

# DYSTOPIE DYSTOPIA

sound art festival

Berlin 21-30 Sept 2018

documentation





BERLIN  
SEPT 21-30 2018

DE EN

FESTIVAL

PROGRAM

LOCATIONS

TEAM / CONTACT



Opening hours installations: Tue–Thu: 4pm–8pm, Fri–Sun: 4pm–10pm, Monday closed

<p><b>Errant Sound – Festival-Café</b></p> 	<p><b>Kleiner Wasserspeicher</b></p> 	<p><b>Großer Wasserspeicher</b></p> 	<p><b>Meinblau Projektraum</b></p> 	<p><b>Öffentlicher Raum</b></p> 
<p><b>Installationen</b> Candaş Sışman (TR): Centralized (Feed_Back)</p> <p>Loss of time and space in an audio-visual feedback box</p>	<p><b>Festival-Eröffnung</b> Performance Fri 9/21/18 – 6pm</p> <p>Society for Nontrivial Pursuits: UTopologies</p>	<p><b>Installationen</b> Sair Sinan Kestelli (TR): Inhabited Neighborhoods</p> <p>On neighborhood soundscapes in the physical world</p>	<p><b>Performance</b> Fri 9/21/18 – 9pm</p> <p>RAW (live coding) Selçuk Artut &amp; Alp Tugan</p>	<p><b>DIY-Performance</b> Sun 9/23/18 – 3pm–6pm</p> <p>Tempelhofer Feld</p> <p>Givan Belá (BE), Geza Bobb (DE) and Friends: Succour</p> <p>Soundtracks for a soothing dystopia (2059-64)</p>
<p><b>Mario Asef (AR), Golo Föllmer (DE), Selçuk Artut (TR): Sound Bar</b></p> <p>Dystopian soundtracks from cinematic history</p>	<p><b>Installationen</b> Society for Nontrivial Pursuits (Alberto de Campo (AT), Hannes Hoelzl (AT) u.a.): UTopologies</p> <p>A network of shared influences</p>	<p><b>Ipek Gorgun (TR): Ode to Joy</b></p> <p>Ode to joy, teargas, police violence and submission to global oppression</p>	<p><b>Installationen</b> Peter Cusack (GB), Katharina Bevand (DE): Dystopic Mirage</p> <p>Audiovisual exploration of the ruins of the eastern Turkish city of Ani</p>	<p><b>Audio Walk/Intervention</b> Sat 9/29/18 – 3pm &amp; 5pm</p> <p>Kollwitzplatz</p> <p>Laura Mello (BR), Wolfgang Musil (AT): Living Radio 2018</p> <p>For 4 spectators, 2 musicians and 100 radio listeners (bring your own listening device!)</p>
<p><b>Guided Tour</b> Wed 9/26/18 – 5pm</p> <p><b>Start Errant Sound</b></p> <p>Guided tour for sighted and blind people</p>	<p><b>Alessandra Eramo (IT): Contemplation on Sarmento River</b></p> <p>Ritual for the future of a river run dry. Video</p>	<p><b>Jacob Kirkegaard (DK): Melt</b></p> <p>Climate and people as reflected in the aggregate states of water – Recorded in Greenland</p>	<p><b>Ines Lechleitner (AT), Tuče Ereli (TR): Tracing Dystopian Dialogues</b></p> <p>Sound and drawing installation exploring voices and dystopian stories from Istanbul</p>	<p><b>Vortrag</b> Sun 9/30/18 – 2pm</p> <p>Teufelsberg</p> <p>Gregory Claeys (GB): Is my utopia your dystopia? (In english)</p>
<p><b>Acousmatic Lecture</b> Wed 9/26/18 – 7pm</p> <p><b>Errant Sound</b></p> <p>Mario Asef (AR) mit Nihad Sirees (SY): Acousmatic – Dystopia</p> <p>On music, love, passion and dystopia</p>	<p><b>Selçuk Artut (TR): Estranged Music</b></p> <p>Machine Learning 2.0: Machines teaching humans how to create music</p>	<p><b>Georg Klein (DE): Fog Zone</b></p> <p>Everything is illuminated—but we can't see anything. Six dystopian stations</p>	<p><b>Antje Wövinkel (DE): Galapagos-Kreuzblende</b></p> <p>Sound mutation of an ornithological talk</p>	<p><b>Performance</b> Sun 9/30/18 – 4pm</p> <p>Teufelsberg</p> <p>Kirsten Reese (DE): Creatures and Signals</p> <p>A world without people. Mutated animal voices played on the Fairlight CMI synthesizer</p>
<p><b>Performanceabend</b> Fri 9/28/18 – 8pm</p> <p>Alessandra Eramo (IT): Contemplation on Sarmento River</p>	<p><b>Steffi Weismann (CH), Özgür Erkök Moroder (TR): Touch Amplifiers #3</b></p> <p>Liping Ting (Taiwan): Time Walk</p>	<p><b>Jeremy Woodruff (US): Music Therapy</b></p> <p>Nervous wiring: 2 pairs of hands on piano and keyboard play one another</p>		

Full work descriptions at  
[www.dystopie-festival.net](http://www.dystopie-festival.net)  
Catalog DYSTOPIE (PDF)

Opening Performance  
Society for Nontrivial Pursuits  
*UTopologies – A network of shared influences*  
Alberto de Campo, Hannes Hoelzl, Christian  
Schmidts, Isak Han, Bruno Gola  
Kleiner Wasserspeicher + Aussenraum



Sair Sinan Kestelli (TR)

*Inhabited Neighborhoods*

5 stereo sound zones

Grosser Wasserspeicher / 1. Ring

***Inhabited Neighborhoods***

Sair Sinan Kestelli (TR)





Ipek Gorgun (TR)  
*Ode to Joy*  
4 channel sound piece  
Grosser Wasserspeicher / 2. Ring



Jacob Kirkegaard (DK)

*Melt*

2 channel sound piece

Grosser Wasserspeicher / 3. Ring



Georg Klein (D)

*Fog Zone*

*Six dystopic stations*

6 sound video loops

Grosser Wasserspeicher / 4. Ring





Candaş Şişman (TR)

*Centralized*

sound installation with feedback system

Sound Engineering & Design: Gökalp Kanatsız

Mechanical Consultant & Coding: Ramazan Subaşı

Errant Sound Project Space



Alessandra Eramo (IT)

*Contemplation on Sarmento River*

Performance

Kleiner Wasserspeicher

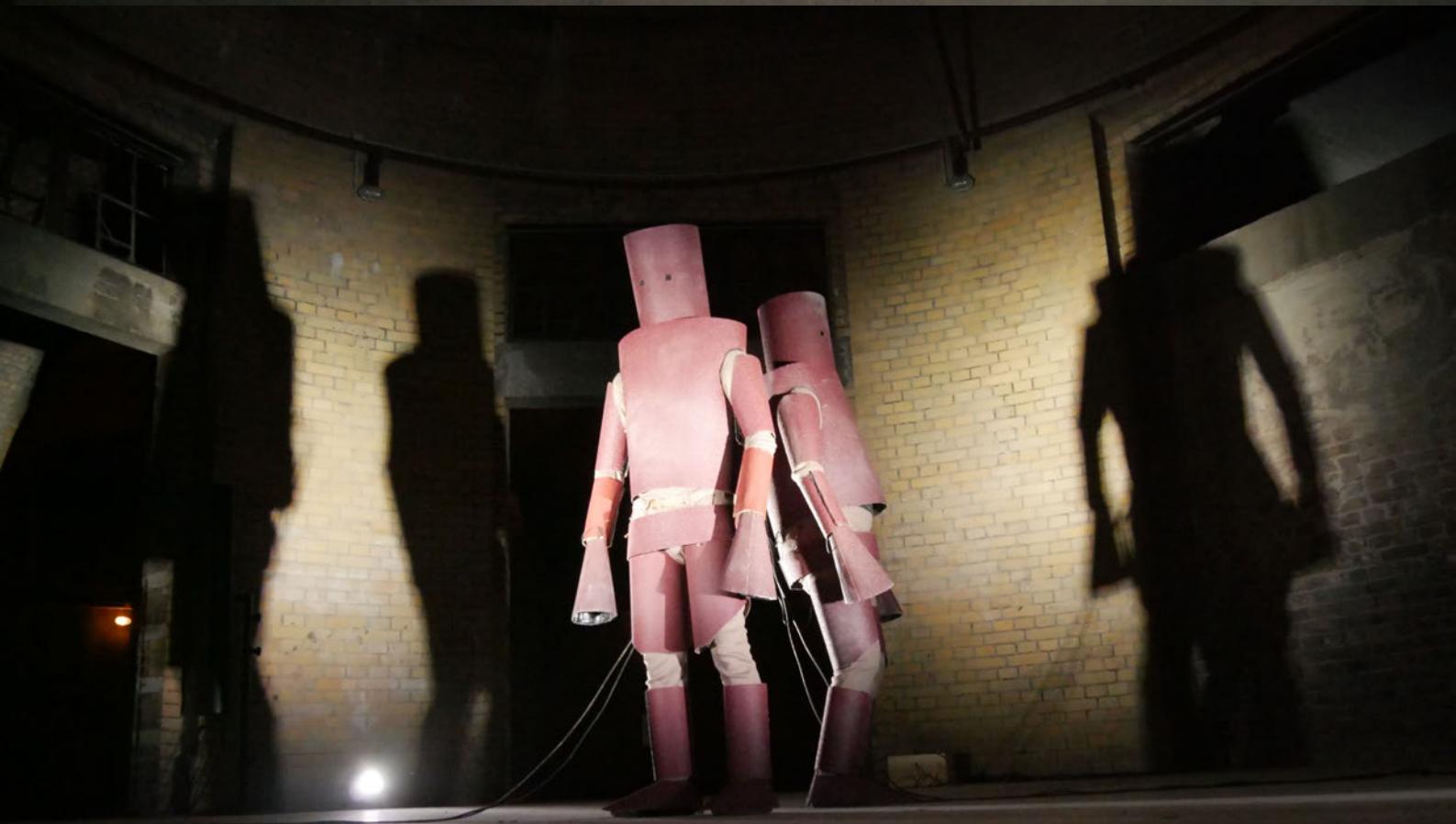


Steffi Weismann (CH), Özgür Erkök Moroder (TR)

*Touch Amplifiers #3*

Performance

Kleiner Wasserspeicher

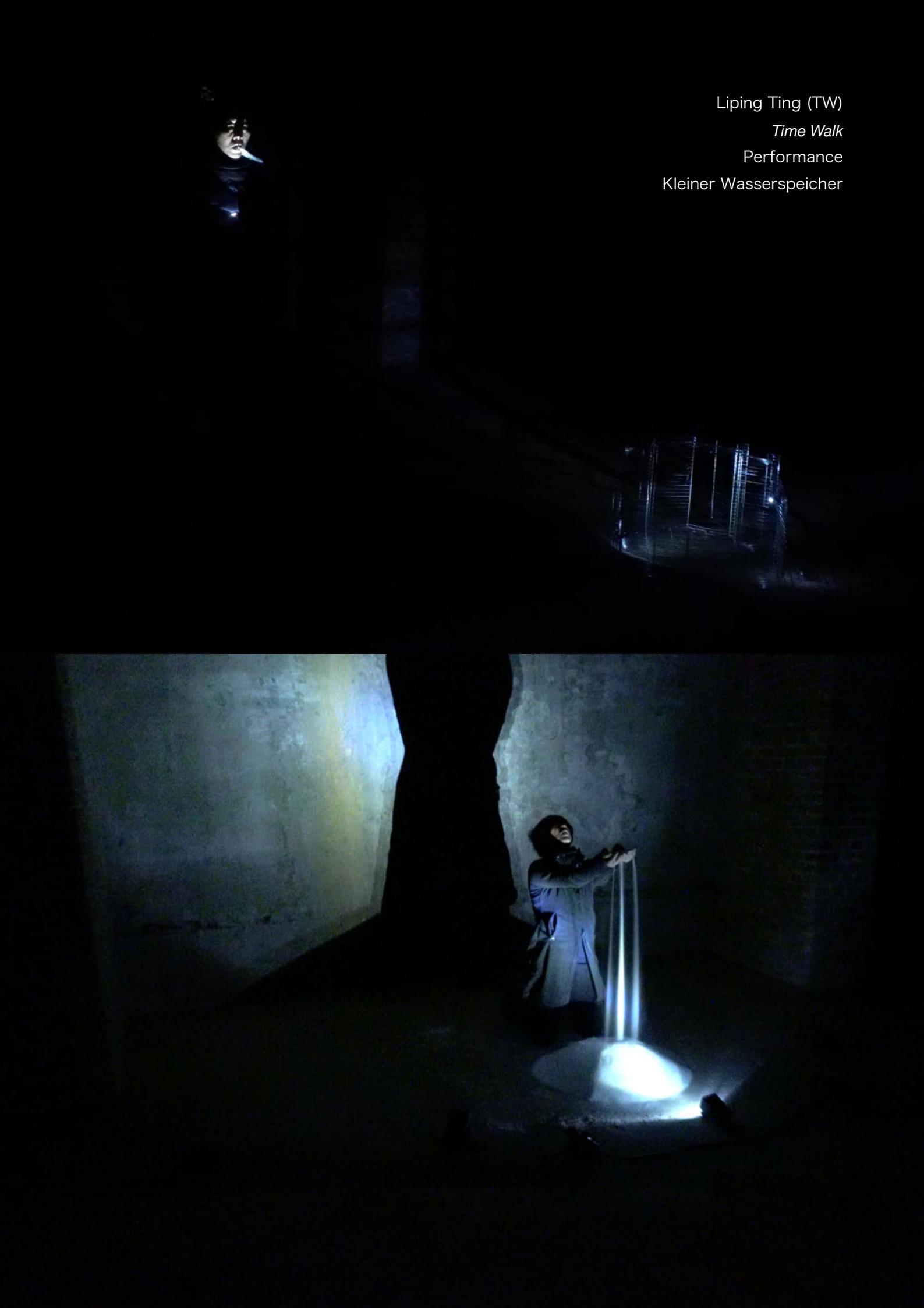


Liping Ting (TW)

*Time Walk*

Performance

Kleiner Wasserspeicher





Givan Bela (BE), Geza Bobb (DE) and friends  
*Succour - Soundtracks for a soothing dystopia (2059-64)*  
DIY-Performance  
Tetsuo Kogawa, Slavo Krekovic, Marco Kuhn, Giulia  
Fournier-Mercadante, Camilla Fehér, Jasmina Al-Qaisi  
Tempelhofer Feld



## *Dystopic Mirage - Ani*



## MEMORIES



The architecture and sound of a place evolve and change over time. Past can, here at Ari, become an utopia in the romantic sense of melancholia, longing to experience its sonic scope of a previous time. With time, the sonic purpose of these buildings fades and they are now just in use as objects of study. Ruins are sonic places out of time being filled with fictions of our imaginations.

"He would eventually put *Rome* to use as a metaphor for the unconscious as a ruined landscape waiting to be excavated. [...] We follow traces of memory and discover that memory itself is in a state of continuous decay, that we are our own ruins". - Freud.

Memories are the ruins of our mind, that is our own ruins; of our experiences. Ruins and memories are a

At Anit it was surprising how naturally the local people of the nearby village related to this historical site; shepherds led their goats amongst the ruins to feed them. Where also were told that locals had formerly collected stones of the walls of this historic building in order to build shelters for their animals. Their relation was more than mere historical and made total sense for their culture. The symbol of Dystopia is the wall that has been built to separate the people from their world. It has become our symbol of Dystopia. It has been destroyed and can be understood as a symbol of Dystopia, destroying communication and reconciliation, being placed exactly over the borderline.

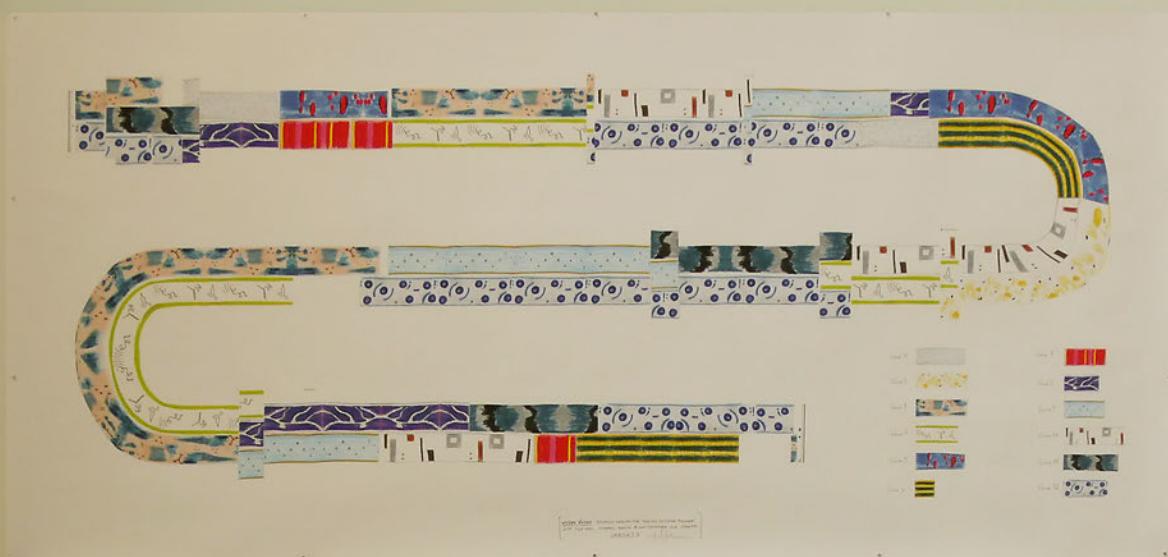


The army has the power to close or open sites at anytime. This, indeed, happened when we were there. On one occasion we were driving with Turkish colleagues to see ancient Hieroglyphics in a village not far from Anat. Half way there, while asking directions we were told that access was now forbidden. Our informant, the head of the next village, said that two weeks before a shepherd had stepped on our planned route and lost his foot. The area had been closed ever since. On another occasion we planned to visit a church at Anat itself but were unable to do so because of the same reason. He could not say that the site had suddenly been closed in the morning and just as suddenly opened again in the afternoon. The reason was not clear, but our cancelled meeting could go ahead again after.

Ani's valleys

The plateau of Ani is surrounded by steep, sometimes vertical, cliffs and ravines. The river Arpacay/Akhirian flows through the largest. This is the border with Armenia and access is strictly forbidden. However, others are open to explore.

In one a small stream bubbles and whistles. It is the sound of many small birds also and frogs intermittently croak. On either bank that grass is cropped short and eaten and nibbled by sheep. There are flowers; small spots of red and blue hidden in the green with taller blooms of yellow. Local people search these plants for food and medicines, oils and herbs. It is old knowledge, still used, passed through centuries from generation to generation and now, occasionally, to surprised tourists from other lands like ourselves. We were delighted and fascinated to see how to peel the thistle tastiest to eat, and to see white only sap, useful for thinning paint, ooze from a broken nettle stem. Our guide had been telling us about the local flora and fauna and we were listening intently when he suddenly seemed happy showing us the botany and outlining historical details learnt from his mother and father. He also pointed out the different birds in the valley and he did so three times.

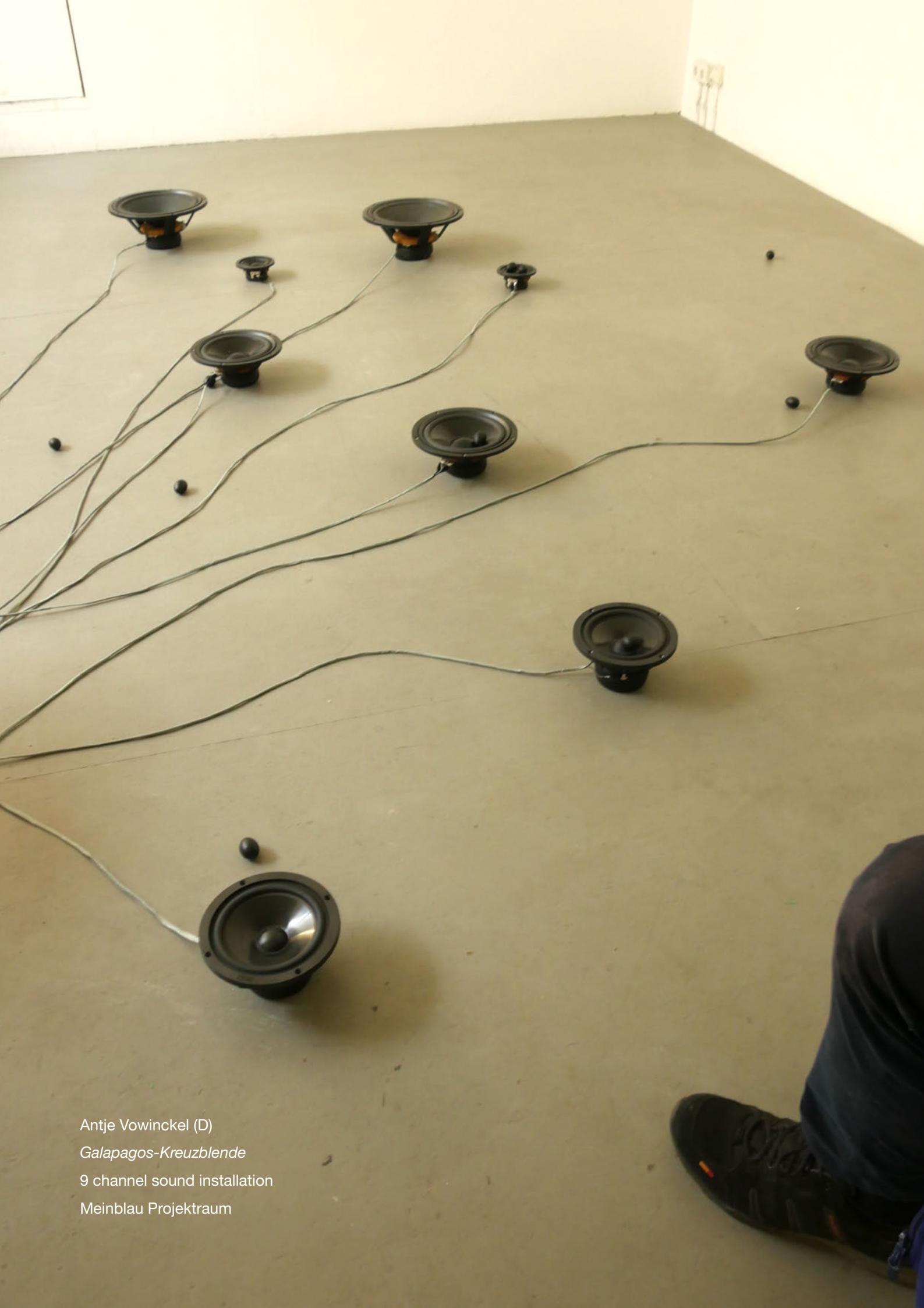


Ines Lechleitner (AT), Tuçe Erel (TR)

*Tracing Dystopian Dialogues*

sound and drawing installation

Meinblau Projektraum



Antje Vowinckel (D)

*Galapagos-Kreuzblende*

9 channel sound installation

Meinblau Projektraum

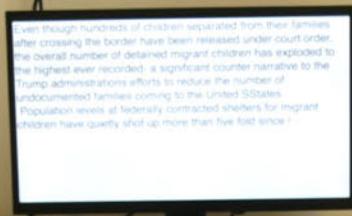


Jeremy Woodruff (US)

*Music Therapy*

sound video installation

Meinblau Projektraum



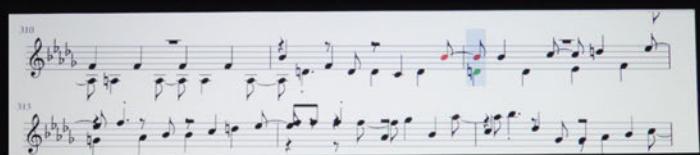


Mario Asef (AR), Nihad Sirees (SY)

*Acousmatic Dystopia*  
Invisible Lecture  
Errant Sound Project Space

Laura Mello (BR), Wolfgang Musil (AT)  
*Living Radio 2018*  
Speakers: Lindy Annis (US), Korhan  
Erel (TR), Fernanda Farah (BR),  
Natalia Pschenitschnikova (RU)  
Kollwitzplatz





Selçuk Artut (TR)  
*Estranged Music*  
6 channel machine learning installation  
Kleiner Wasserspeicher

Georg Werner (D)

ت

Arabian-American neon mobile with sound  
Kleiner Wasserspeicher





Alessandra Eramo (IT)  
*Contemplation on Sarmento River*  
video, headphones  
Kleiner Wasserspeicher



Society for Nontrivial Pursuits

*UTopologies – A network of shared influences*

Alberto de Campo, Hannes Hoelzl, Christian

Schmidts, Isak Han, Bruno Gola

sound objects network

Kleiner Wasserspeicher + Aussenraum



Gregory Claeys  
*Is my Utopia your Dystopia?*  
Lecture  
Teufelsberg Berlin



Kirsten Reese  
*Creatures and Signals*  
concert performance with Fairlight CMI Synthesizer  
Teufelsberg Berlin

falling out / the settlement (house) as locality / for / with the self-built / the project room  
 built from the exchange of labor and goods, and love  
 shared amongst / for & in  
 community / and held back, this military complex  
 according to principles of "mutualism" recovered / ... falling apart ///  
 and recovered again / this urban imaginary - what is now called  
 the free scene / have you heard about the new wave  
 a net of "attractive labor" /  
 home for sale  
 small expressions,  
 libidinal work / the sea will turn to lemonade  
 lost in space /  
 the city of work  
 home  
 the transformation of labor into pleasure /

let us move, and settle the accounts / on the basis of mutual recognition  
 and ...the passion of working through / this disagreement

Free  
 the dystopian machine /  
 down and out in Berlin ... the lost band  
 and Paris /

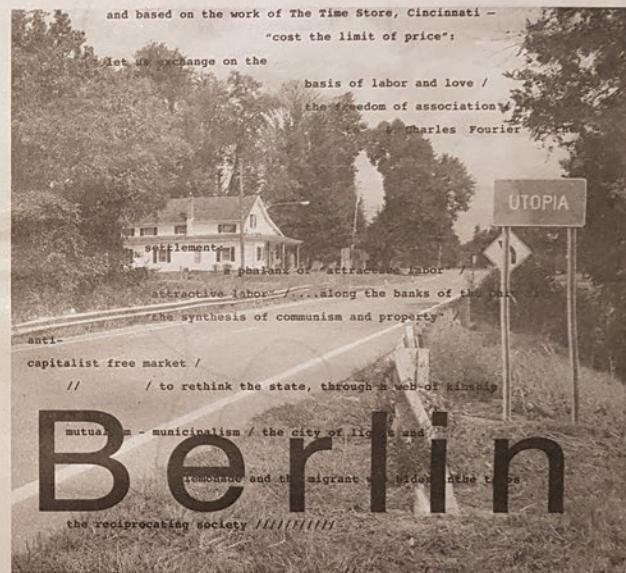
// and / the  
 freedom of friendship

and the territorial dispute  
 and the language on the tongue  
 and the break he tries to hold  
 and the whispers that never end  
 and the going nowhere, anywhere  
 this imaginary republic  
 and the arrival that he witnesses  
 and that is never his own  
 and the falling  
 and the rooms where they gather  
 and the staying as if  
 and the holding on  
 and the falling  
 and the day that passes by  
 and the shadows that do not move  
 and the floating like a plan mapped by anxious light  
 and the coming, the going  
 and the passing away, again  
 and the soft minutes  
 and the missing, the missing  
 and the terrible joy  
 and the power of the heart  
 and the held breath  
 and the dogs outside  
 and the vibrating earth that sends him adrift  
 and the listening he and they perform

along the Ohio river / Josiah Warren ... the resettlement of / built from  
 exchange / of labor and goods,

shared amongst the community /  
 according to principles of

"mutualism" / founded, 1847



## Artist List :

Selçuk Artut (TR) .....	10, 21
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Liping Ting (TW) .....	13
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Steffi Weismann (CH) .....	12
Georg Werner (DE) .....	22
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- ① Wasserspeicher
- ② Großer Wasserspeicher  
Zugang von Bellorter Straße
- ③ Kleiner Wasserspeicher  
Zugänge von Diederhofer Straße und Kolmarer Straße
- ④ Meinblau  
Zugänge von Christianenstraße 18-19 und Schönhauser Allee
- ⑤ Errant Sound  
Kollwitzstraße 97
- ⑥ Kollwitzplatz  
Info und Radioverleih am Marktstand
- ⑦ Tempelhofer Feld  
beim Grillplatz Ost, Eingang Oderstraße/Herrfurthstraße
- ⑧ Teufelsberg  
Von S-Bahn Heerstraße entlang Teufelseeaussee und ausgeschilderter Pfad. Ca. 35 Minuten Fußweg.



### Veranstalter / Organizer

**Errant Sound e.V.**, Rungestr. 20/4, 10179 Berlin

**Curators:** Georg Klein & Golo Föllmer with Jeremy Woodruff & Ebru Yetişkin

**Production:** Georg Klein, Golo Föllmer

**Technical management:** Max Schneider, Ola Zielinska, Kamila Metwaly

**Press and Public Relations:** Marion Czogalla

**Graphics:** Simone Müller (szim)

**Editing:** Golo Föllmer

**Translations:** Sylvie Malich (engl.), Golo Föllmer (dt.)

**Website:** Georg Werner

**Documentation:** I.Spengler, N.Gorbat, G.Klein, G.Föllmer, M.Schneider, W.Büchler

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In Kooperation mit dem  
Berliner Künstlerprogramm  
des DAAD.

**Förderband**  
KULTURINITIATIVE BERLIN

**satis&fy**

Errant Sound   
**MEIN BLAU**  
projektraum

### Medienpartner:

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zeitgenössischen  
Musik  
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neues deutschland  
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