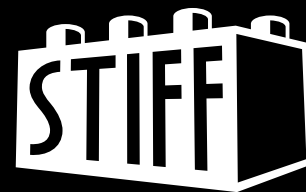



26 - 29/11/2020, Rijeka

SOUND OCCUPATIONS





Sound Painting in Grey and Gold 48cHz, Flora Sopa

At times like these, people tend to pay more attention to others, cling to notions of togetherness and yet feel alienated. There is a growing need for reciprocity and closeness, but we are still learning. Every day we ask ourselves: What is the past we once accepted and what is the future we want?

The authors gathered in the exhibition **Sound Occupations** come from different artistic backgrounds: they are musicians, sound engineers, interdisciplinary artists, sound therapists, composers and listeners. Thirty-two sound-related thoughts from around the world are presented in a variety of media and art forms, from field recordings to experimental music, sound installations and video works.

The exhibition **Sound Occupations** alters the sound of the city of Rijeka. Over four days (26 to 29 November), citizens are invited to experience the sound of **Everyday Soundtrack** - installations and performances in public space, visit the exhibition **Sound Occupations** in the Gallery SKC and spend time in the **SoundBox** - a multimedia confessional. A part of the exhibition is also a **ChatterBox**, a broadcast by Radio Roža in the form of an audio catalogue.

Sound Occupations encourages listeners to question reality, but also to imagine new worlds.





EVERYDAY SOUNDTRACK

Hodogram, Marina Hrlić Rogić i grupa Flame, photography by Klara Dujmović

The works of art gathered in **Everyday Soundtrack** merge with the sounds of the city and fantasize about the world in abstract forms. Sound installations in public space invite us to interpret our everyday experience – the one we live in and the one we dream of.

While we roam alone in search of a sense of intimacy and togetherness, **Anastasiia Belousova and Frederik Hochheimer (DE)** in the work **Promenade** aim to describe our familiar urban environment – empty and new. **Andrew Horne (GB)** in **Soundscape, Piano and Vocals** explores his reconnection with the landscapes and soundscapes that surround him. Using the medium of sound, he builds conversations between himself and the natural world.

Bumping into the complex harmonies of church bells at St. Mary's Church in Richmond, North Yorkshire, **Bob Birch (GB)** finds undreamt-of beauty in the common sound and composes the work **Sound Space**. **Giulio Dal Lago (IT)** reminds us that **Sounds Matter** in the sound recording of a live performance inside a moving car. While driving in the city of Mestre, the car simultaneously transforms the outside world into a musical composition and from being a simple means of transportation, it becomes a space of reflection inside one's own mind.

Creativity turned inwards can cause uncomfortable feelings by interpreting situations of concern and imagining scenarios that are far from happening. **To the Sky** is an

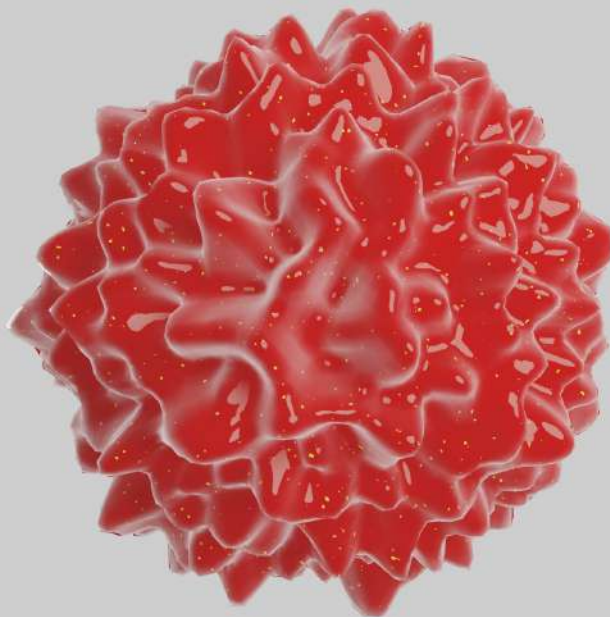
excerpt from an audio-visual diary in the making. **52 Fridays**, which **Neil Bruce (GB)** creates as an idea to push us to be creative with a purpose (and let's choose not to be creative in our minds but by doing creative things!). Domestic sound of breaking eggs shaped into a timer, **EGGTIMER** brought by **Ralf Wendt (DE)**, forms the passing of time into an action that marks how the world is still turning the same way no matter how much time we spend in the absurdity of waiting.

Sound in the Passage visits the busy market mornings, ambient compositions from all over the world call for a departure from reality, offering quick escape, calling for indulgence and imagination, a step into other worlds, petit sonic fantasies.

In **Everyday Soundtrack** our experience is shaped by interventions in public space. In Theaterpark, the audio installation **Public spaces / Listening spaces** from **Balam Ronan (MX)** invites us to explore the sounds around us, and we impulsively ask ourselves – do we really care? Performance **Hodogram** by **Martina Hrlić Rogić (HR)** & dance group **Flame** brings out the enormous energy of the unison group. Interrupting our way from Art Kino to Kružna Street, they protest against the ordinary.



SOUND OCCUPATIONS



Sound can be understood as an epistemological, formative instrument that enables us to analyze urban and imaginary spaces and at the same time, it is an aesthetic tool for the construction and valorisation of these landscapes. How does sound behave concerning changes in the urban environment; how does sound interpret post-industrial economies? How does it connect and separate individuals, groups and images?

The urban soundscape composition **Shazam Walks & Voice Notes** questions the future of the economy of small communities. Using the app Shazam and recording the musical life of markets, squares and parks in densely-populated urban areas, in abstract DJ performances **Jake Williams (GB)** celebrates the "noise" that contemporary urban planning seeks to silence through gentrification. Compilation of sound recordings of protests in Atlanta, Georgia, **Sounds of Movement** by **Madeline Pieschel (US)**, collects everyday ephemera to capture bodies and voices mobilizing together to march for justice. Yet the omnipresence of helicopter blades, drone sounds and howling sirens debate the presence of authority and the nature of surveillance – is it about control or protection?

Artworks settled in the outdoor space of Kružna street evoke some other narratives, places and actions, and we

are temporarily moving to Gilletti Square of East London and then far to Atlanta, Georgia. The vibrant soundscapes relate to life on Kružna Street itself, with its tumultuous history and patient present. The question is – who is responsible for shaping society? Whose voice is heard? Who makes the decisions and for whom? Who influences society and who brings change?

Forbidden Melody captures the atmosphere of strong political implications, with the motif of musical notation made of barbed wire. While **Vedran Ružić (HR)** interprets his inner world, we recognise the collective sense of imprisonment. Music is used in war and psychological operations to take away a person's identity and make them feel vulnerable and helpless during torture. **Organized Noize** by **Chris Revelle (US)**, is inspired by a former Guantanamo Bay detainee Ruhul Ahmed's description "It makes you feel like you are going mad. You lose the plot, and it's very scary to think that you might go crazy because of all the music, because of the loud noise, [. . .], So after a while, it just plays with your mind.". The noise refers to a selection of the music used during the torture, where the songs are layered over one another while being played at the same time, pushing towards psychosis.

Haris Sahačić (BH) in **The Agony** creates a composition of sounds that reflect the feeling of torment and powerless struggle. It evolves from an exploration of sound and technology, that manifests as high frequencies which are usually behaving very autonomously in a stereo panorama, and as sounds generated by technology that occupy space in an unpredictable way. **Lech Kalita (PL)** builds a live audio stream **DRONE. Endless drone in E minor**, an infinite musical performance randomly generated by computer software in real-time and based on several predetermined harmonic and rhythmic rules. It implies that without limits imposed by biological bodies machines are able to perform live endlessly and be present in multiple places at the same time.

The sound of machines is recorded in a gentle and intimate artwork by **Jacob Bissell (US)**. **An Incomplete Catalogue of Holding On** is a series of domestic field recordings concerned with the sonic ecology of familial life altered by neurodegenerative disease and physical injury, as well as the grief process and the futile efforts of capturing what will no longer be.

Using CCTV cameras **Nicole Mullan (IE)** outflows performative and theatrical approaches of the church manners, presenting an endeavour to preserve traditional pur-

poses of the church in an online stream. The video **Mass Surveillance** poses the question of the meaning of usual church protocol which stands out particularly in the new operating conditions.

Gordan Kreković & Antonio Poščić (HR) assign marketing a role of an object to and build an artistic framework on intersections of marketing, society and life. **Click Click Sale** is created by sonicating and visualizing a large amount of data collected by an online advertising platform without interpreting and contextualizing data. The video explores the phenomenology of marketing, formed by human needs, dynamics and communication patterns, which is often associated with inhumanity, manipulateness and intrusiveness. **Silent recordings** made by **Flora Sopa (RO)** reflect the movement of a specific sound at a certain point of its existence. In paintings **Sound Painting in Grey and Gold 48aHz; Sound Painting in Grey and Gold 48bHz; Sound Painting in Grey and Gold 48cHz** she explores the visual properties of sound that are created due to vibrations and tries to find parallelism between the visible and the audible spectrum.



STROMA, MYK: Polina Kardymon, Vladimir Bocharov, Sergei Chekhov



STROMA, MYK: Polina Kardymon, Vladimir Bocharov, Sergei Chekhov

STROMA is the audiovisual work of the members of the **MYK art group – Polina Kardymon, Sergei Chekhov and Vladimir Bocharov** about the search for connection in the interaction of two separate subjects, an attempt to find the equivalent of physical communication outside of body and gender. A psychedelic journey into man and nature and their relationship in the creation and evolution of this world is presented in the work **Giovedilfi-ume** by **Gabriele Barbarino (IT)**. The supernatural view of a dog pack running past us is represented in the artwork **Most Retrieved Words** by **F.C. Zuke**, who uses the sound of barking to confuse and overwhelm the viewer.

Interdimensional Express questions what to leave behind and what to seek from the future. **Neo Christopher Chung (KR)** interprets long train rides that bring up faded memories and put us into a certain trance. In the stop-animation **Marbles** by **Natalia Spychala (PL)** the hypnotising pendulum sets a certain mechanism in motion. In the rhythmic system of interdependence, we have lost track of what is the cause and what is the effect.

Our senses have the ability to convert information from the real world into electrical information that can be processed by the brain. The way we interpret this information – our perceptions – affects our cells and microorganisms that inhabit us; **Sofia Ablanedo & Raphael Faure (AR & CH) – The Rasa** translate it into **Biowar**. Photographer **Mia Paller & sound artists beepblip (SI, NL)** reflect on the transformation of the environment through urbanisation in an audio-visual piece **Beautiful Crises**. They propose an interplay that aims at a non-violent negotiation between species in terms of reciprocity, mutuality and care, rather than a violent act of invasion and reclaiming. Sound is transformed into patterns of movement with the animation **Kalibracija. Ivana Babić (HR)** deals with possibilities of the existence of sound in physical form. How to approach the intangible and invisible form we encounter daily?



SOUNDBOX

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Short_descriptions_stitched — Edited
Menlo Regular 14 a B I U >1...
0 2 4 6 8 10 12 14 16 18
Breathing, singing, scratching and clicking: lockdown has made
me hyper aware of my body and its infinite ticks
Bathroom before bedtime. Thick noise, deep bass. Mixed realities
and noise noise noise.
Astral Plane, but its the sewer in your mind.
water cycles, horny peacock, real housewife wine glass bells,
lorenzo tuning sax (21st april, birmingham uk)
Note: neighbour's brass lesson rearranged
```

Klara Modrić & Ena Jagec (HR) ask themselves and thus encourage us to ask, if we have become any better while everything is different, from touches to smells and even loneliness. **Bura Pod Nosom**, recognizing a new kind of air in the social vacuum where sound waves travel differently, approaches the sound as a medium through which we can touch and feel each other.

Josipa Baljak (HR) offers a way to converse with ourselves by using a selfie cam, a medium of self-expression. Diversion in the common tool of directed own reality encourages us to question the language we speak with ourselves and others. **Make sound with face** plays with human input and the presence of the body in virtual space. A totally accidental and secret improvisation, **KIAFALAND** (Greek: ARIPAT-SEK) by **George Manos (GR)** provides a sneak peek into the homes of others. Who is the voyeur, if not us, stalking the windows and walls?

Foldable Sounds is a game for four; each person records site-specific sounds and audible gestures in their inhabited spaces. One sound/sentence is folded

into the next, creating a series of interwoven tracks/paragraphs. More than 100 people in three albums resist solitude in collective intense listening, activated by **Foldable Sounds Collective: Daniela Maria Geraci, Isabelle Pead, Lucy Cunningham (IT, UK, DE)**. The instructions: 4 people per track, maximum of 4 minutes of recording, 2 days for distribution. **Magdalena Manderlova (CZ)** embraces solitude in intensive outdoor walks and absorbing the natural and cultural stories of the sites. She uses her body as a tool to keep widening her sonic imaginations and in **HISS** invites us to sense and to re-explore familiar spaces as well as discover new ones.

Elena Apostolovski, curator of Sound Occupations



Sound Occupations, Gallery SKC



Sound Occupations, Gallery SKC



SoundBox, Korzo 26C



Everyday Soundtrack, Kazališni park

LISTEN TO CHATTERBOX:



Student international film festival STIFF

<https://studentfilmfestival.eu/>

editors: Elena Apostolovski, Natalija Stefanović, Anja Židar, Maša Drndić

design: Ivana Geček

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