fearless radio

february-march 2014

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A selection of radio art made for the series curated by Saout Radio for Kunst Radio with : aurélie lierman (rwa/be), meira asher (isr), lawrence abu-hamdan (jor/uk), magdi mostafa (eg) and simohammed fettaka (ma)

Fearless radio

Curated by Saout Radio (Younes Baba-Ali and Anna Raimondo) for Kunst Radio.
February-March 2014.

Could radio be a medium of resistance?
Resistance to the economic system?
Resistance to politic discourses?
Resistance to taboos?
Resistance to main tendencies and aesthetics?
But over all what does it mean to resist?

The starting point of **Fearless radio** is Foucault's concept of "fearless speech" also defined as parrhesia, considered as "a verbal activity where the speaker has a specific relation to truth through frankness, a certain relationship to his own life through danger, a certain type of relation to himself or other people through criticism (self-criticism or criticism of other people), and a specific relation to moral law through freedom and duty."[1] Focusing on radio language, artists could integrate the verbal activity but they could also embrace the possibility of electronic sounds, noises and soundscapes to propose a sonic fearless speech. What happens then if we replace in Foucault's definition of parrhesia, "verbal activity" with "radio language"? The possibilities of telling personal truth without fear multiply. We articulated our proposal inviting 5 artists to become "true tellers", "fearless speakers" using radio as a way to express parrhesia, "using freedom and choosing frankness instead of persuasion, truth instead of falsehood or silence, the risk of death instead of life and security, criticism instead of flattery, and moral duty instead of self-interest and moral apathy"[2]. Each artist uses the radio slot given by Kunst Radio preparing a specific fearless radio show, presenting new productions but also older works relevant to the main intent of the series.

Lawrence Abu Hamdan, whose research is mainly focused on the relation between voice and juridical listening and speaking, focuses here on the relation between voice and the act of telling the truth. In "Aural Contracts Audio Archive mix" he proposes for Kunst Radio a sonic narrative based on audio extracts from his archive. The listener is invited to immerse in a reflection about the relationship of listening to politics, borders, human rights, testimony, truth and international law.

Aurélie Lierman (born in Karago, Rw in 1980) tells her truth through a fearless score, which goes beyond taboos and classic aesthetics. Using spoken word, field recording, instrumental improvisation she sonically responds to the poem 'Politics Of The Nose' written by David Mwambari (Rw), echoing the Rwandan genocide in 1994. In her new production "Anosmia", listeners can follow her voice and her body in different acoustic spaces, they can hear the risks she took in recording in public space in Rwanda and listen to her duty to discuss the actual law in Rwanda which even forbids to use the word "Tutsi" and "Huti".

Meira Asher (born in Tel Aviv, Israel in 1964) proposes for "Fearless Radio" the new work "refuse: military (01)". Again in this work there is a voice, this time a computer voice representing the voice of Noam, who recently refused to serve in the Israeli army.
Fragments of clashes in occupied Hebron are juxtaposed with those of an electroacoustic prepared typewriter. Listeners are transported in a violent space in which the intimate voice of the artist arises with some political questions around militarism and minors. Could the sound of the typewriter be interpreted as the intimate voice of the artist's truth? Could this work be considered as a letter from the artist to the listener?

Fearless Radio could also be interpreted as a way of proposing "fearless aesthetics" in telling the truth, experimenting with sonic languages. This is what the audience can find in **Magdi Mostafa's** narrative of noise (born in Tanta, Eg in 1982).
The artist keeps a conceptual approach in investigating the dialogue between sound and space, sound and memories. His radio show sonically investigates his surroundings, mapping the affects of globalisation on local traditions, the phenomenological experience of the individual in the city, and interpersonal relationships, as well as the notion of public space.

Simohammed Fettaka (born in Tangier, Ma in 1981) started from the statement that personal is political. In his feature he explores the politics of sex in a choral work based on interviews and soundscapes made in Paris.

In the **Fearless Radio** series, the medium itself is interpreted as a space of negotiations of meanings, an ephemeral plaza or a "sonic agora" in which each time an artist launches his or her truth in search of listeners. According to Foucault's definition of "fearless speaker", this person is someone who opens his mind and his heart to other people; but what is demanded of the audience in order to understand his or her truth? The potential of dialogue is in the process of listening.

Anna Raimondo

1 - Michel Foucault, Fearless Speech, edited by Joseph Pearson, Semiotext(e), Los Angeles, 2000
2 - Idem.

About Saout Radio

www.saout-radio.com

Saout Radio is a web-radio and also a platform. It was first created with the intention of exploring and promoting radiophonic and sonic art practices in the artistic scenes of the Maghreb, Africa and the Middle-East. Founded in Morocco, in 2012 by the artists Younes Baba-Ali and Anna Raimondo, this platform is meant to be an artistic, and pedagogical space which aims to promote a south-south dialogue within the artistic radiophonic practices. Saout Radio is a sonic window and a space for new creations (soundscapes, radio art, documentaries, experimental music, slam, etc.) from all over the Maghreb, Africa and the Middle-East, intended to be broadcasted throughout Fm radios but also exposed in art institutions, galleries or independent spaces of exhibition. Excluding visa or borderland issues, these proposals travel through Arabic and African countries and, also, across the European continent. For example, Saout Radio proposed in February 2014 the project "here.now.where?" for the 5th Marrakech Biennale (Marrakech, Ma), with sonic journeys in local taxis based on works of radio and sound art. Or for example in November 2012, Saout Radio curated the listening session "Moroccan mix" at the Victoria and Albert Museum (London, Uk), presenting a panorama of contemporary audible art from Morocco by inviting 11 artists from different disciplines and generations. The same selection had been diffused in different places at San Paulo Biennial, on Mobile Radio Bsp (Br); at the art center "La Centrale-for contemporary art" (Brussels, Be) and in other venues. Saout Radio also offers radio art and sound art workshops and listening sessions.

Schedule :

Lawrence Abu Hamdan
Sunday, 23. February 2014, 23:03 - 23:59

Aurélie Lierman
Sunday, 2. March 2014, 23:03 - 23:59

Meira Asher
Sunday, 9. March 2014, 23:03 - 23:59

Magdi Mostafa
Sunday, 16. March 2014, 23:03 - 23:59

Simohammed Fettaka
Sunday, 23. March 2014, 23:03 - 23:59

Lawrence Abu Hamdan

Born in Amman (Jor) in 1985. He lives and works in London (Uk).
www.lawrenceabuhamdan.com

Statement :
Since 2010 I have been working on a project titled Aural Contract, this title became an umbrella for a series of events, publications, exhibitions and workshops that examine the contemporary politics of listening and focuses on the role of the voice in law.

Bio :
London based artist Lawrence Abu Hamdan's recent solo shows include The Freedom Of Speech Itself (2012) at Showroom, London, The Whole Truth (2012) at Casco, Utrecht and most recently Tape Echo (2013) at Beirut in Cairo. His works have been part of exhibitions at Tate Modern, M HKA Ant- werp, Van Abbe, Eindhoven and Lisa Cooley, New York. Additionally Abu Hamdan's ongoing project Au- ral Contract has been recently presented at HKW, Berlin (2014), Arnolfini, Bristol (2013), The Taipei Biennial (2012) and as part of his residency at Iaspis, Stockholm (2013) . Abu Hamdan is one of the four artists comprising the group Model Court whose first major solo presentation was Resolution 978HD at Gasworks, London (2013). His hybridized practice means that he has written for various publications such as Cabinet Magazine and the 10th Sharjah Biennial and has curated events for Batroun Projects, Lebanon (2011- current) and at the Reitveld Academies' Studium Generale (2014). Abu Hamdan is a part of the research team for Forensic Architecture at Goldsmiths College where he is also a Phd candidate and lecturer.

The Whole Truth, 2012

The trigger for the audio documentary The Whole Truth is the current application of voice analysis as a lie detection method recently piloted by European, Russian and Israeli governments as well as being employed in border agencies and insurance companies all over the world. This technology uses the voice as a kind of stethoscope, an instrument to measure internal bodily responses to stress and tension; a material channel that allows the law's listening to bypass speech and delve deeper into the body of its subjects. The documentary, which experiments with the conventions of radio, consists of a collection of interviews with software developers, anthropologists and entrepreneurs of the biometric industry, from the Netherlands, USA and elsewhere. To the listeners, it offers a fresh look into how truth is constituted, to whom truth matters and who can use it; it complicates the current conventions of testimony and its relationship to trauma, free speech, technology and the body.

The Aural Contract Audio Archive mix, 2014

I have built up a sound archive, containing audio extracts of my works together with specific moments of juridical listening and speaking gathered from a wide range of sources such as the trials of Saddam Hussein and Judas Priest, UK police evidence tapes, films such as Decoder and readings from texts including Italo Calvino's A King Listens. The components of this archive are then mixed together, generating audio documentaries and narrative compositions that immerse its audience in the heart of a discussion about the relationship of listening to politics, borders, human rights, testimony, truth and international law.

Aurélie Lierman

Born in Karago (Rw) in 1980. She lives and works in Brussels (Be).
www.aurelielierman.be

Statement :
Aurélie Lierman is an independent radio producer, a vocalist, and a composer. She loves applying all of this in a minimal context, adding very often theatrical or cinematic elements to the performance practice of her compositions and radio pieces. Lately Aurélie Lierman is trying new directions by fusing the art of radio and composition. As main focus her personal field recordings: a large collection of unique sounds and soundscapes from rural and urban contemporary East-Africa. Sound-bit by sound-bit she's transforming and sculpting them into something she would call «Afrique Concrète».

Bio :
Aurélie Lierman studied Audiovisual Art and Radio in Rits (Brussel 2002): trained to be a radio journalist but also introduced to anything imaginable from vocal art to installation art. After graduating Aurélie Lierman worked for years at the VRT (Belgian radio) while already dedicating her life to music (The Screaming Bitches, Solas Anocht, Transparant & Insect, Muziek Lod, Varkenshond). Aurélie Lierman has won the PIARS Competition, Category Soundscapes (Rome, June 2013) and the GRAND PRIX NOVA (3rd prize, Bucharest, October 2013). Aurélie Lierman also released [SIC] her first album with Nurse With Wound (October 2013).

Anosmia, 2014

Anosmia is a text piece build around 'Politics Of The Nose' - a poem by David Mwambari (RW). 'Politics Of The Nose' is a poetic tableau vivant about the events of the Rwandan genocide in 1994, nearly 20 years ago.

The two major populations in Rwanda, the Hutu and Tutsi people share the same religion, culture and language. But back in the early 90's Hutu extremists assembled together a pseudo racial theory and used that as a basis for a large scale anti- Tutsi propaganda. Via public radio Hutu extremists were broadcasting hate messages and ordererd to exterminate the Tutsi people. Millions of Hutu moderates got manipulated and in April 1994 the whole propaganda machinery escalated in a bloody civil war.
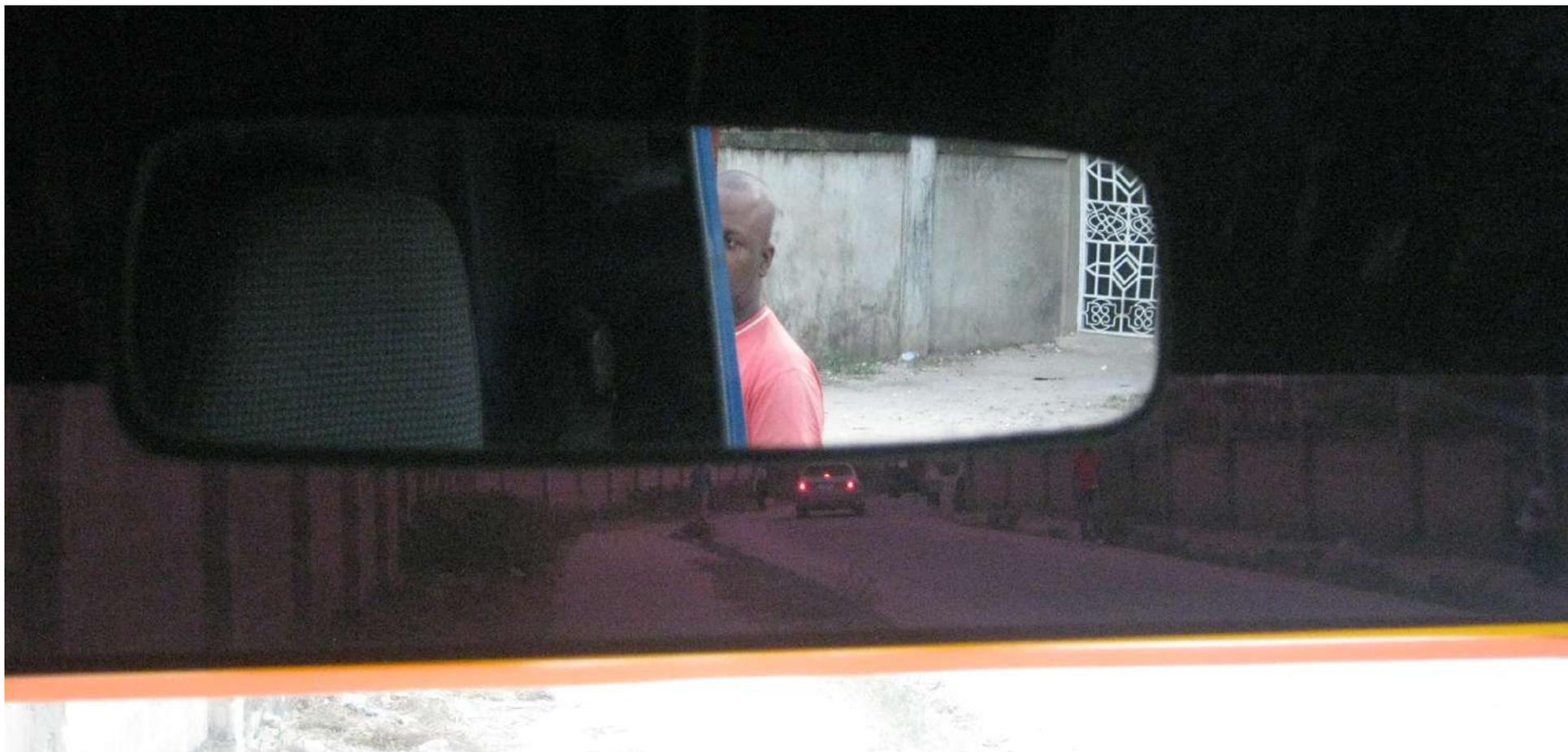
Four months long a whole nation was haunting 'the enemy', while actually often the enemy had to be found within oneself or one's relatives. Distinguishing a 'real Tutsi' from a 'real Hutu' is anyhow difficult due to intermarriage. So during this period of war and terror tough decisions had to be made, often in no time: e.g. What if you were married to a Tutsi and had children with 'enemy blood'? Back in 1994 brutal killings within one family or household were countless!

Anosmia wants to reflect on the almost absurd fact that a tiny part of the body, the nose, played a keyrole in the genocide: the length of a nose was decisive to classify the enemy. Even if your passport said that you were 'Hutu', if you had a long and thin nose you were considered a Tutsi, so you'd had to hide or run for your life.

Nowadays in Rwanda the subject of ethnicity has become taboo: it is by law forbidden to use the word Tutsi and Hutu in public.

Meira Asher

Born in Tel Aviv (Isr) in 1964. She lives and works in Western Galilee (Isr).
www.meiraasher.net

Bio :
Composer-performer and image-sound artist Meira Asher, was born in Tel Aviv. In the years 1998-2011 she lived and worked in the The Hague. Studied Tabla and Dhrupad in Varanasi-India, and traditional drumming, voice and dance in Ghana, both of which she later taught and performed. BFA in performance arts (percussion) at California Institute of the Arts (1990). Master in Sonology at the Royal Conservatory, The Hague (2002). Co-founder of the bodylab art foundation The Hague, 2001-2011. Lecturer at the music division, university of Haifa. Her projects include : 'Myelination 2' (concert and music album) with Jean Claude Jones (contrabass) about Multiple Sclerosis and the Myelin sheath, 2012-13 ; 'One blanket lost' (Radio-art program about the trafficking of Nigerian girls for prostitution in Spain, 2010) ; 'Face_WSLOT' (sound album, book, art installation, and documentary film 'Woman see lot of things' about female ex-child combatants in Sierra Leone and Liberia 2004-09) ; 'Infantry' (music album, image-sound performance about child manipulation and child soldiers 2001) ; 'Spears into Hooks' (music album, image-sound performance about the Israeli occupation 1999) ; 'Dissected' (music album, concert 1997).

This program deals with the reality of minors in militarised societies. From the minds of teenagers who refuse to serve in the Israeli army (in the new piece 'refuse: military. (01), to the experience of female ex-child combatants in Sierra Leone and Liberia. Challenged by Foucault's concept of Parrhesia, this program transmits the words / voices of these minors:, including segments from three separate projects: refuse: military. (01) (2014), Face_WSLOT (2004-06) and Infantry (2002).

Refuse : military (01), 2014

Noam recently refused to serve in the Israeli army (compulsory national service). In this first sonic lesson-like exposition, Noam talks about militarism in her school. Fragments of clashes in occupied Hebron are juxtaposed with those of an electroacoustic prepared typewriter. Words by Noam Gur - Hebron recordings by Hebron Human Rights Press - Prepared typewriter from a performance with Guy Harries.
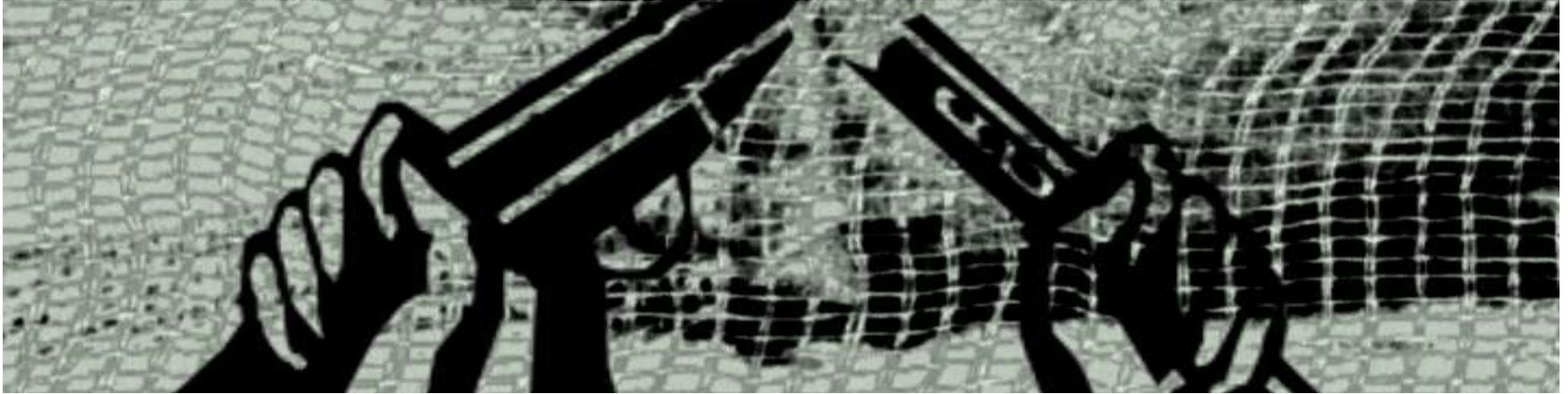
Face_WSLOT (Woman see lot of things), 2004/06

Face_WSLOT is an interdisciplinary projects, created with and about female ex-child combatants in Sierra Leone. I chose several open-form pieces from the album part of the project; Those pieces that present the attainment of individual-free speech of the participants through a long process of mental work, in a society where child combatants were initially condemned.

2a. female discrimination and rape during the war
(Anita Jackson)_Suzanna (03:36) - (Anita Jackson)_Why! (01:37) - (Collective)_GoodToGo (04:41)

2b. In this sequence, Chris Conteh describes her 'job' during the war, and thinks about her options to survive after the war.
(Chris Conteh)_OperationStampin'Stomach (07:33) - (Chris Conteh)_Forget (01:43) - (Chris Conteh)_Options (01:18)

2c. Sequence exploring the memories of war, first led by an elderly woman, and then by the three project participants: Anita Jackson,
Mahade Pako, and Chris Conteh, recalling their memories through the five senses.
'Mummy' contains self-made instruments and electronics by Yan Keller.
(Collective)_Mummy (03:33) - (Collective)_Touch (03:25)

Infantry, 2002

Two sound pieces exploring the manipulation of children by adults, interwoven with three brief audio stories about the death/killing of Palestinian children during the Israeli occupation. (from the project 'Infantry' with Guy Harries)
The School (0:38) - Box (3:26) - The Car (0:40) - Bad Toys (8:00) - The Hospital (0:55)

Magdi Mostafa

Born in Tanta (Eg) in 1982. He lives and Works in Cairo (Eg).
www.magdimostafa.com

Statement :
The dialogue between sound and space is the primary concern of my work. A space (architectural, urban, private, public, dreamed or real) is the initial generator of the concept, while sound has an intensely powerful ability to reconstruct past experiences, calling up different images or moods with little more than a minor change in value or tone. In its exploration of the conceptual relationship between sound and space, my work navigates the rapid transformations of my surroundings, mapping the affects of «globalization» on local traditions, the phenomenological experience of the individual in the city, and interpersonal relationships. As part and parcel of these interests, my work often involves the evocation of personal or shared memories, recalling now outmoded technological innovations, for instance, or engaging with the historical past of a certain public space.

Bio :
Magdi Mostafa is a Cairo-based artist who works primarily with site-specific, research-driven sound projects, multimedia installations, and experimental music, In 2001; since then, Mostafa's work has been featured in solo and group exhibitions internationally. Exhibitions include "Sharjah Biennale 11", "Jogjakarta Biennale XII", "I am not there" at the Townhouse Gallery in Cairo, Egypt; "Cairo Documenta" in Cairo, Egypt; "Art Dubai" in Dubai, UAE, "Artissima12" in Turin, Italy, «The One & The Multiple» in Barcelona, Spain; "VisibilityProject8" in Istanbul, Turkey; and exhibitions at the Biblioteca of Alexandria, and the Cairo Opera House. Recently he showed his piece "Sound element" at Arab museum for modern art in Doha.

"A series of experimental sounds predicated on low frequency alterations, dense sound waves and fractured beats. Mostafa blends found and electronic sounds to create deep, building tensions that frustrate the desire for release. Environmental sounds are thrown into unusual contexts, adding emotional layers to Mostafa's acoustic complex. Slow oscillations between shimmering high and brooding low frequency sounds create a restrained, but restless narrative of noise. Sound Element is an on-going project that started in 2009 through a serious of live performances in Cairo and other different cities"
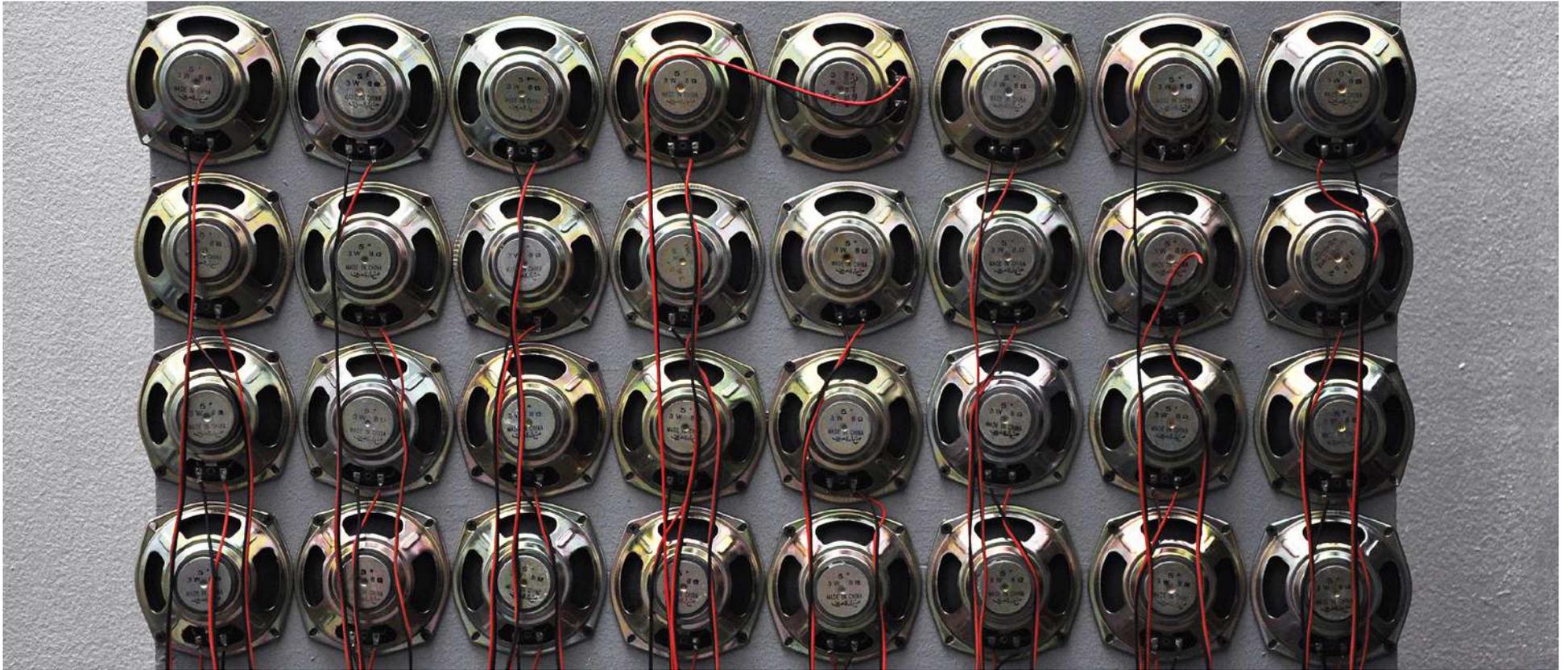
All works was produced in Cairo, Egypt. by the artist, and in His studio.

Audio workshop7 (3:20) /2002
Exorcism (3:00) /2001
Manal – recording 4 (3:00) /2003
Form through light (6:56) /2005
Gradiva – Excerpt (5:40) /2012
Side walk – Cairo 4pm (6:33) /2008
Sound cells – Fridays no.7 (2:00) /2013
Sound cells – Fridays no.9 (6.15) /2013
Untitled (3:50) /2010
Sound Element – Live in Cairo (9:00) /2009
Artist interview (6:00) /2014

Simohammed Fettaka

Born in Tangier (Ma) in 1981. He lives and works between Tangier (Ma) and Paris (Fr).
www.fettaka.com

Statement :
His work predominantly uses the medium of film, however it also incorporates photography and collage and extends to other art forms such as installation, sound art and performance. At the centre of his work is a reflection on the presentation of the image. This graphic personal interpretation is based on collective memory: the individual visual experience must thereby lead us to question our sense of ourselves.

Bio :
Simohammed Fettaka is a multidisciplinary artist based between Paris and Tangier. Founder of the film festival Cinema Nachia in Tangier, he has worked as a documentary and experimental film-maker, producing a body of work that repeatedly questions the relationship between representation, individuality and politics. Alongside his film work, he developed a more comprehensive visual artist practice, embodied in photographic series, collages, installations and sound pieces, regularly exhibited in France and abroad. His work has been presented in many group exhibitions including : Muhka Antwerpen, Antwerp (Be), Artist in focus Hors Pistes, Centre Pompidou, Paris (Fr) , Old Truman Brewery, London (Uk), Gallery Dominique Fiat with CulturesInterface, Paris (Fr). He is currently involved in the program of experimentation in art and politics at Sciences Po, Paris (Fr).

Histoires de Paris

Each person has an intimate story about sexuality. Inspired by Jean Eustache's film, Une sale histoire (1977), the director stages a sonic piece in which an actor tells the story of how he became a voyeur, becoming obsessed by the peeping-hole in the women's toilet at his local bar. Couple's testimonies, breakdowns and desire ... Health stories at human scale. An investigation of love and sex in Paris today.

Fearless Radio

Curators : Saout Radio (Younes Baba-Ali and Anna Raimondo)
Producer and broadcaster : Kunst Radio (Elisabeth Zimmermann and Anna Soucek)
Artists : Lawrence Abu Hamdan, Aurélie Lierman, Meira Asher, Magdi Mostafa, Simohammed Fettaka
Text editing : Nathan Fustec

Anna Raimondo
Born in 1981 in Naples (It), she lives and works between Brussels (Be) and Naples (It).
www.annaraimondo.com

Anna Raimondo completed the MA Sound Arts at the London College of Communication (University of the Arts London) with distinction in 2012. Since then, she has participated in several international exhibitions and festivals including the festival "Espace (Im)Media" in Sporobole Art Center in Sherbrooke (CA); the collective sound exhibition "Dirty Ear" organized by Brandon LaBelle at "Errant Bodies" during "Transmediale" in 2013 in Berlin (DE); as well the public sound art festival "Paraphrasing Babel " in Maastricht (NL); the public art festival "Nouzah Fenia – Festival de Casablanca" curated by Geraldine Paoli in 2012 (MA); etc. Her radiophonic works have been broadcast internationally (Kunst Radio in Vienna, Deuthschlandkultur in Berlin, Resonance fm in London, Arte Radio, Mobile Radio Bsp, Radio Grenouille, Rai and many others). Her curatorial projects are mainly focused on sound and radio art and have been presented in different venues, including the "V&A Museum" (London) and "Le Cube- Independent Art Room" (Rabat). She is co-editor with the artist Younes Baba-Ali on the radio and sound art's platform Saout Radio, based in Morocco. She also initiated Echoes with Amélie Agut, an itinerant pedagogic and artistic project about radio art and sonic memories.

Younes Baba-Ali
Born in 1986 in Oujda (Ma), he lives and works between Brussels (Be) and Casablanca (Ma).
www.younesbabaali.com

Graduating from l'Ecole Supérieure des Arts Décoratifs de Strasbourg in 2008, and from l'Ecole Supérieure d'Art d'Aix-en-Provence in 2011, he was recently rewarded by the prize "Léopold Sédar Senghor", during Dak'Art 2012, 10th Biennial of contemporary African art. He has participated in several international exhibitions and biennials among them "Not a group show", Arte Contemporanea Gallery, Brussels (Be); "L'MAR9A", Voice Gallery, Marrakech (Ma); "Traduction, tradition, trahison", Le Cube, Rabat (Ma); "Travail, mode d'emploi", Centrale for Contemporary Art, Brussels (Be); "Transaction Complete", FaMa Gallery, Verona (It); "Arrivi e Partenze", Mole Vanvitelliana, Ancona (It); "Dak'Art", 10th Biennial of contemporary African Art, Dakar (Sn); "A5x2", MAAC, Brussels (Be); "Regionale 12", Haus für elektronische Künste, Basel (Ch); "Higher Atlas", 4th Biennial of Marrakech (Ma); "BJCEM" Biennial, Thessaloniki (Gr); "WRO 09" New Media Art Biennial, Wroclaw (Pl); "Taverna Especial», Sketch Gallery, London (Uk); "Brick & Mortar International Video Art Festival", Greenfield (Usa); "Loop" Video Art Festival, Barcelona (Es); "3 days exhibition concept", CEAAC, Strasbourg (Fr); "No Signal Found», Arte Contemporanea Gallery, Brussels (Be); "Flowers, Animals, Urbans, Machines", Appartement 22, Rabat (Ma) and "Desencuentros», Sabrina Amrani Art Gallery", Madrid (Es).

saout radio
audible contemporary art

kunst radio