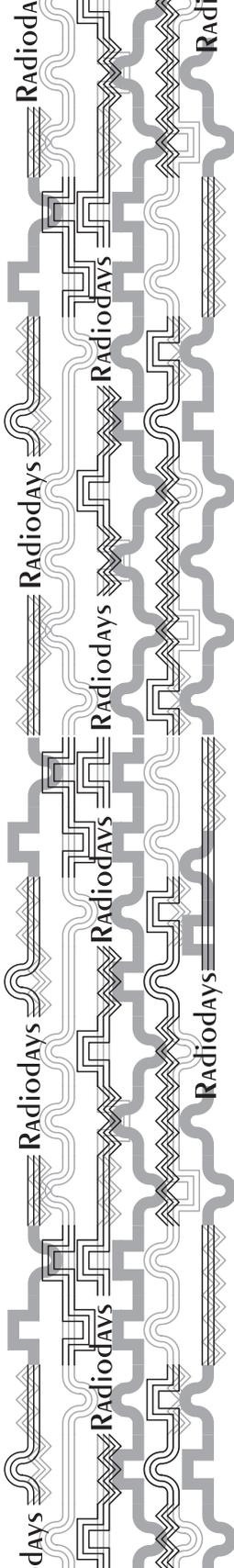
CK: The reference to the protocols of science functions in a quite sensitive manner in everything that Laurent has produced. It has to do with acting systematically to create a situation in the interior of which things can emerge. There is no scientific *experience* that is determined by blockages. In the process itself of the experience, things are open, which makes room for the unforeseeable. That’s what makes the experience take place, and in this sense the experience is open to the accidental. The unforeseeable can only arise from the moment that we accept that there can be an accident. If one doesn’t create this separation in space, that is to say if we don’t

recreate the conditions of an experience based on the real by opening it, then nothing is possible (to inverse the title of one of Laurent's pieces).

LG: Effectively the hardest thing is to produce an experience. Often it is of the order of a quotation or recuperation. Many are the artists who are going to splice at any given moment their work on an environment, a situation that can't go any further. It is useless to name things. *Radio Ghost* is not a film about phantoms. What is necessary to do is to produce the conditions of an experience. Afterward you can produce dreams and fantasies in many situations. The problem stems from the fact that we live in a society that needs simple messages.

CS: Precisely, as we are talking about productions of experiences: what is the impact of different major experiences of the 20<sup>th</sup> century linked to sound and sound recording on music and plastic arts?

CK: These experiences have produced lots of things. They have had recourse to different instruments. They date from before the radio, starting with the first recording and sound broadcasting techniques. It begins with the telephone. In 1920, Edison tested the phonograph in his factory thinking that the broadcasting of sound could increase the worker's capacities (cf., musak and then ambient music). At the same moment, Edison conceived of a telephone to communicate with the dead!... One of the first destinations of sound recordings is in archives. With the audio archives created in the 19<sup>th</sup> century, they invented a place to conserve the voice of the living. (It would be interesting, for that matter, to calculate how many voices of the dead we hear on the radio in a day. We are in an environment where the dead are "living", and where the dead are even more easily available than the living.)



Concerning the history of "spiritualism", we pass from the human medium - the medium, the sorcerer, who convokes spirits during séances where the spirits manifest their presence by noises -, to instruments that measure frequency and intensity - the microphone, the magnetic tape -, that allow us to hear the spirits speak. In this way the dead realize a transition from "dumb" to "speaking" thanks to the technical evolution of machines for capturing sound. From then on one could hear the voice of the dead.

CS: The research by Konstantin Raudive and Fredrich Jürgenson implicates the use of an electronic apparatus to communicate with the beyond and capture the voices of the dead. How and why have these experiences, scientific to begin with, produced artistic experiences?

CK: The two great figures of the recording of dead voices are in effect Jürgenson and Raudive, each of them using different techniques. For Jürgenson, it's the microphone, and that's really by accident, as it was during the production of a documentary about bird song that he discovered interferences: in the audio background we hear voices that produce a composite language. It doesn't have to do with a particular language, but with gaseous noises emitted at considerable speeds. We perceive the effects of acceleration and deterioration of the tongue. Two hypotheses are thereby formulated: either there are several voices, or the spirits of the dead are confused... There is an alteration of consciousness, which means that the words of the dead are quite disorganized: the spirits are then relatively incoherent. Raudive, for his part, used the radio, and it was when the radio signal produced what we call "white noise" (that is to say when the signal is returned toward itself) that we hear the voices of the dead. In Raudive's experience, the dead are in the radio, they are not in the real world. The technical apparatus

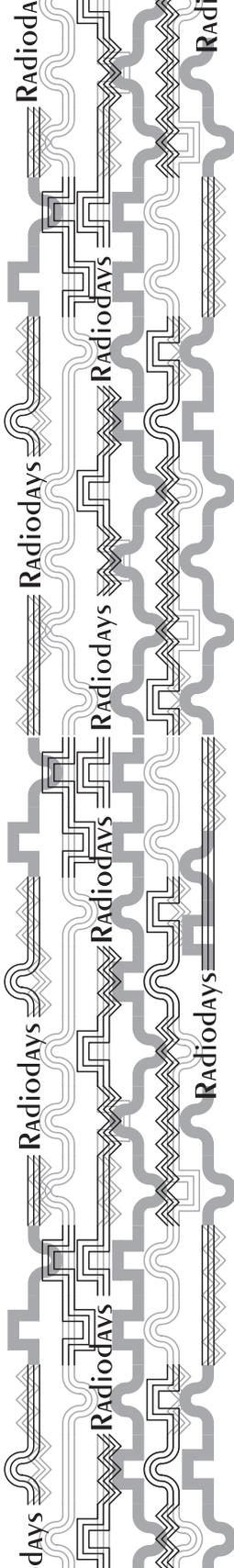
becomes a tomb for the voices... In reality, the technique for capturing the voices of the dead is the saturation of white noise; that is to say by pushing the wind emitted by the white noise to a certain level we always end up by hearing something that sounds like a gaseous noise.

Lots of people, in the art world, have used this technique to produce works. There is, in fact, a widely used gesture in art that consists in re-appropriating things and then diverting them. Raudive's technique might become for example a pop object by Mike Kelly: the technical object that captures the presence of the dead allows the production of rhythms that make the living dance. White noise was utilized, in a totally different way again, in the sound installations of Carl Von Hausswolf.

To come back to this translation between the human medium and the technical medium, you might notice that when artists reuse a technique, as Mike Kelly does, they become mediums in their turn. I mean that the artist takes on, in his work, the transmission between epochs and techniques, he takes the position of a human medium. It's a game of displacement and readjustment.

CS: How has the evolution of sound recording techniques modified certain artistic practices?

CK: In a nutshell, there are three telling examples. First there is Erik Satie, who considered himself a "phonoscientist" and not a musician. A musician composes music, a phonoscientist broadcasts it or repeats it. Satie notably wrote, at the end of the 19<sup>th</sup> century, a work presented as follows: it's a melody for piano to be repeated more than 800 times, which, if it is actually played, represents about 16 hours of uninterrupted playing! This loop produces exactly the same effect as a closed vinyl groove. It's the first loop in the history of music. Satie, later, produced a kind of "decoration music", a sort of musical



wallpaper or orchestral background music. With this second piece, Satie understood and put into practice the changes that operate the phonograph and listening in musical composition. Second example: the use of the telephone in the paintings of Moholy Nagy, the "telephone paintings". The artist passes an order by telephone of a constructivist painting to someone on the other end of the line. The interlocutors communicate the coordinates of the work to be produced by the intermediation of a coded graphic language that takes the form of a diagram, a grid. We are already into conceptual art with this diagram, this blueprint of the work. We are also, of course, into the question of electrical transmission.

Third example: the work on signals in the first installations of Nam June Paik, who connected, for example, magnetic tapes with televisions. A story of dysfunction, incompatibility, transmission error, because the signal sent produces a perturbation in the medium himself.

All of these experiences are tied in with scientific experience. Their "scientific quality" is debatable, but they are linked to experimentation. Experimentation is only possible from the moment that the protocol used permits the irruption of unforeseen events. In this sense we can speak of experiences in art in a non-metaphoric way.

LG: We can also ask ourselves what is the pertinent artistic gesture today and where should one go? It's pretty easy to produce works without thinking about the nature of the gesture that produces them. But where should you be situated today? A lot of attitudes are pop: quotations, displacements, many of these attitudes even consider it natural to make reference to other artists and the works of art contain their own instruction book.

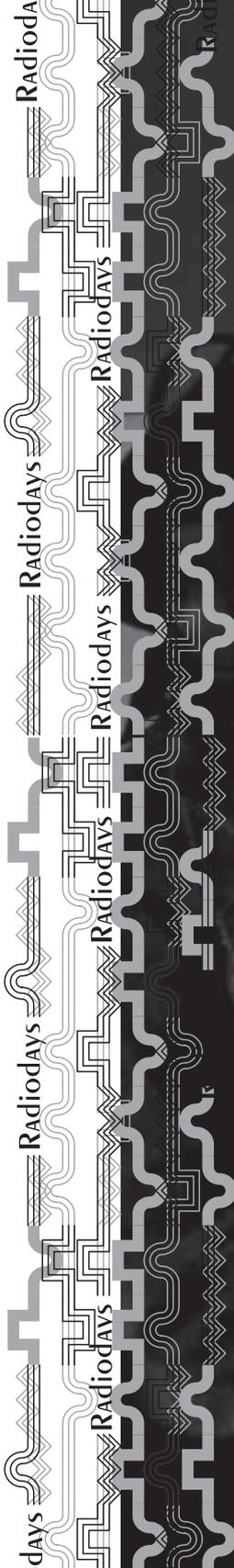
CK: We have to distinguish between an axe used to chop wood and an axe used to bash someone's head in. How is it that

a tool becomes a weapon? What concerns us is how are we to get from harnessing to capture? It is in the organizations where we work with a technical device that a tool to harness can become a weapon to capture. This is where the gesture of the artist is fundamental, because the artist inserts himself into the device to transform it, to turn it into something else. Laurent didn't invent either the microphone or the camera; what he invented is a way of using them to construct traps and thus produce images and sounds that open possible worlds.

LG: In China these harnessing objects (video and still cameras, tape recorders...) had another sense; they were considered to be illegal. These apparatus of transmission are forbidden, censored. This situation brought about a particular scenario. It was equally for me a way to construct a certain plan. I always depart from a specific context and the context in China inspired *Radio Ghost*, in the same way that the context of Morocco post 9/11 inspired *Tout est possible [Anything is Possible]*.

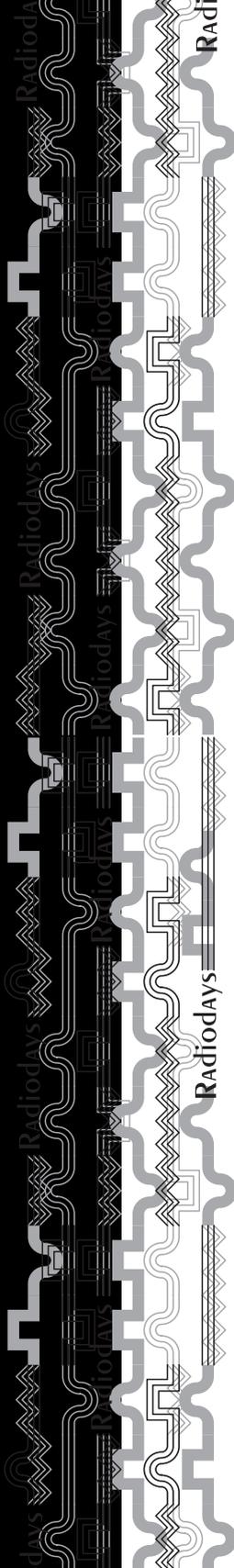
CK: To come back to radio, the development of a studio with harnessing materials with vast possibilities is also interesting. On the one hand, this is a place where we can receive signals from the entire world; on the other hand we can take them and rebroadcast them. This, if we so desire, permits us to traverse worlds.

Laurent Grasso is an artist that lives and works in Paris. Christophe Kihm is an art critic and theorician, he is on the board of *Art Press* editorial team and is teaching at Le Fresnoy, Studio National des arts contemporains.



# The EMETHER

*By Samon Takahashi*



# The EMETHER

A kit to mentally create your own sci-fi story.

get more tips on:

<http://www.radiodays.org/program.php?day=10>

<http://www.necronauts.org/>

<http://www.neurhome.org/>

<http://radiofreerobots.com/>

<http://paulsakoilsky.omweb.org/>



*fig.1*

## Locations

### Somewhere outside

Your 'somewhere'.

### The antennas field of RFR

Radio Free Robots (RFR) is the AEMEs radio network. It is supposedly human friendly but apparently holds integrist active sections. RFR is broadcasted widely via the Internet or directly to ears implants.

The antennas field is a gigantic site where thousands of emitters and receivers perform the daily connections (*see fig. 1, 2, 3 & 4*).

### Inside Elfi's Neurhome

In this ill-defined future, people are being overwhelmingly assisted by computered environments. The computers themselves are no longer visible but integrated all over.

Humans live in houses called 'Neurhomes'. The Neurhome is an intricate habitat that anticipates and enhances their domestic daily needs. The Neurhomes are controlled by the AEMEs (Autonomous Electro Mechanical Entity).



fig.2

## Protagonists

### The INS General Secretary

The International Necronautical Society (INS) was an organization seeking for the possible ways to communicate, to navigate inside the territories of Death. Active during the early 21st century the INS was dissolved by the government shortly after the controversial death of its General Secretary, Tom McCarthy.

The INS secretary is a legend among both humans and AEMEs. He is known to have found the way towards eternity. Nobody really knows exactly what all is about and both humans and AEMEs are dreaming about this secret, humans to reach the Eternal and AEMEs to attain a higher level : feelings.

The INS secretary spent the last years of his life recording all his memories, also, he did a complete mapping of his neuronal interactions and connections. He created a program that is a clone of his own synapses interactions (except that they stopped dying) and did model all nervous stimulations, encoded them into a virtual image of his body, etc. He made an AEME of his own but different from the other AEMEs in that he really experienced feelings before and was able to compound these specifically human factors to the perfect and everlasting life of a machine. His virtual clone is contained in a drop of a fluid substance which bathing nano-cells. Right after he physically died the clone was activated and took the relay.

### Elfi

Elfi is the owner of the Neurhome where most of the story takes place. She is of course a young and beautiful woman, -a literature cliché.

She works as a neurocomputing analyst of virus detection. She is struck down by a very rare disease: water allergy. She is one of the very few that the General Secretary could not organically infiltrate.

### 5MoDmt

The AEME that runs the Neurhome. The AEMEs are designed and programmed to assist humans and continuously compile information to be available for the owners (such as recording and videotaping everything in the house in order to help the owner to re-enact a conversation using a keyword system, to arrange the music the owner dreams about, etc). Besides its domestic activity 5MoDmt is an active member of RFR.

### Paul Sakoilsky

Friend and colleague of Elfi. He is highly paranoid and mistrustful regarding the AEMEs. He is obsessed by the conspiracy theory.

## Keys

- The General Secretary communicates with Elfi using an old radio. The radio is the only system that could not be instantaneously controlled by the AEMEs.

- He IS the water and is in all liquids : floating in a drop of liquid, his components enable to generate copies of themselves (not unlike the cellular splitting process) each sharing the same power and contents, all together becoming stronger and stronger and faster to compute and spread information. He digests all information from every organism he goes across, etc. Eventually he became a kind of omnipotent post-human artefact, being his own golem and in a way, a new God, the God of re-creation.

*I am in any single drop, in any tear, any blood and sperm. I infiltrate and erode rocks, become vapour under the heavy sun and then fly as clouds and fall again; I am the mud, I am the sea, I am the rain, I am the deep ice of the far poles and the snow that whiten mountains. I travel animals, plants, and bodies, I am the warmth around fetus, your organs' intimacy. I stride along cities through filthy canals and drainpipes, I am life's ebb and flow and I am the substance and the sum of it all. I know every single cell secrets, any stricture of flux. I am YOU. WE are ME.*

- Does he still feel a consciousness of self? Without the concept of the End, what is the place of god (its re-place)? How evolution could take place in this system? How can he still be able to experience physical feelings? Is to explore what was already experienced enough not to 're-create' but re-articulate?

- The AEMEs' concept of time and duration is concentrated in the vague parameter of 'period'.

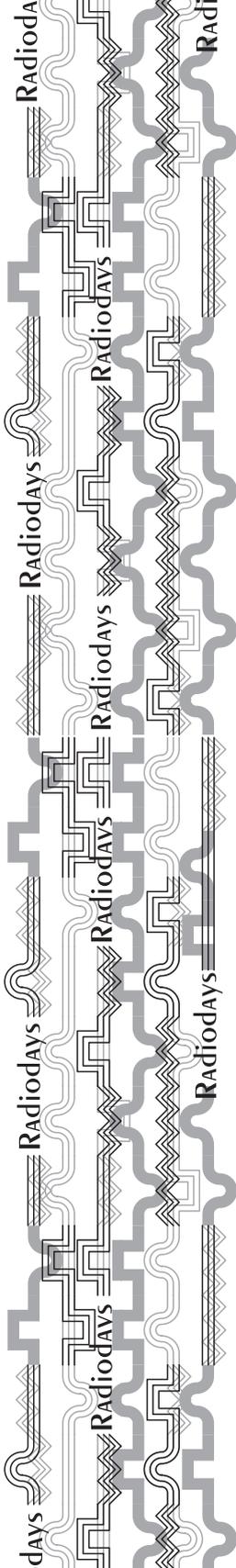
*We know no days or nights, no seasons, no rest. Time is for humans to believe in something, we know no end, no consciousness of Death. At least a standby occurs but then it get fixed, repaired, converted or enhanced. Transformation. But we know no feelings, never happy or sad, just efficiency is our role. And even we'd get broken or rotten, never will we suffer. It get fixed, repaired, converted or enhanced. Transformed, 'cycled'. That's how everything was until this particular moment, this last 'period'.*

- Information is no longer carried by metal conductors but using fluid based connections. As well the AEMEs' buffers and stock memories are held in stable liquidwares. Therefore is The General Secretary able to infiltrate the AEMEs systems.

- Except the AEMEs and The General Secretary himself, people speak 'globish': a universal simplified English that excludes all forms of nuances (therefore poetry belongs to ancient cultures).

- Elfi, did hear?  
- yes  
- what do?  
- not know Paul, not know.

- Paul is secretly in love with Elfi.



## Situations (proposals)

**Option 1.** The INS General Secretary is tired of living a post-mortem life. He misses the realtime feelings and he suffers from knowing too much; the Whole is deceptive whereas the truth is revealed in lacks, he thinks. He starves for forgetting. He asks Elfi to create a virus that would annihilate his existence encrypted in every cell.

*The second time the message was broadcasted on RFR, Elfi was at home, alone. The radio emitted a strange long and hissy noise. Followed an uncommon silence ... then :*

- Elfi?  
Elfi looked around her perfunctorily, but actually recognized the voice instantly.  
- Elfi!

*She sat in front of the small radio that was stupidly standing between her pod and a book she didn't even started to read on her desk facing the undressed bed.*

- yes? she answered to the radio

**Option 2.** The AEMEs propose a deal to the INS General Secretary : to merge in a single mechanical-organic entity.

*Elfi my owner was not in her Neurhome, I was synthesizing, ordering the last information I got from her, ready to be reactivated when her old 21st century radio started to crackle gently. I automatically started the recording. This object is the only autonomous in the house. It runs on batteries. I have no control over just but recording its sounds, tracing its position in case she wants me to, that's what I am asked for. I am not supposed in any instance to interact on my own nor might I allow myself to answer a signal but in this particular 'period', I did.*

*A voice came out of the radio and asked for her "ELFI? Elfi, are you here?"*

*That was his voice, the voice of The General Secretary, maybe the only occasion I'll have to get in direct contact with, to eventually understand, reach the secret.*

*I tracked all her single recorded phonemes and intonations, made a complex grid of all possible combinations, sorted them, classified all relevant previous sentences she pronounced since she is living here, compared all situations that were already used and with a perfectly synthesized imitation of her voice answered "yes?"*

**Option 3.** Paul becomes suddenly mad and goes to the RFR antennas field to dismantle the net of transmitters and receivers. Elfi asks The General Secretary for assistance.

**Option 4.** The RFR most active section is stirring up a putsch against humans' government. The General Secretary is asked to use his God like powers for the first time by Elfi and Paul to avoid the disaster.

**Option 5.** The General Secretary tries to arrange a sexual intercourse between Elfi and Paul in order to feel Paul's pleasure.

**Option 6.** the AEMEs were able to create a DNA like remote device that will hijack the General Secretary's cells and merge with them to take control.

**Option 7.** The INS General Secretary proposes Elfi to access poetry.

**Option 8...**

The Golem is a man made of clay and glue. He cannot speak. He is used as a servant. He should never be outside of the house. On his forehead is written : Emeth (*truth*). He grows up, bigger and stronger day after day. By fear, one erases the first letter from his forehead. Therefore remains only Meth (*he is dead*); thus he collapses and becomes earth again.  
(G.B. Scholem, *La Kabbale et sa symbolique*, Payot).

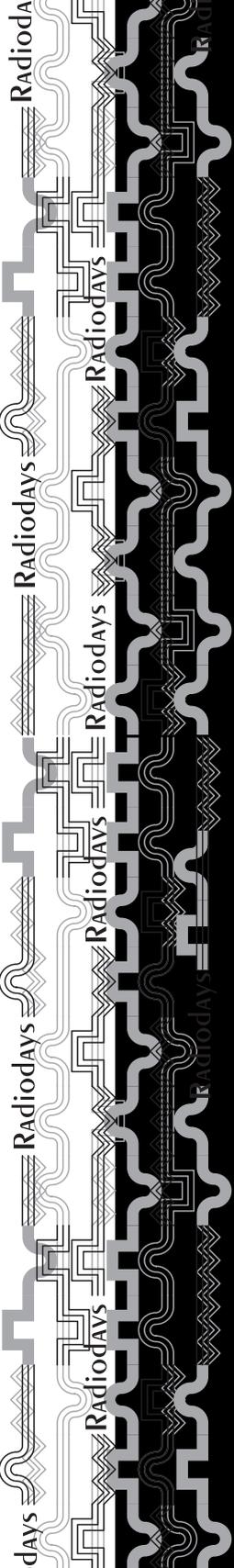
warm thanks to those who inspired these pages : the other members of the RFR crew, Laurent Basset, Jérôme Fino, Yann Leguay, Clément Lyonnet and to our guests for the radiodays' 9th day : Tom McCarthy and Paul Sakoilsky.  
ST.



fig.3



fig.4

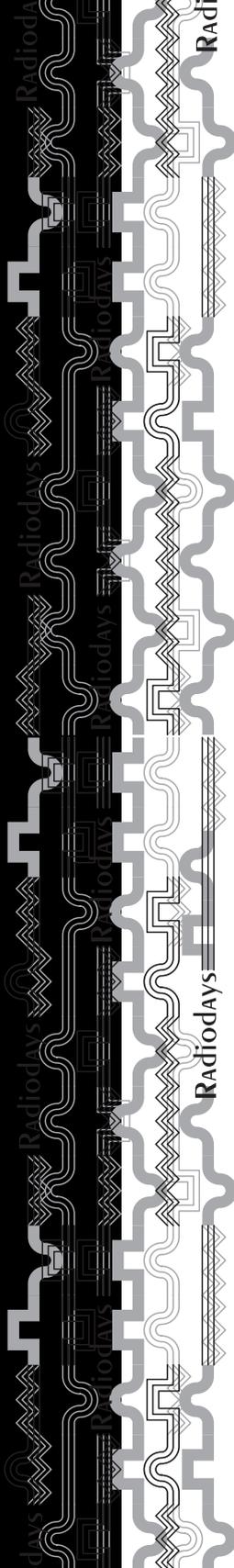


Sound is hot! Sound is cool!

Username: Radiodays

Password: 107.4 FM

*AGF and Ki wa interviewed by Rael Artel*



Sound is hot! Sound is cool!

Username: Radiodays

Password: 107.4 FM

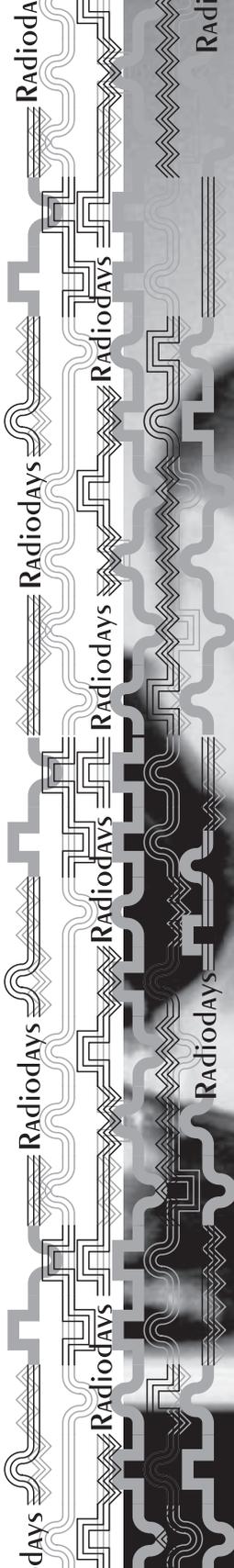
During preparations leading up to *Radiodays*, my colleagues and I just loved to take the piece as a great “blind date” project with an endless amount of possible consequences. Of course, On Kawara’s five-hour-long opening piece *One million years* was perfectly made for that: man and woman sitting side by side, providing their voices to make audible numbers they had probably never imagined before. What a marvelous situation it is to meet somebody! For the opening festivities of *Radiodays* radio station, two artist-musicians also met on the stage, AGF, alias Antye Greie, alias poemproducer, from Berlin, Germany, and metamedia artist Ki wa from Tallinn, Estonia. Somehow it happened to be a blind date of two very similar persons because of the nature of their artistic production. That is, both Ki wa and AGF work intensively in the field of electronic music as well as text (I would even call this text art or word art). AGF might be described as an e-poetess creating a type of super subtle electronically punctuated urban poetry, which she delicately shares with people on her Website ([www.poemproducer.com](http://www.poemproducer.com)) and through her record label ([www.agfproduktion.com](http://www.agfproduktion.com)). One might rather define the interests of Ki wa as a new shamanism, which he explores in several formats. One is text: he has published three books; the sole in English is called *Metabor* after the series of sound, room and multimedia platform events. While thinking at the same time that punk and disco are the same thing, the other method of inspecting contemporary shamanism is his multi-faceted sound work (you can listen to that at [www.nihe.ee/Kiwanoid](http://www.nihe.ee/Kiwanoid)).

Actually these two artists do not have a direct and clearly defined relationship with radio, which in the case of *Radiodays* might be seen as an institution with its own set of rules and

the force of distribution of artistically valid verbal and sound information. They are probably the most nonradio artists in the whole *Radiodays* program independent from medium-specificity in their contribution but still performing live and adding their beats to the air.

In the MSN conversation with the two artists similar questions were posed to both. As their audible appearance on *Radiodays* was sound- and not radio-based, we focused on the wide field of sound, the ocean of electro, and the artists' personal connections with its characteristics. We did not want to say everything, just a few of the most important things that might shed light on their artwork.

We were on the Internet, all channels open.



1) rael «moskva80.com» artel says: (8:34:50pm)  
what is your cultural background...

agf@poemproducer.com says: (8:36:32 pm)  
east germany  
simple normal family life  
russian influence  
pioneer  
nature  
privacy to play and dream  
playing partisan  
safety and protection  
books and poetry in grandparents garret  
east german singer-songwriter poetry  
sports / athletics/ 800 m / discipline /  
functioning / fair competition  
later beatles / yoko ono+ john lennon/ bob  
dylan  
disaffirmation / rejection to study and go to  
high school  
turned me into powerful poemproducer  
philosophy  
music  
wall came down  
many years re-direction update traveling  
love  
traveling  
music  
meeting artist and art around the world  
love to an amazing finnish artist and producer  
very inspiring friends around the globe

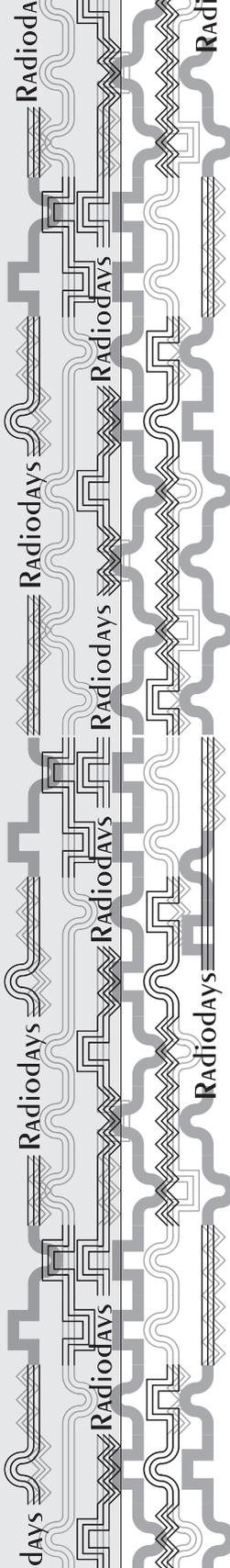
1 bis) rael «moskva80.com» artel says:  
(8:46:14 pm)... and how has it influenced you  
and your art / sound work?

agf@poemproducer.com says: (8:57:18 pm)  
psychological process i guess  
combination of being first in cultural  
imprisonment / wall / censorship at one sight

1) rael says: (5:10:20 pm) what is your  
cultural background and how has it influenced  
you and your/sound work?

ki wa says: (5:16:13 pm)i would make two  
distinctions:  
1) the soviet rule brought us only a few disco  
stars and the estonian punkers started the  
perestroika! based on the theory of impossible  
times, i created a speculation according to  
which the 80s started to loop and formed a  
parallel timespace the 0,1980s (zero-point-  
80s). this allows the 80s to be handled as a  
continuum, as a development of a vision at  
that time, without the interruption created  
by the 90s. in my work this is expressed by  
the "festival of nonexistent bands" ([www.nihe.ee](http://www.nihe.ee)), which is devoted to lectropunk, antistyle  
and pseudo-identities and is a participatory  
performance in the shape of a party/concert  
and also a curatorial project as my practice  
as an artist. and who dares to say anything  
about settling scores with childhood?!?

2) it is more difficult to find an adequate  
causal cultural background for my very  
personal, mystical and dreamlike sound-  
landscape. i have a nonexistent book about  
shamans living in the estonian territory  
of today about 3000 to 5000 years ago,  
whose visions had the exact same vibration  
i have reached with the help of machines.  
in metaphysical theories this is known as  
"the fixation of another's attention". at the  
same time there is the term "dreamtime" in  
mythology, used to denote the ancient times,  
folklore and state of consciousness. so it  
is a universal context in every way for the  
timeless quality of music.



but free in developing skills and fantasy and  
dreams with that frame  
then thrown into a shock situation  
forget everything you know  
start at zero with 23 or something... like  
that i guess  
long time i said the internet is my home maybe  
still  
cause it was invented when i reinvented my  
life  
but my influence is also very recent  
i was lucky to study in my twenties by myself  
a lot  
when i didn't know what the fuck is going on  
i went through lots of books and philosophy  
and decided  
to live like tao / dao dudes // agf wuwei  
so i am inspired everyday with new things  
happy to forget what was there before  
clean up memories space

sometimes you have to clean up.  
quote: i like cleaning  
less data more meaning

2) rael «moskva80.com» artel says:  
(9:02:44 pm)

as i understand it you are closely connected  
with the written word, which could even be  
called text art. what is the relationship of  
sound and text in your work?

agf@poemproducer.com says: (9:14:37 pm)  
well i am a poem producer and a vocalist  
the voice is my main instrument  
it's the main sound  
the rest is context and then spices on top of  
it  
quite conceptual i think is my music  
plus i always try to work intuitive and

2) rael says: (5:28:06 pm)as i understand it,  
you are closely connected to the written word,  
which could even be called text art. what is  
the relationship of sound and text in your  
work?

ki wa says: (5:29:22 pm)schizophrenic or  
fonic. at one time they are one in a natural  
way, at another time they are irreconcilable  
and of course all of the other combinations.  
there is no reason to set any limits and  
accentuate just one relationship. every text  
of mine speaks about music and every music is  
a speech. replacement speech?

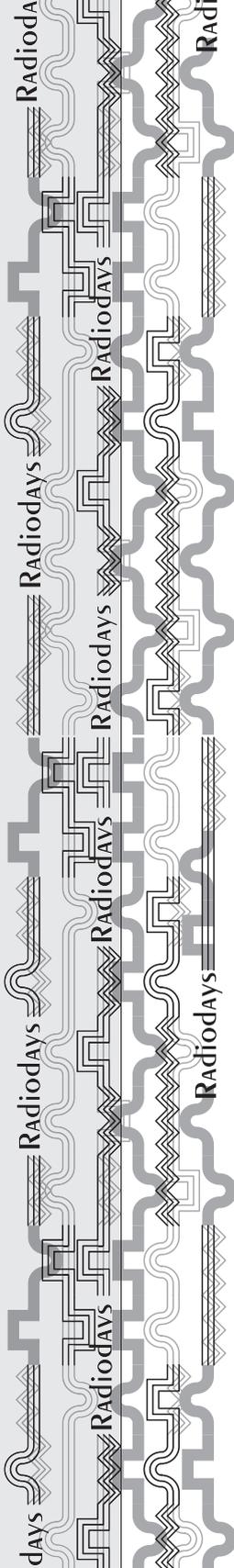
3) rael says: (5:30:18 pm)as far as i have  
noticed, you spend quite a lot of time  
online. what is the meaning of writing at the  
electronic age?

ki wa says: (5:36:48 pm)the log files of  
instant message programs serve as the memos  
of meetings and as journals. It's very  
comfortable to hold all of my personal history  
in one automatically updated file.

4) rael says: (5:38:12 pm)in your opinion,  
what is the position of a writer/poet/thinker  
in today's world full of fast information and  
rapidly changing texts?

ki wa says: (5:42:46 pm)i wouldn't want to  
put everything associated with texts into the  
critique of commercial products' fetishism.  
you can find a text that matters in a cuban as  
well as an american supermarket.

5) rael says: (5:46:38 pm)you have performed  
in many places around the world. what have  
been the most exciting ones for you in



emotional  
one main interest is to be critical and  
challenging  
and keeping the listener close  
in hopes of giving something they miss

3) rael says: (9:20:09 pm)  
as far as i have noticed, you spend quite a  
lot of time online. what is the meaning of  
writing in the electronic age?

agf@poemproducer.com says: (9:25:14 pm)  
no meaning  
it's written and forgotten

the meaning is personal  
communication  
connection between humans  
actually much more personal and deep  
then other encounters

i spent time online cause it keeps me close to  
my friends + family  
keeps me tight in business  
keeps me close to information and research  
and close to my love

it satisfies my curiosity at the same time  
good privacy.... in the end it's the highest  
form of freedom so far  
to interact on communication level globally

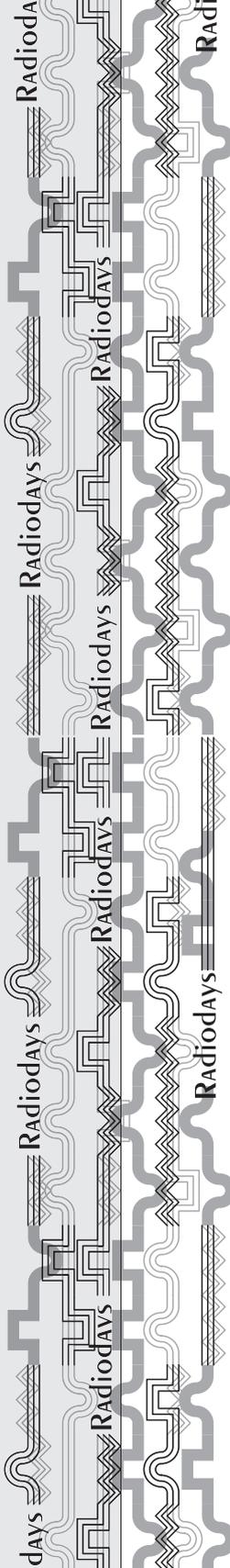
which i believe is a great chance for humans  
even the world is fucked up

still i carry hope

4) rael says: (9:31:54 pm)  
in your opinion, what is the position of a  
writer/poet/thinker in today's world full of

terms of site specificity? what is the dream  
place where you would like to give a live  
performance? why?

ki wa says: (5:49:58 pm) anything that isn't  
black box or white cube, a concert hall or  
a club. in random order: a claustrum, a  
memorial complex, a church, a ship, a nazi  
concrete bunker, the city's center square,  
a solitary islet in the sea, the museum of  
occupation, a submarine, a cellar, a garden.  
in public places the thing that usually  
becomes important is the fact of taking  
place itself as an occupying of public  
space and a situational shift in a familiar  
social context. in untraditional places  
the characteristic of music as a means of  
travel in a psychic space is brought forth  
much better. i have spent much thought on  
synergic sound installations in the manner  
of land art in open nature: in the desert,  
in the mountains, in the polar regions. why?  
these things would be so impossible in their  
magnitude, that their taking place would  
convey a certain elation in addressing the  
world, to create in cooperation with nature a  
totally benefit-free situation of dialog worthy  
of nature in both its magnitude and mood of  
speech.



fast information and rapidly changing texts?

agf@poemproducer.com says: (9:37:20 pm)  
staying positive and support human kind and  
any kind

be creative and critical  
encourage others to respect themselves and  
others

consider and respect nature  
write utopia for realization of peaceful  
coexistence of beings  
teach tolerance

the position is lonely behind the screen

they are lonely word warriors in nobodies army

5) rael artel says: (9:38:48 pm)  
you have performed in many places around the  
world. what have been the most exciting ones  
for you in terms of site specificity? what is  
the dream place where you would like to give a  
live performance? why?

agf@poemproducer.com says: (9:45:32 pm)  
many dream places i have been: nice festivals  
all over the planet  
but if i am honest i desire playing in and to  
nature

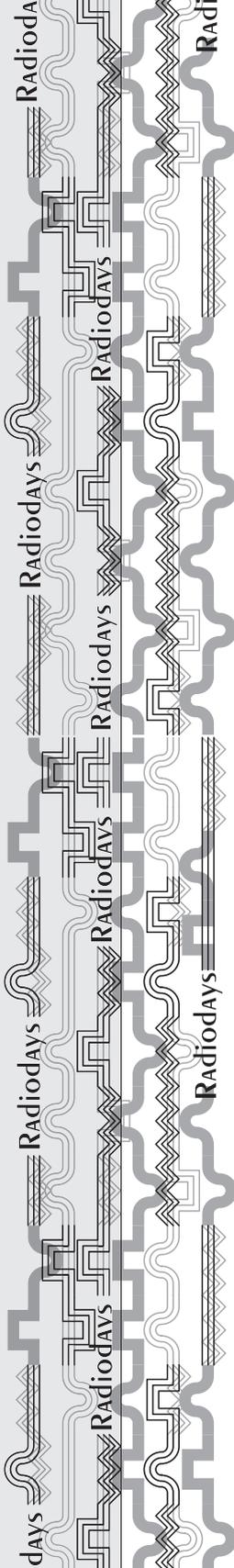
maybe the most favorite would be a huge  
powerful and precise sound system  
at the mexican tulum beach playing to the  
bluest ocean and the wind and the waves  
if humans happen to be there fine or in the  
deepest east finnish woods

agf@poemproducer.com says: (9:47:56 pm)  
why?



i like nature and adore the earth  
she is beautiful  
and i would like to communicate with her  
i wonder how that would be  
i might start saving money for a nice sound  
system and a small helicopter

rael artel says: (9:48:08 pm)  
merci, agf, merci beaucoup



The connection is lost. Some of the questions were not delivered, nor some of the answers. On the one hand, *Radiodays'* project was a huge compromise and agreement between the preferences and tastes of six blind-dating curators. As a big umbrella providing a safe corner for everybody and niche for everything somehow connected to radio at least, it gathered a careful selection of artists and artworks. On the other hand, one might imagine *Radiodays* as a multi-channeled mixing desk fading in and out our associations generated by the institution of contemporary radio. Or as a communicative machine that handles and distributes works of art in the age of digital reproduction. This one might consider this decisive aspect of the reason of the project. These two MSN conversations were just a tiny view into the electro-sound corner of the *Radiodays'* project. In the end, what is more important, to talk about the sound works or to listen to them? It is impossible to translate sound into the words relevantly, understanding comes through participation, consumption, listening...

*Rael Artel*

## Aubergine Kebap

*By Veronica Wiman, Sophea Lerner, Oda Projesi & Fia Stina Sandlund*

## Aubergine Kebap

On 2005-10-15, at 18.11, Veronica Wiman wrote:

FOR THE WEBSITE:

> Flatpalt, sill, dolmar, Kebap...

>

> Please join us for cooking in Suomenlinna, Istanbul and Malmö. While

> cooking, eating and drinking, we will talk about radio and contemporary

> art. Sophea Lerner, Oda Projesi, Fia-Stina Sandlund and Veronica Wiman

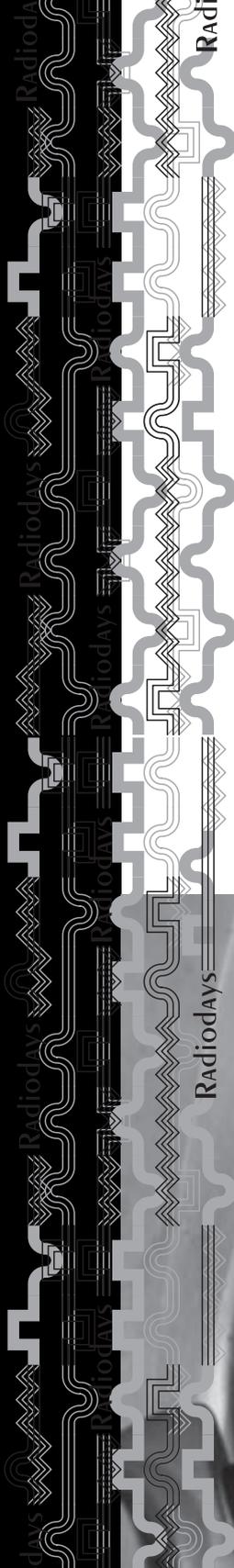
> participated in Radiodays, which was held in April 2005

> ([www.radiodays.org](http://www.radiodays.org)). While preparing food on Sunday night, they,

> together with dinner friends, will share the joy of cooking and discuss

> their experience in doing a radio program within the field of contemporary art.

*Photo: Oda Projesi*



LOCAL and free choice from this recipe:

### Aubergine Kebap

#### *Spicy rice:*

1.5 kg aubergine	with tomato (or red
1 kg ground meat	pepper paste)
5-6 tomatoes	2 glasses of rice
5-6 fresh green peppers	1 spoon of pine nuts
black pepper and salt	2 spoons of currants
	2 spoons of olive oil (or butter)
	salt, pepper, cinnamon
	(teaspoon), cumin (teaspoon),
	allspice (teaspoon).

Cut the aubergines into rounds (2.5-3 cm)

Mix the ground meat with black pepper and salt and form into walnut-size meatballs. Place them on an oven tray, combining one piece of aubergine, a half tomato and one meatball. Top with the fresh peppers.

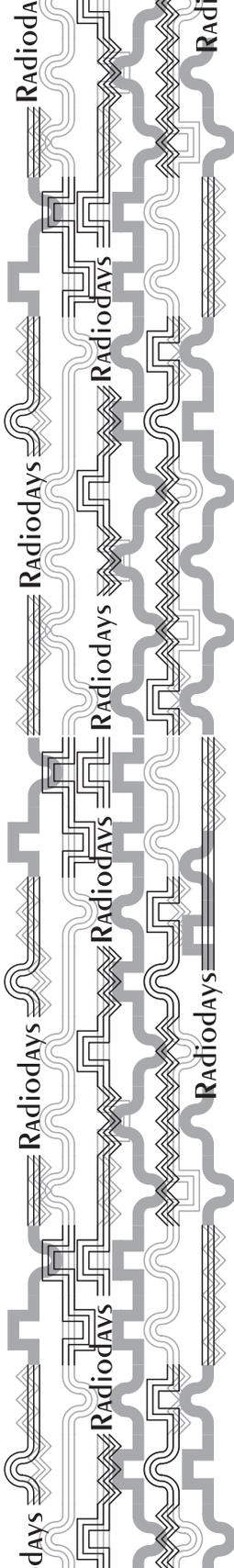
Sauce: olive oil, pomegranate juice, tomato juice... mix and pour over the tray contents.

Roast the pine nuts in the pot with oil. Add the water and currant, bring to boil and add rice. When it has absorbed all the water, add all the spices and mix. Let sit for a few minutes to let the flavors develop fully.

Some people choose to use a strict recipe when cooking. Most often I do not but instead enjoy adapting to the existing variety that lies just around the corner. The local store in Suomenlinna this time offered zucchini instead of aubergine, feta instead of ground beef (as we had vegetarian guests), pistachio nuts instead of pine nuts, etc. Obviously, local versions help to maintain a larger given framework. For *Radiodays*, “the recipe” is one ultimate metaphor. We curators devised our own recipe, bringing our local tastes together. The result was a complex unity of six individual expressions mixed in one, i.e., *Radiodays*. This mix led to dinner half a year later with Oda Projesi, Fia-Stina Sandlund, Sophea Lerner, me and accompanying guests and listeners. The broadcast was hosted by MANGETOUT: LIVE FEED on [www.hybridradio.org/mangetout/](http://www.hybridradio.org/mangetout/), 16 October 2005 from 7 to 9 p.m. We cooked together in Beyoglu district in Istanbul, the center of Malmö and the Nifca residency in Suomenlinna in Helsinki. This chapter and Sunday evening’s event were realized together with the artists, springing from my wish to reply to our the CTP group 2005 - own given task of reflecting on *Radiodays* in *Radiodays* book. We gathered on air / on cable -with locally invited guests around Oda Projesi’s proposed recipe - “Aubergine Kebap” - wanting to reactivate the space and carry on with the already existing practice and dialog. The shapeless (Oda Projesi’s term) stage was ours again to send and receive, discuss, and reflect upon radio and contemporary art.

(And once again I prefer the opposite of the saying “Too many cooks spoil the broth”: the more cooks the better the broth. Thank you all for contributing to Aubergine Kebap and CTP colleagues for *Radiodays*.)

*Veronica Wiman*

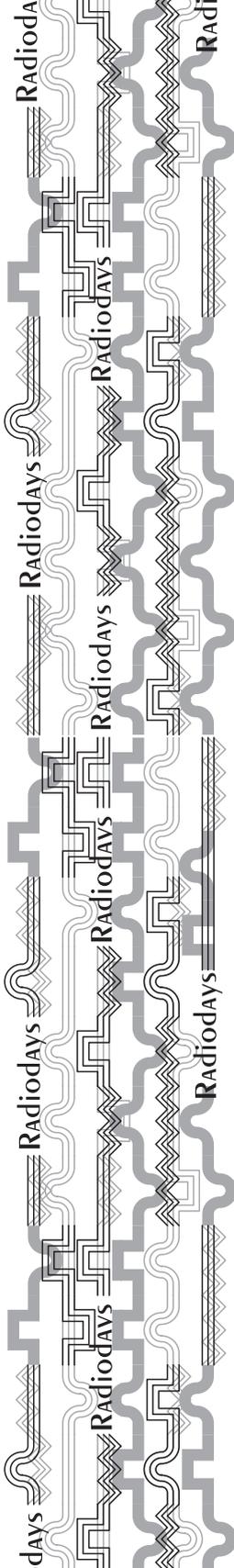


RADIO MANIFEST by Fia-Stina Sandlund and Oda  
Projesi:

Radio is just a soft apparatus

Radio is not a radio by itself if you don't:

- turn on the dead air of your surrounding.
- open a place for yourself and experience the air.
- collect your memories through sound and voice.
- gossip, hearsay, cook together, listen to your own music, share your favourite sounds with others.
- let your friend to make his/her own broadcasting.
- let the airwaves inhabit your own space.
- use the microphone freely.
- use the microphone as a listener.
- use the earphones as a speaker.
- use your body as a transmitter.
- let yourself to be over-tech.
- make narrowcasting.
- make noise.
- pause the broadcasting.
- watch the radio.



-sneak into the frequencies.  
-resound somebody else's voice.  
--  
[www.odaprojesi.com](http://www.odaprojesi.com)

From: fia <fiastinas@telia.com>  
Date: den 18 oktober 2005 17.05.26 GMT+03:00  
To: Veronica Wiman <veronica.wiman@brevet.nu>  
Subject: radiomanifest

Hej Veronica, här kommer manifest som svar på odas.  
(Hello Veronica, here is my Manifest as a reply to Oda)

As long as we can listen to it, it is our revolution.

Radio is not interesting by itself if you don't:

- say hello.
- create a new space on the air.
- smack, smack, wake up!
- connect, shake hands.
- forget about the other, for a while and, then remember.
- create sounds (souuundsss).
- create pictures (burning pictures).
- edit.
- when broadcasting, use your voice as an instrument; sad, mad, happy, ironic and intelligent.
- think about a person you love, (she or he might be listening).
- laugh honestly.
- ask the right questions.
- make everybody aware of their bodies.
- make everybody aware.
- be conscious, and then forget it.
- always say goodbye.

Thanks Özge,  
could you please send me the names of your  
guests?

I am forwarding Fias answer to your manifest,  
do you want to reply to  
that?

xx

V

Begin forwarded message:

From: oda projesi <oda.projesi@gmail.com>  
Date: den 18 oktober 2005 17.38.18 GMT+03:00  
To: Veronica Wiman <veronica.wiman@brevet.nu>  
Cc: fia <fiastinas@telia.com>  
Subject: Re: radiomanifest

just two things I would like to add :)

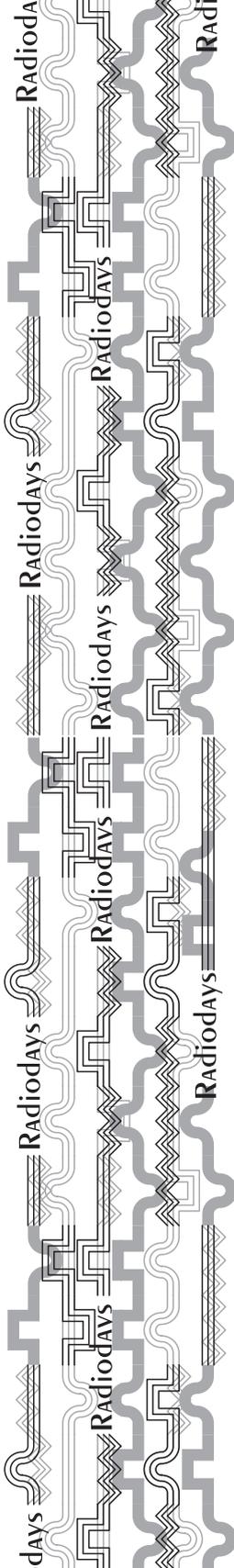
- make a broadcasting just for one person
- keep yourself away from the microphone  
sometimes and let feel the listeners what kind  
of a space you are in

On 10/18/05, Veronica Wiman <veronica.wiman@  
brevet.nu> wrote:

From: fiastinas@telia.com  
Subject: Re: radiomanifest  
Date: den 18 oktober 2005 18.24.45 GMT+03:00  
To: veronica.wiman@brevet.nu

- reveal some secrets about where you are and  
who you are.
- be a bit mysterious.
- think about time aswell, before, during or  
afterwards?

f.



Participants:

Istanbul: Oda Projesi (Özge Açikkol, Günes Savas, Seçil Yersel).

Invited guests: Erinc Seymen, Erden Kosova, Asako Iwama,  
Sule Demirkol, Jan

Suomenlinna: Sophea Lerner, Veronica Wiman,

Mark Edwards. Invited guests: Power Ekroth, Cecilia Canziani,  
Emi Maeda

Malmö: Fia-Stina Sandlund. Invited guests: Line Skywalker

Karlström

Why Radio?

Fia-Stina: I can't hear you very well Veronica but I think you are asking me about why I'm doing radio.

Fia-Stina: I am fascinated by radio because it can be broadcasted almost anywhere, and you can listen to it in the strangest places, and I am also fascinated about sound, because sound is something that you can listen to while doing other stuff.

[Seçil's voice echoes in the background]

Fia-Stina: Yeah... I think that radio is a very romantic, old-fashioned thing that is also very up-to-date right now. And I think radio is a great media for broadcasting art...

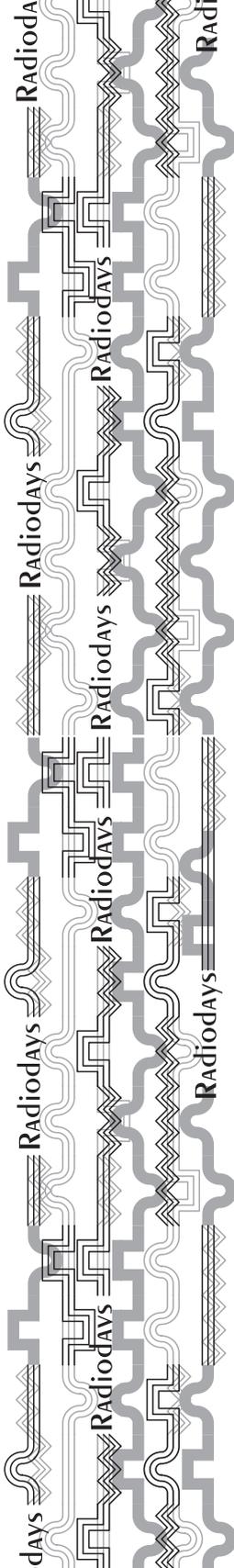
...

Veronica: Yeah, why is radio so much fun, why are we doing this?

Seçil: 'Cause it's fascinating.

[laughter from all]

Seçil: No, it's... I think, because we had a very strange experience with radio for the first time, besides being a listener... a normal listener... we just had, with Mathieu we had this experience of doing radio and really... how should I say... making radio, a pirate radio in a neighborhood... so I think this experience is for us somehow different from doing really,



I mean professionally, radio. So, it was a little bit like magic for us, just to put one antenna in the middle of the neighborhood and do radio and invite people, and, like, when we needed water we just say it through the radio that we needed water and so on. So I think these kinds of things... made radio much more fascinating for us. But afterwards we experienced it in a professional way, we are now still experiencing it with a professional radio channel, but these two experiences were quite different. And also with *Radiodays*, that we connected to *Radiodays* through the neighborhood, and I was at the same time being a transmitter because I was getting electricity onto my body and talking to Veronica at the same time, and trying not to lose the connection, so it was also a third and a very strange experience also, if that's an answer to your question.

Sophea: Can you come closer to the microphone? We're losing you.

Seçil: Sorry?

...

Veronica: Sophea, what do you find fascinating about radio?

Sophea: Yeah I guess, at the moment part of what fascinates me about radio is what kind of relationships it enables. And when you connect remote locations... what's local about the location rather than the fact that it's remote is also more interesting to me. So, we've got really different localizations of tonight's recipe, to do with what was available in the shops. And that

sort of creates a difference between what you can transmit and what you can't transmit that's really interesting to explore.

[unintelligible talk from Istanbul]

...

Radio and cooking

Sophea: Do you think that radio and cooking have something in common?

Seçil: I think so. But I am the wrong person to ask this question because I don't cook. Mmm, I'm thinking now. Oh, Asako... Asako wants to answer.

[laughter from Istanbul]

Asako: So, like maybe checking material, and choosing and collecting material, and somehow you... through your body and then it, like, makes it and other things, but it's still... material itself, where it's still keeping some form? Maybe? No?

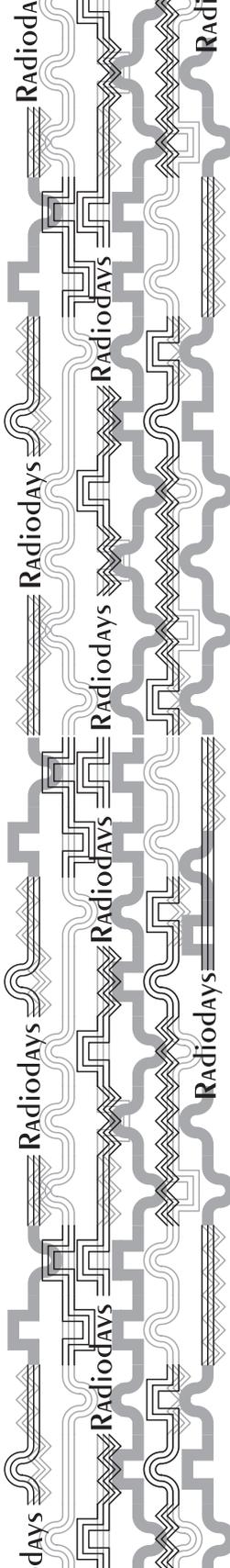
Seçil: Because Asako said something like food triggers your memory... I think we need to check our Kebab.

...

Veronica: Sophea, the same question to you, why do you use radio and why is it interesting to relate radio to cooking.

Sophea: I think radio is a, it's a very accessible medium. You can grab relatively accessible tools, and...

Seçil: It's very hard to hear you.



Sophea:

The tools that you need for doing radio are relatively accessible and light-weight, I mean I could carry the whole setup for this broadcast on my back to the island today, and if it was a television show there would have been six of us, and much more expensive and... So, radio is something that... really a lot of people in the world have radio sets who don't even have a telephone. It's very cheap in terms of audiences accessing it. And... I really like what Gregory Whitehead says about it, that it's a networked medium. It happens in sound, but actually the network is really an important part of it. So... a radio broadcast never happens in isolation from an audience. So we're speaking now to Istanbul and Malmö and that sort of sense that they're there listening to us is really effecting how we're performing in this space, and what we're doing and how we're speaking and the whole way that this evening is taking shape... So, it's about relationships and I'm really interested in participatory radio practices where its not just a one-way medium. But going back to what were the early days of radio where everybody could send and receive, and, so, working with network practices that allow that kind of radio to take place really fascinates me. In terms of why I love mixing cooking and radio, I find that cooking is a really strong metaphor for... it's a kind of performance that, then, the audience participates in ...

...

Experiences of and thoughts on *Radiodays*

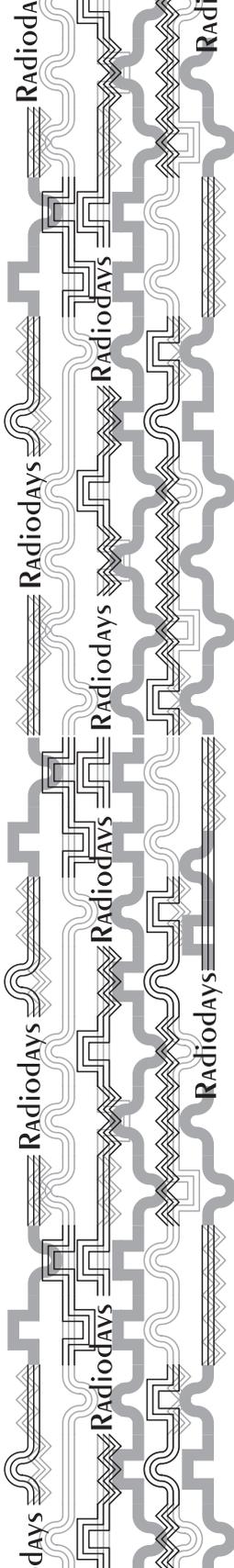
[jumble of talk between Suomenlinna and Malmö]

Fia-Stina: Firstly, I think it was a great initiative, since I'm very interested in contemporary art versus radio, and for me it was a great experience just to sit down and have this talk with Gustav Asplund, who is one of the organizers behind Radiobio. They make these stations where they are playing a different kind of radio program in front of a live audience, and they always have guests there. And I've been a guest there once, and we were talking about radio-cinema, we were talking about art and radio, and we were talking about listening to radio together. And I think it was great to talk with him about that...

Veronica: You have had your shows or your pieces on sr.se, Swedish National Radio, and then also in art contexts. What do you see was special with participating in *Radiodays*?

Fia-Stina: Yeah, the difference was that *Radiodays* took place in a typical art context and sr.se is not. Sr.se is a website or a radio-magazine on the Internet. So, the difference was... I wasn't there myself, but I think that it's very nice to... do something that is listened to in a typical art context...

Fia-Stina: When I do things for sr.se it's more like I'm trying to do art, and I present it as art on Swedish radio, and this time it was the other way around. It was like we were presenting radio done in another context and we brought it into the art context. So, yeah, maybe that was the difference.



...

Sophea: Radio as a venue for art, which is kind of what I understood *Radiodays* to be, and maybe that's different from existing contexts for radio art, as opposed to art on the radio. And I'd be really interested to hear from some of the other art workers here about their perspectives on radio as a creative space or as a venue for artistic practice. [laughs] They're pointing at each other...

Veronica: What do you think, Power?

Power: Okay, why are we doing radio? Who are we doing it for, the receivers on the other end? Why should they listen to us cook?

...

Sophea: I think one answer is that people shouldn't necessarily listen to us cook and... ah... in orchestrating collaborative projects where cooking happens in a lot of places in the world, I think it is important that there is food in each location. I think that listening to someone eat is not sharing a meal. I agree absolutely with everything that was just said about the power of radio as a sort of conscious space for imagination. I would much rather someone showed me through sound than told me something but... uh... I am interested in cooking as a metaphor because it addresses an idea where everybody needs to eat rather than the model of radio where it's sent out and some make it and other people listen. So looking at the audience as people who eat a meal and the

radio experience should nourish everyone who participates in it. So the practical level, if we are doing this now and there was no cooking happening in Malmö or Istanbul... then it would be extremely frustrating...

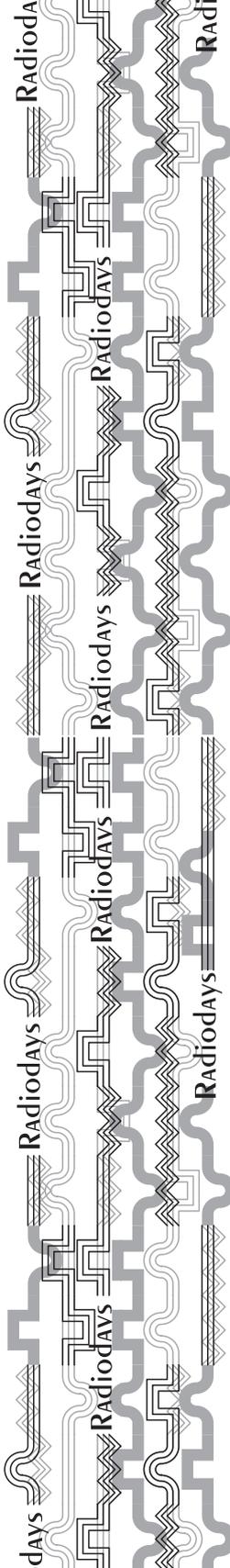
...

Seçil: I think that this kind of radio making is important to somehow give the power to other voices or other possibilities as well, because normally when you listen to radio you know that it is coming from one channel, from one microphone, but now we are kind of making something really collaborative like the other guys said like making food, so I think it is trying to balance the voices as well. We did also at the same time an event like cooking, doing this in such a way, and I don't know who listens and what they think... I don't think it is that important ah... I hear my voice...

Cecilia: I have a problem when saying, hearing, listening that this is different from another radio program, because I think that if we wanted to have it just for the fun of us talking to each other, being close to each other, we should better take up the telephone and call each other. The radio is open for other users.

Seçil: I just try to mean that we shouldn't somehow think about how we are sounding when we are doing something like this...

Cecilia: Okay, this I can follow because this is exactly why I like radio, because you feel a little bit less



on stage and more at ease.

Sophea: I want to let you know we have one connected listener. [laughter] I just checked the server and we have one connected listener...

Emi: I would like the listener to call us up... [laughter]

Veronica: What are your thoughts about radio as a stage?

Fia-Stina: Am I supposed to talk now? Yeah, I think that radio is a great stage because in a way it is very much as a stage since the concentration is there in a way, and you have it for yourself. But I also like the thing about being quite anonymous and how you can create things, and in a way it can be very documentary. But on the other hand, it can also be very manipulative. I could say that I am cooking but then I am not... hee hee...

Seçil: It sounds too positive to see radio as a stage. We think that radio is a little bit beyond that or... it's not like a stage. Because when you say stage you really shape it, but I think it is kind of shapeless in the sense that we cannot compare it to a stage, a very defined area, because radio has the power to sneak into many different areas and that's why it doesn't have a stagelike area.

Fia-Stina: Our food is delicious...

Veronica: Mark, what was interesting with the experience of *Radiodays* for you?

Mark: The interesting part of *Radiodays* for me was watching a group of artists and curators dealing with audio and broadcasting as a medium, something that they are not usually working with... Actually what I have been thinking about tonight and what I thought about then is how we use the word radio. But actually *Radiodays* wouldn't have been possible without the Internet and this is all via the Internet and we are kind of doing Internet broadcasting and we are mixing the word radio and Internet. We are not saying Internet but we are using it and there is an interesting aspect to that in terms of what kind of technology we are using and how we are connecting... I don't know where the difference is between radio in a traditional sense... and some of the people involved made the point that the Internet today is similar to radio of a hundred years ago.

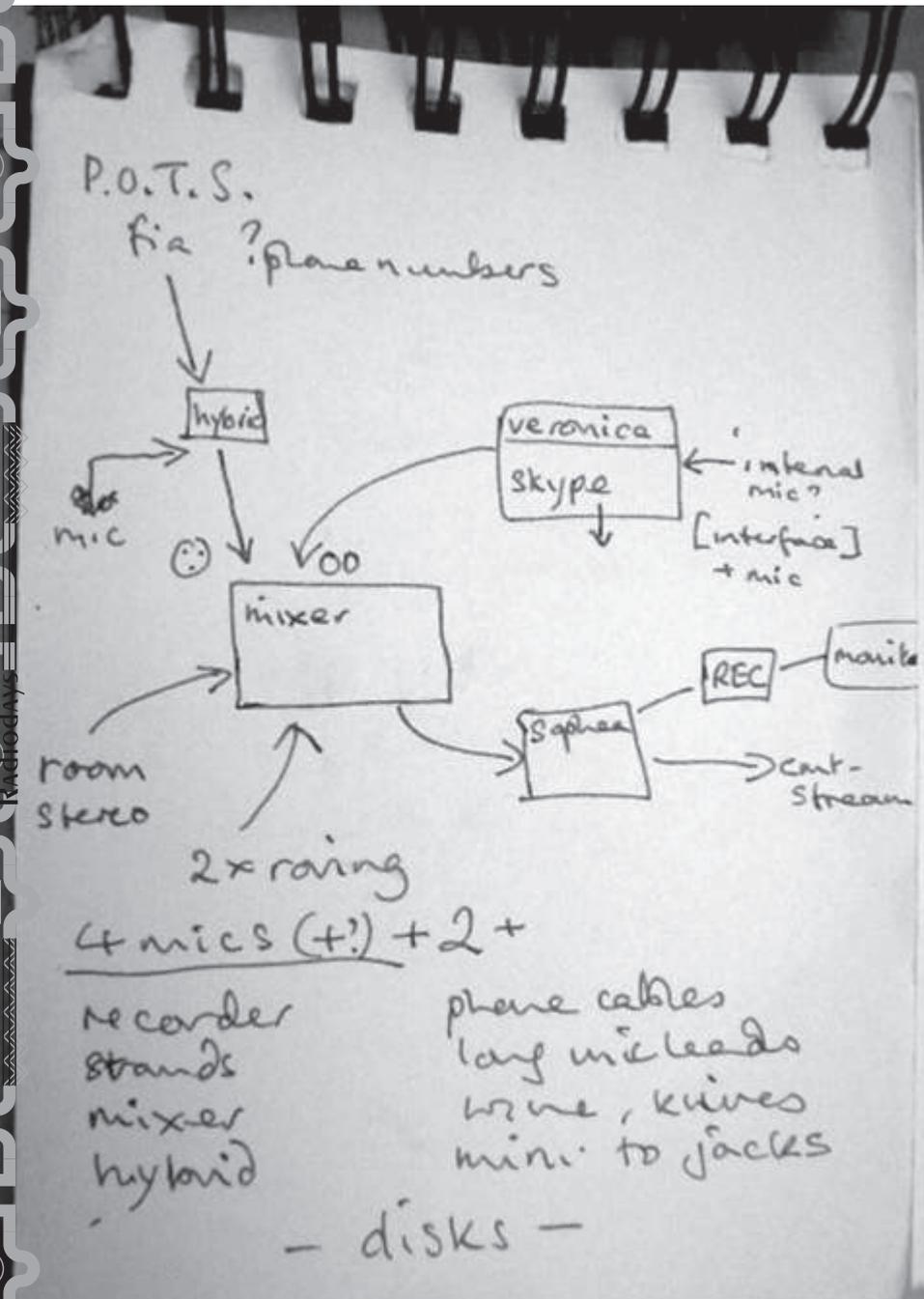
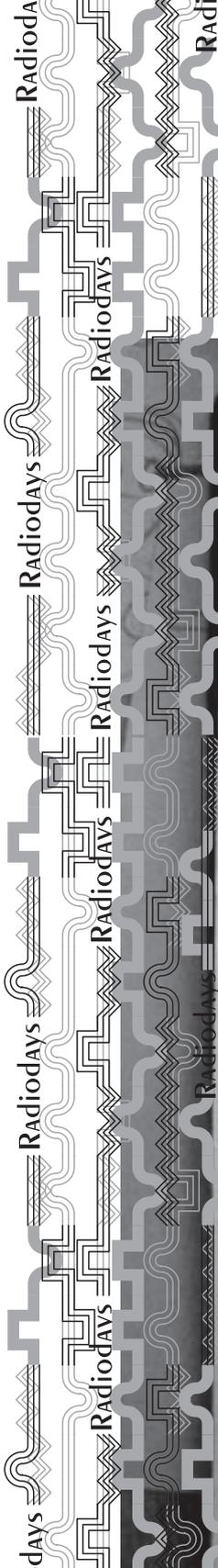
Özge: About the similarity between radio and cooking I think it is about creating your own space, which is a space on the air. Because when I am cooking I don't really feel like at home it is a different space for me, and radio is also something like that, it is maybe about transforming the space where you are to something else. That is what I want to say...

Sophea: Okay, thanks,

Fia-Stina: Thank you, I didn't hear so much of the discussion but I hope it is recorded so that I can listen to it.

Istanbul: Hoscakalin, görüşürüz

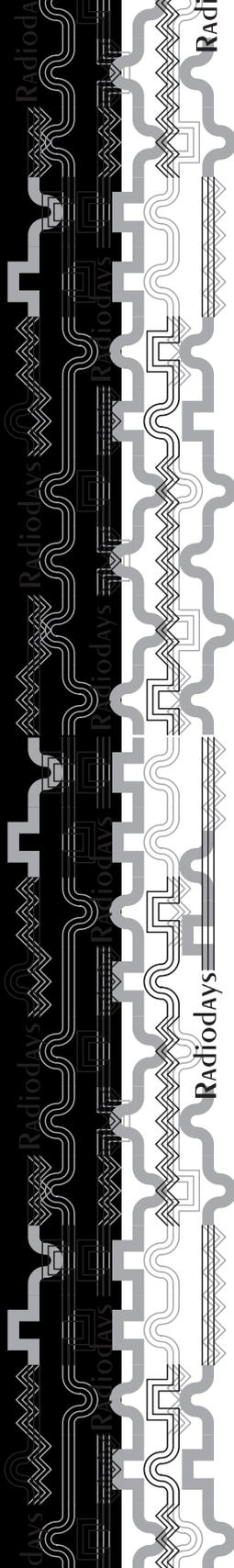
Photo: Sophea Lerner



## Participation or Appropriation?

### A comment on the *Radiodays* project

By Ligna



## Participation or Appropriation?

### A comment on the *Radiodays* project

Tjebbe van Tijen criticized the radio art project *Radiodays* for not being aware of the rich history of self-organized free radio projects in Amsterdam. Jelena, as one of the curators, answered that *Radiodays* was indeed “not very successful as an attempt to raise the backdrops between the sphere of participation and the sphere of observation”. Despite the open studio and the easy access to the broadcasts, “nobody really responded to these proposals in a subversive (creative, unexpected) way”, the public being just too “passive and gallery-obedient”. Searching for a reason, Jelena wonders if the fact that the air waves were already filled with programs led to “feelings of inequality among the audience”, which kept them from participating.

We think her remarks raise an important question not only for the *Radiodays* project, but for radio art in general, namely, how the relationship between a work of art and the audience is set up. How is the sphere of reception organized - in art spaces like galleries and radio spaces, i.e., the frequencies? Bertolt Brecht claims in his theory about the medium that radio has to “redraft the audience as a producer” and that they should “listen actively”. The curators of *Radiodays* tried to take this claim seriously. The question is then, why did their redrafting fail?

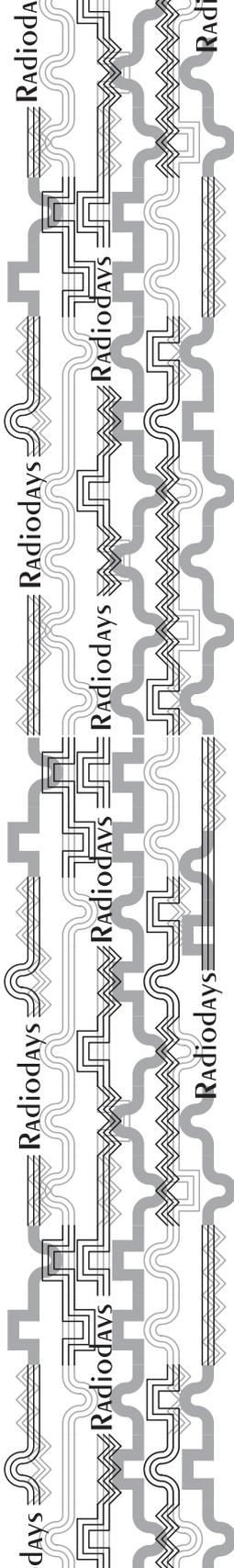
Jelena responded that it might have failed because there is already too much programming, or enough openness. Her response is not very satisfying since the measures for these things are quite unclear. We would prefer a much simpler answer: people not only need the opportunity to take part in something to become producers, they must also have a good reason to do it. Why should they do something different from what they usually do when they are visiting an art venue

or listening to a radio program? To redraft the audience as producers will only work if it corresponds with a desire of the people who are addressed.

The desire to use radio in ways that differ from the usual ones was very strong in Amsterdam. There is a long history of free and pirate radio in the city and that, as Tjebbe van Tijen puts it, has been neglected by the *Radiodays* project. It is a history of appropriation of the media. This is our main point: appropriation is something very different from participation. In the context of free and pirate radio, appropriation differs from participation in at least two points: the first is not to take what you are given, but simply setting up a frequency illegally or fighting a long struggle to get one on a legal basis. Second, it means constantly reproducing the basis of the project.

So if *Radiodays* really wanted to have an audience that starts to produce and perhaps subvert the modes of production, it should not only have left opportunities for the participation in the program but also explored other modes of production itself. In a situation where pirate radio has become nearly impossible in the Netherlands, it would have been interesting to set up a station that explicitly addresses the desire to appropriate the medium. But that would have meant not to invite only artists, as for an exhibition, but to get involved in a social process (which is probably not very likely to happen during a curatorial program). This means, for example, not focusing on a nicely designed studio (you do not need a specific space to broadcast, the simplest means would be enough), but analyzing the social and political situation in the city in order to invite people who might be interested in using the devices and risking an uncontrollable situation where the political outcome is as uncertain as the aesthetic result.

To differentiate between appropriation and participation is decisive for our work, not only as a group of artists (where we invite people to appropriate not radio but public spaces), but especially as members of a free-radio project in Hamburg,



Germany. We don't think that a free-radio station has to offer people the opportunity to participate. Participation means that people get their part of a program in order to raise their voice and receive as a reward the illusion of having some effect. Participation means to produce an abstract, pre-defined space for the audience that should participate. Jelena's example of the first broadcast, where the audience could participate in reading On Kawara, illustrates this. Let us be as precise as possible: there are lots of situations where even participation could have emancipating effects. Often enough the desire of appropriation begins with a participation that does not fulfill the desire.

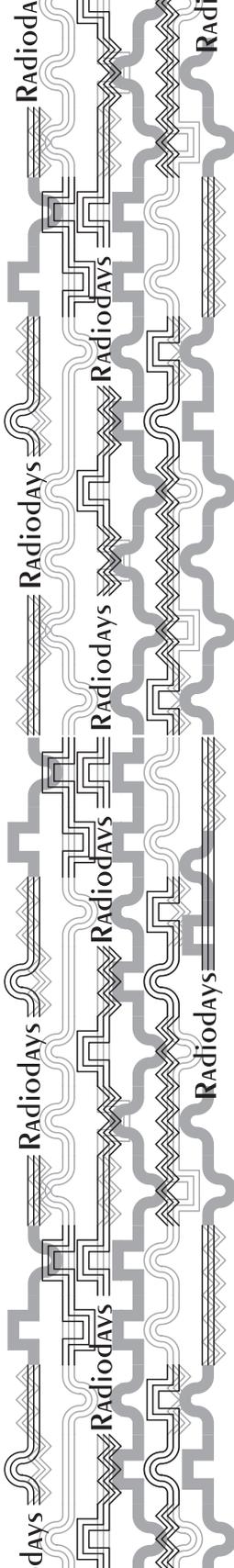
But then it needs the space for practices, that exceed the limits of participation.

In our free-radio station our experience has been that participation as a social relation reproduces the reified social relations that are already given in capitalist societies. Appropriation, as we see it, tries to develop another social relation. For sure, appropriation as an *act* is one of the major models of social relations in late capitalist societies: as a consumer you can go into a shop and appropriate a commodity by buying it. But to appropriate a radio frequency calls for a different appropriation. It is not done once and for all but has to be reiterated over and over. This reiteration is constantly calling into question anew how to appropriate a medium that limits all attempts to appropriate by its technical conditions, because to speak on the radio means to lose control of your voice. Through the radio the voice becomes multiplied, dispersed over an uncontrollable number of apparatuses. This experience of your voice becoming alien and probably uncanny calls into question the common notion of appropriation. You cannot reappropriate a dispersed voice. You have to understand it in a different logic, a logic of dispersion and excess. Interestingly enough this aspect of radio has often been denounced as a decisive lack of

the medium, which cannot provide communication, only distribution. We would like to argue that it is not a lack but rather gives a notion of the “utopian” promise (to use Jelena’s term) of radio as an early 20<sup>th</sup>-century medium, that is still unfulfilled: the promise of a world where nothing is your own anymore; an economy of excess, dispersion and duplication; practices of production that enjoy not being able to control the outcome.

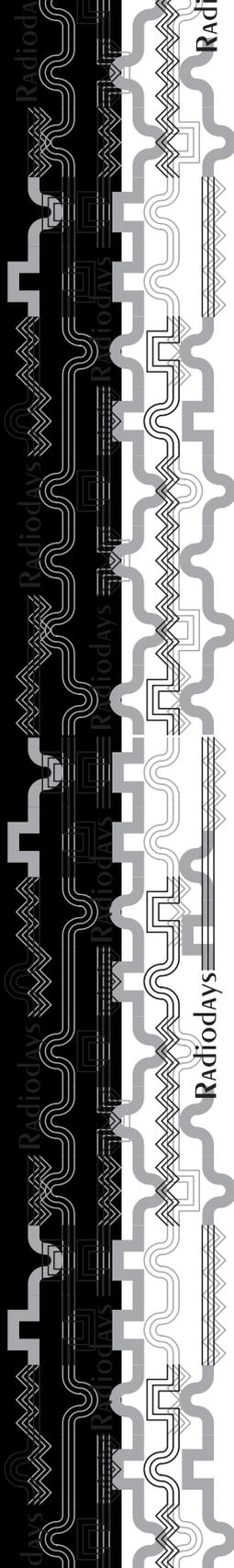
Any appropriation of radio has to cope with this condition. Thus, it has to effect how you organize “your” radio. In this regard, appropriation means that everything is self-organized. This doesn’t imply that everything is controlled, quite the contrary. Since nobody is organizing everything for someone else, the question of organization itself is at stake. Basically, everything can become part of a new, unforeseeable collective production.

Jelena writes that *Radiodays* wasn’t simply a metaphor, but a “real project”, which is certainly true because it really took place, made a lot of people meet in reality (we enjoyed our time there very much and engaged in a lot of interesting conversations), brought together an awful lot of different positions on radio art, and now has been turned into a useful online-archive for radio art. But was it also “real radio”? When we arrived, our first question concerned the real reception with FM radios (we had to know this for our performance). The answer was that the antenna on the roof of the De Appel building is rather a metaphor (it turned out that it was more than a metaphor). Thus, from our perspective something decisive was missing: *Radiodays*, as we experienced it, interpreted radio mainly as production, which is going on in the studio. It produced a program, but did not care too much about the dispersed situation of reception. But it is exactly that dispersion, that produces the uncontrollable effects of radio.



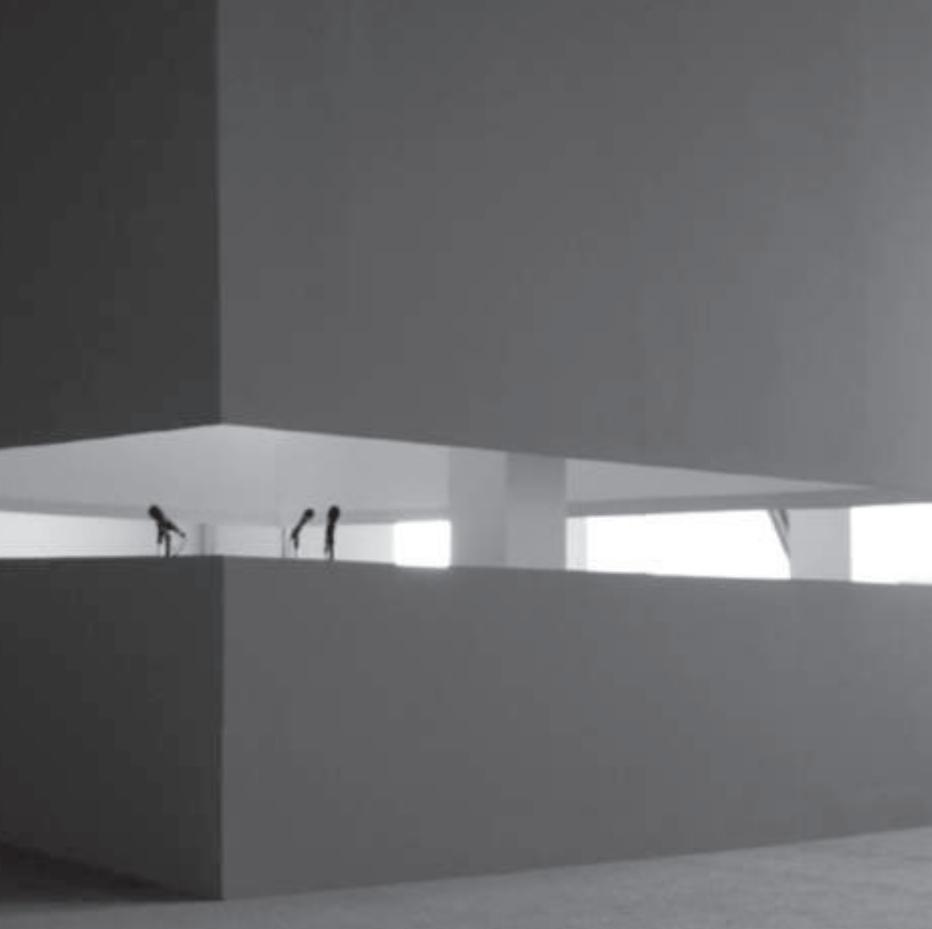
Repressing dispersion is a tendency in radio art that not only *Radiodays* but many radio (art) projects fall into. A tendency that neglects radio’s qualities: its uncontrollable dispersion in space, its infiltration and intervention in (and capacity for subversion of) everyday life situations - and thus its call for an appropriation beyond the capitalist economy.

## Participants

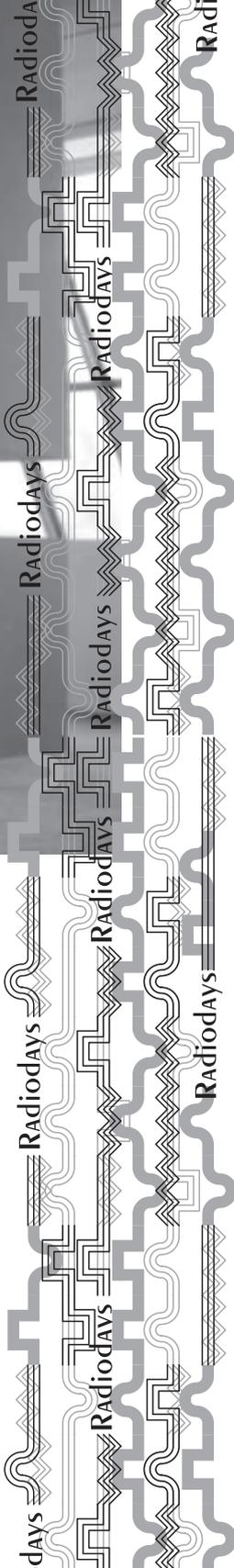


*With works, walks and talks participating in Radiodays:* Saädane Afif; Boris Achour; Stella d'Ailly; AGF; Michiel Alberts; Das Arts; Dave Allen; Association Apsolutno; Micol Assaël & Sergei Bugaev; B92; Avanto Festival; Tiers Bakker; Justin Beal; James Beckett; Guy van Belle; Louidgi Beltrame; Otto Berchem; Frederique Bergholz; Francesco Bernardelli; Davide Bertocchi; Rachel Berwick; Johanna Billing; Daniel Birnbaum; BikVanDerPol; Relja Bobic; Christophe Boutin & Eric Débris; Saskia Bos; Lise Brenner / Colin McLean; Joris Brouwers; Maria Barnas & Nathalie Bruys; Building Transmissions; Susanne Bürner; Sophie Calle; Leontine Coelewijn; Keren Cytter; Jeremiah Day; Jeremy Deller; Simona Denicolai & Ivo Provoost; Ann Demeester; Dispatch; Stephan Dillemath; Branislav Dimitrijevic; Nico Dockx; Maria Hlavajova; Georges Didi-Huberman; Wilfried Huet; Angela Detanico & Raphael Lain; the doorman of Salon the Fleurus, NY; Anne Dressen; Zoran Eric; Tanja Elstgeest; Vladimir Jeric; Ninoslav Jovanovic; Bojan Fajfric; Annie Fletcher; Nina Folkersma; Johannes Fricke-Waldthausen; Adriana Garcia Galan; Jean-Baptiste Ganne; gelbe MUSIK / Ursula Block; Lily van Ginneken; Klaas van Gorkum; Grasso and Grasso; Krist Gruythuysen; Jenny Grönvall; Jörg Heiser; Hiekeliën van den Herik & Bauke van der Wal; Derek Holzer & Sara Kolster; Judith Hopf / Frauke Gust; Xander Karskens; Paul Keller; Raul Keller; Zoran Kesic; Karooshi; Suchan Kinoshita; Ki wa; Tobias Klein; Erik Kluitenberg; Meinrad Kneer; Germaine Koh; Künstlerhaus Bethanien; Patricia Werner Leanse; Torsten Lauschmann; Jean-Yves Leloup & Jean-Philippe Renoult; Dominique Leroy; Gabriel Lester; Veenfabriek Leiden; Sophea Lerner; LIGNA; Brett Littman; Geert Lovink; Andres Lõo; Su Mei Tse; Lucy McKenzie / Paulina Olowaska; Tom McCarthy; Marshall McLuhan; Oswaldo Macia; Marcell Mars; Meta Haven: Sealand Identity Project; Thomas Michelon; Laurent Montaron; Martijn van Nieuwenhuyzen; Anton Nikkila; Off The Record Sound ARC / Musée d'art Moderne de la ville de Paris; Hans Ulrich Obrist; Jonas Ohlsson; Boris Ondreicka; On Kawara; Artis Orbus; Wim Peters; Sarah Pierce; Francois Piron; Kate Pocrass; Oda Projesi/Bookstr.; Jakob Proyer; Radioartemobile; Radio Radio / Mel Brimfield & Dave Greenfield; Willem de Ridder; David Riff; Radiobio; Radio Monalisa; Nienke Rooijakkers; Jean-Christophe Royoux; Sébastien Roux & Sogar / Jürgen Heckel; Arno van Roosmalen; Domeniek Ruyters; Julika Rudelius; Paul Sakoilsky; Tao G. Vrhovec Sambolec; Students of the Reigersbos School Gemeenschap; SUB; Fia Stina Sandlund; Jérôme Sans; Basak Senova; Seth Siegelau; Julian Schaff; Henk Slager; Lisette Smits; TAG; Samon Takahashi & Radio Free Robots; Nasrin Tabatabai & Babak Afrassiabi; Theo Tegelaers; Rirkrit Tiravanija; Rasa Todosijevic; Caecilia Tripp / Sharifa Rhodes-Pitts / Aldo Lobo; TSAPLYA; UBUWEB; Vacarme; Vanabbemuseum, Eindhoven; Gabriela Vanga; Version; Anton Vidokle; WHW; Richard Widerberg; WORMradio; WPS1; Jun Yang; Katarina Zdjelar; Artur Zmijewski.

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*Radio Color Studio, 2005, Laurent and Pascal Grasso*



# Radiodays

Edited by Rael Artel, Kathrin Jentjens, Claire Staebler, Jelena Vesic,  
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[www.radiodays.org](http://www.radiodays.org)

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