



**International
Radio Art Festival
Halle (Saale), Germany
1st – 30th October 2016**

Radio Revolten Pre-Manifest „FM for Culture“

Gregory Whitehead (US), Ivor Kallin (GB), Ralf Wendt (DE), Hartmut Geerken (DE), Ilia Rogatchevski & Laura Michelle Smith (RU/UK), Sarah Washington (UK), Chris Cutler (UK), Ed Baxter (UK), Tetsuo Kogawa (JP), Roberto Paci Dalò (IT), Famoudou Don Moye (US), Rodolpho Bertolini Junior (BR), Ole Frahm (DE), Rochus Aust (DE), Emmanuel Madan (CA), Marold Langer-Philippsen (DE), Alessandro Bosetti (IT), Felix Kubin (DE), Leandro Nerefuh (BR), Willem de Ridder (NL)

Gregory Whitehead (US)

Let us imagine and then create

a radio art that fearlessly descends into the darkness, inside and out

Let us imagine and then create

a radio art that seeks out dead nerves and fires them back into life

Let us imagine and then create

a radio art that invites the listener to feel at home with entropy and decay

Let us imagine and then create

a radio art that embraces an ethos of free association and honest ambiguity

Let us imagine and then create

a radio art that instantly incinerates the rotting corpses thrown into our space

Let us imagine and then create

a radio art that rejects the tight and tidy formats of the corporate logos

Let us imagine and then create

a radio art that turns a deaf ear to all branded Empires of the Self

Let us imagine and then create

a radio art that restores vital imagination to the dumb-numb social brain

Let us imagine and then create

a radio art that hums and howls against the perpetrators of ecocide and torture

Let us imagine and then create

a radio art that infiltrates and pacifies the weapons of lethal vibration

Let us imagine and then create

a radio art that finds the lover in revolt and gives her wings

(dt.)

Stellen wir uns vor und erschaffen dann

eine Radiokunst, die ohne Angst hinabsteigt, in die innere und die äußere Dunkelheit

Stellen wir uns vor und erschaffen dann

eine Radiokunst, die nach toten Nerven sucht und sie mit neuem Leben befeuert

Stellen wir uns vor und erschaffen dann

eine Radiokunst, die den Zuhörer einlädt, sich inmitten von Unordnung und Verfall zu Hause zu fühlen

Stellen wir uns vor und erschaffen dann

eine Radiokunst, die das Ethos der freien Assoziation und der ehrlichen Vieldeutigkeit umarmt

Stellen wir uns vor und erschaffen dann

eine Radiokunst, die augenblicklich all die stinkenden Leichen einäschert, die in unseren Raum geworfen werden

Stellen wir uns vor und erschaffen dann

eine Radiokunst, die das reduzierte und sterile Aussehen von Firmenlogos zurückweist

Stellen wir uns vor und erschaffen dann

eine Radiokunst, die all den glitzernden Palästen des Egos ein kaltes Ohr zeigt

Stellen wir uns vor und erschaffen dann

eine Radiokunst, die einer abgestumpften Gesellschaft ihre lebendige Vorstellungskraft zurückgibt

Stellen wir uns vor und erschaffen dann

eine Radiokunst, die brummt und anheult, gegen die Verursacher von Umweltzerstörung und Folter

Stellen wir uns vor und erschaffen dann

eine Radiokunst, die die Waffen der tödlichen Schwingungen infiltriert und befriedet

Stellen wir uns vor und erschaffen dann

eine Radiokunst, die in der Revolte die Liebende findet und ihr Flügel verleiht

Ivor Kallin (GB)

Towards a free radio: unmediated immediate media: contesting the material contest: making the noises which challenge and undermine the smug complacency of our toxic societies: promoting creative interventions towards the possibility of a different living, beyond the tyranny of acquisition and drudgery: a life-enhancing medium, celebrating non-co-opted, non-commodified energy: some bloody wonderful musics which no-one else will air: some radical thinking which will inspire more

(dt.) **Hin zu einem freien Radio:** Unvermitteltes Sofort-Medium: Den materialistischen Wettkampf herausfordern: die Geräusche machen, die die blasierte Selbstgefälligkeit unserer toxischen Gesellschaften anfechten und untergraben: kreative Interventionen fördern, auf die Möglichkeit einer anderen Lebensweise zu, jenseits der Tyrannei, der Akquise und der Schinderei: Ein lebensbejahendes Medium, das nicht-vereinnahmte nicht-kommodifizierte Energie feiert: Verdammt wunderbare Musik, die sonst keiner spielt: **ein radikales Denken, das mehr radikales Denken inspiriert.**

Ralf Wendt (DE)

"The whole thing comes out of the dark." Samuel Beckett
Lasst uns das Radio zurück in die Dunkelheit führen. Wenn es eine öffentliche Tür ins wunderbare, reiche Chaos der Welt gibt, dann ist es diese. Nur in diesem Labyrinth gestöhnter Andeutungen und geschriener impulsiver Forderung ist eine lebenswerte Welt zu ahnen.

Hartmut Geerken (DE)

manifesto für eine revolte

1. weg mit dem unerträglichen deutschen radiosprachschatz. freier blick in die buchstabensuppe. weg mit dieser kacklinearität. ich dehne mich eigenständig nach allen seiten hin aus. ein ziel zu erreichen ist nicht mein ziel. aber für das, was mir vorschwebt, bin ich lediglich ein zwischenwirt, ein schlüsselkind, ein viertelmensch.
2. dass ich überhaupt noch buchstaben aneinanderreihe, ist ein zeichen dafür, dass ich überhaupt noch einiges zur verfügung habe an energiereichen einbildungen, die überhaupt kaum noch platz haben in dieser deplazierten welt.
3. das wort kann seinen gegenpol kaum noch vertreten & ich bin oft zu schwach & zu matt, aber das ende kann man absehen. der wortschatz wurde mehr als begrenzt. der wortwahl frust & lust an echtem wortwechsel kann man glücklicherweise kaum denken. der fluss der sprache ist gehemmt. alles geht punktuell mehr nach unten zum untergrundfluxus.
4. mein text, ob fürs buch oder fürs radio, besteht nicht aus bankunterschriften, sondern es wird so verfahren, dass die schriftzüge meiner sachverhalte, die nicht auf den ersten blick erschliessbar sind, als unleserlich bzw. unverständlich taxiert werden. das tut mir keinen abbruch, denn worauf beruht denn eigentlich die typische unnahbarkeit an einen sachverhalt? man könnte etwa meinen von der übermässigen eile her, mit der nur allzuoft sätze dutzend & hundertfach innerhalb kürzester zeit hingeworfen werden müssen. aber die sache scheint doch tiefer zu gehen, wenn wir uns vor augen halten, dass sich der grad der unlesbarkeit in einem satz, der zufällig zu papier gebracht oder in ein mikrofon gesprochen werden konnte, in der regel

nicht im mindesten verringert. es besteht also eine von der eile unabhängige gewohnheit, sätze auf diese weise zu formen. wie langweilig ist das perfekte!

5. auch die linke literatur ist auf dem holzweg. sie bietet, wie überall, wo deutsch gesprochen wird, läppische handlungsreiche geschichtchen, dabei kommt es doch auf die sprache an, geschrieben oder gesprochen, gelesen oder gehört. erst die arbeit an der sprache ist politisch, nicht aber die thematik, & mitunter erweist sich ein satz, der als nebensache in einem system auftaucht, unversehens als die zentrale hauptsache. eine winzigkeit kann eine revolution auslösen. sun ra sagte, wörter seien wie chemische substanzen, die explosiv reagieren könnten, wenn sie nebeneinander zu stehen kommen.

6. fast täglich leide ich an sprachlosigkeit & wende mich den geräuschen zu & den vorfeldern der sprache. ich habe den eindruck, es wird immer schlimmer. jeder satz, den ich schreibe oder artikuliere, versucht sich dem kräftefeld, dem er von mir ausgesetzt wird, optimal anzupassen, das heisst, er stellt verbindungen her, die ich nicht beabsichtigt habe, knüpft kontakt zu fremden, den satz umgebenden wortfeldern & evoziert handlungsschatten, die ich nie im sinn hatte.

7. es ist prinzipiell unmöglich, im voraus zu wissen, welche konsequenzen die niederschrift oder aussage eines satzes für die umgebung & das gesamte textsystem haben wird, weil seine dynamik viel zu komplex & auf jeden fall nicht linear ist. am liebsten sind mir die sätze, die schweben. ein schweres buch fiel mit heute aus der hand.

8. sich immer weiter von den sachverhalten entfernen & nur noch schreiben & sagen, was sich über den prozess des schreibens & sagens schreiben & sagen lässt. jede handlung, jede logische verknüpfung, jede geschichte wird dadurch nur nebensache, zur vernachlässigenden grösse, zur nebulösen unzuverlässigkeit. an eine handlung kann man sich nicht mehr erinnern. sowie das furchtbare in die sprache gekommen ist, verliert es seine schrecken. lässt uns das geschriebene, das gesagte & gehörte hinters licht führen!

9. meine sprachkundigkeit besteht darin, dass ich die begrenzte anzahl der buchstaben bemerkt habe & weiss, dass diese immer wieder vorkommen. aber unter ästhetik verstehe ich das denkbar grösste risiko.

10. wenn ich sätze aufschreibe, frage ich mich, ob diese sätze deckungsgleich sind mit dem, was ich sagen will oder ob sie einen eigenwert besitzen, unabhängig von meiner vorstellung. ich habe die erfahrung gemacht, dass beides zutreffen kann & dass der von mir unabhängige eigenwert eines satzes meistens schöner ist als das abbild meiner idee. beide sachverhalte miteinander verwoben ergeben wieder neue & erstaunliche konstellationen.

11. wenn ich dann am ende eines buches oder einer akustischen performance angekommen sein werde, werde ich nicht wissen, was für ein buch, was für eine performance, was für eine radiosendung das geworden ist, worüber sie handeln, worum es geht & wie es kommt, dass ein wort auf das andere folgt.

Ilia Rogatchevski & Laura Michelle Smith (RU/UK)

What are the methods/tools used by radioart, that can be applied to raise questions on the society we live in?

Radio is an omnidirectional communications medium. It allows for a multidimensional conversations to occur, due to it serving as an extension of our central nervous system. Thoughts are transmitted instantly, but are susceptible to interference. We must strive to open all channels and listen carefully to what is being said.

How can radio influence the setting we live in?

In many places, radio is the most common form of media. It already influences our environment in more ways than we realise. Radio waves can penetrate oceans and mountains. They can travel in the vacuum of space. Wifi, TV, Longwave and mobile phones are all different forms of radio and have long ago become ubiquitous in our daily routines. Radio is in your kitchen, on your laptop and in your car. It can facilitate education and catalyse debate. Thousands of stations broadcast throughout the day, giving the opportunity for all voices to be heard.

What function does radioart have beyond aesthetics?

The aesthetics of radioart help to open up discussions regarding listening, fidelity and the politics of voice. Radioart serves as a benchmark for other sound arts due to its immediacy and close proximity to the listener's ear. Radioart uses the language of radio to test the limits of radio.

What do you think of when you mean radio?

When we say radio we mean all the frequencies on the electromagnetic spectrum that can be utilised for the transmission of information. When we say radio, we also mean all the little silences and extraneous static in between these frequencies.

A utopian, ideal, radio – what would your radio reality sound like, if you had infinite resources and infinite access for radio production & creation?

In a utopian ideal everybody knows how to build a radio set and how to use it to receive and transmit information. In a utopian ideal, communication will be democratised and there will no longer be any need for centralised commercial media distribution networks.

What claims should we make on our radio of the future?

Do not simply think that digital is better, just because it is silver and new. There is still plenty of potential in the terrestrial, the dirty and the handmade.

(dt.) [...] „Ein utopisches Ideal wäre, **wenn jede Person wüsste, wie man ein Radio baut und wie man damit sendet und empfängt**. Ein utopisches Ideal wäre, dass Kommunikation demokratisiert würde und es nicht länger nötig ist, zentralisierte kommerzielle Medien als Verbreitungsnetzwerke zu benutzen.“ [...]

Sarah Washington (UK)

Radio 4 Us

Radio lies in the path of an oncoming juggernaut. It hears the rumble and decides to jump aboard for a thrill ride. It wants to play with its many friends across the universe and participate in eternity.

Radio likes to invite asteroids to party and dances in the whooshes of their tails. It has the world at its toes and stars twinkling at its elbows. Its hands uphold the mystery of mother nature. A rainbow of sparks chases around its head. Its breath is alive, teeming with myriad organisms and artefacts. Air dashes through its body like lightning.

Radio is unbroken. Its heart generates a transgressive force which seeks out matching powers.

Radio is here to help us understand our transmissions. It wants us to come to know what we are, to show how much of everything it is.

Chris Cutler (UK)

what is radio art?

Radio is a purely acousmatic medium so radio art is art, made for the ears alone, that isn't music or drama and that takes as its palette any sound that can be heard of any origin. Its purpose is aesthetic so it isn't educational or entertaining but uses features that are unique to the radio environment, like the interview or the narrative voice - or the language and forms of audio drama - usually in unconventional combinations. Radio art presents an opportunity for non-linear communication, audio metaphor and the manipulation of pure sensation. Audio forms that have no other home or forum are in their natural element on the radio, which can be understood in part as a laboratory in which new associative and affective forms may be evolved. Radio art is its primary investigator.

what are we doing?

Creating a free university of the air; making our contribution to a universal library; building an archive of audio documentation that charts current thinking, and innovative practice, in

ear-based, non-narrative aesthetic forms.

(dt.) [...] „Radiokunst bietet die Möglichkeit für **nicht-lineare Kommunikation**, für akustische Metaphern und für die Manipulation des puren Empfindens.“ [...]

Ed Baxter (UK)

Instant Whip Manifesto

In no particular order...

Stop fixating on the future. Laurie Anderson was doubtless right when in 1996 she told Phil England in *Resonance* magazine that one day everyone would have “an everything box” (currently their mobile phone, soon a driverless car that doubles as home and mobile phone), but most predictions about the future have proved entirely beside the point.

Tolerate fools. Self-explanatory. How else do you learn? “Forgive them, Father, they know what they do,” wrote Bob Black.

Radio as inspiration. Radio is a manifestation of presence, it exists in the present, like breathing in and out (i.e. inspiration, as in that coyly untitled sculpture of John Wynne that Charles Saatchi purchased); or perhaps like tinnitus (which I am obliged to view as a form of defeat or suffocation, thought not as suffocating as what Friedrich Schröder-Sonnenstern correctly refers to as Dull & Dumb Cultural Goods Incorporated).

Locale is everything. I don't live in a society, I live in a community radio station. Radio is rooted in place. (The internet is not a place, it is a non-place, the abolition of place described by Paul Virilio.)

Radio as sunlight. The sun is like likeness, Paul De Man says in *Allegories of Reading*. Radio is constantly being referred to through simile so let's take this further and place it at the centre of debates about cultural life... only to realise the imp of the perverse that exists in such an act which forever acknowledges radio's place on the edge of things or “over the edge” (Don Joyce's radio show on KPFA). Like sunrise or sunset then (Murnau's *Sunrise*, which marks the sunset of the silent movie).

Never apologise, never explain. One of several memorable pieces of advice given to me by Nicolas Collins, who also observed that “Records sound better in the next room.” Where does radio sound better? The next city? Or is radio itself one of these “next rooms”?

Cage's Achilles Heel. Why did Cage and his circle dislike radio, tv, the movies – popular culture in general? (It is significant that Christian Wolff has never watched *Forbidden Planet*.) Thankfully, or tragically, this had left the medium largely untouched by his hand.

To hell with the past. The dead hand of history, extended forever by digital media, is killing the living. Time for a moratorium.

Action. Every radio broadcast is an action. It also entails a performance. And it exists in a mode whereby it is on the listening threshold. The radio audience is in a state of half-listening. Keep them there.

Manifesto as symptom. Dogme 95 try to hide the key to their Vows as if it were incidental (“The camera must be hand-held.”) rather than acknowledge that the emergent technology pre-empted the supposed aesthetic imperative. Every manifesto describes the present condition alone and is bound up in competing technologies and other apparently

externalised pressures.

Limitation. Assume the position: "All our listeners are blind." The acousmatic provides relief. I like staring into space, it is one of my favourite hobbies.

To hell with posterity. Thrown up by Post-Modernism, compounded by the Digital Age, the desire to "have one's place in history as well as a place in the country" (Glyn Banks, *Try Another World*) is as worthless an aspiration as one could possibly envisage. Avoid people with one or both eyes on it like the plague.

Late Expressionism. Robert Rauschenberg's *Monogram* provides the most eloquent key to radio's potential as a field of activity that admits (and resolves the tensions between) all sort of sound.

A year without America. Spend 2017 without consuming any American culture.

And finally. Now square the above...

Ed Baxter, Sunday 18 September 2016, 12.54pm to 1.22pm, Worthing, England, on the coast, with its back to Europe.

[... drei von insgesamt 15 Punkten des Instant Whip Manifesto]

(dt.) Der Schauplatz ist alles. *Ich lebe nicht in einer Gesellschaft, ich lebe in einem Community-Radio. Radio wurzelt im Ort. (Das Internet ist kein Ort, es ist ein Nicht-Ort, die Aufhebung von Ort, wie es Paul Virilio beschreibt.)*

Radio ist Sonnenlicht. *Die Sonne ist wie das Abbild, sagt Paul de Man in Allegories of Reading. Wenn man sich auf das Radio bezieht, geschieht dies durch Vergleiche und Metaphern. Das sollten wir weitertreiben und es in das Zentrum der Debatten über kulturelles Leben stellen ... wenn auch nur, um festzustellen, dass der Kobold des Perversen, der in solch einer Tat steckt, den Platz des Radios am Rande der Dinge oder darüber hinaus für immer anerkennt. (Don Joyces Radiosendung auf KPFA). Wie der Sonnenaufgang oder -untergang also (Murnaus Sonnenaufgang, der zugleich der Sonnenuntergang für den Stummfilm war).*

Bitte nie um Verzeihung, erkläre dich nie. *Ein merkwürdiger Tipp von vielen, die mir Nicolas Collins gab, der auch feststellte, dass Platten im Nebenraum besser klingen. Wo klingt Radio besser? In der nächsten Stadt? Oder ist das Radio selbst einer dieser "Nebenräume"?*

Tetsuo Kogawa (JP)

(1) What do you think of when you mean radio?

Radio is radiation. It is not limited to radiophonics using AM, FM, DMB and so on. Radio means all sorts of radiation from artificial "radio" transmission to natural thunder, from human brain waves to catfish's electricity, from microwave oven to car's VLF noises and so forth.

(2) How can radio influence the setting we live in?

Radio influences human body and various sorts of natural beings and environments. It can heal them as well as can destroy.

(3) What claims should we make on our radio of the future?

There are too many radiation beyond our human control. Science fiction can only change the ionosphere and the earth magnetism. So what we can claim would be the radiation that human being creates and discharges: all sorts of artificial electromagnetic field. It has a lot to do with a kind of ecology of our body and nerve system. If I could call it as radio-ecology, it should not be for regulation but for opening new and polymorphous perspectives to the electromagnetic phenomena. At the moment, we have very limited knowledge on how radiation influences to living creatures.

(4) A utopian, ideal, radio – what would your radio reality sound like, if you had infinite resources and infinite access for radio production & creation?

The point is to whom it can be utopian and ideal. Radio could consist itself as a killing weapon. At the same time, it could heal our body and feeling. It could perfectly synchronize each different persons polymorphously. The devices for these would not be the same as the present radio with computer, though.

(5) What function does radioart have beyond aesthetics?

Radioart is unlimited way dealing and playing with radiation. However, given the history of arts, radioart has to be conscious of existent art-forms especially such as sound art, media art, and all of what are usually called "radio art". Critical, deconstructing and hyperizing approach to the existent art-forms of radioart cannot remain in the field of "aesthetics" any more. It has to be involved in ecology, micro-politics and philosophy of technology, too.

(dt.) *Radio ist Strahlung. Es ist nicht von Radiotechnik begrenzt, die AM, FM oder DMB u.a.m. benutzt. Radio meint alle möglichen Arten von Strahlung, von künstlicher "Radio"-Übertragung*

bis hin zu natürlichem Donner, über menschliche Gehirnwellen bis zur Elektrizität von Zitterwelsen, von Mikrowellenherden zu den VLF-Geräuschen von Autos und so weiter. Radiokunst ist die unbegrenzte Art und Weise mit der Strahlung umzugehen und zu spielen. Betrachtet man die Kunstgeschichte, sollte Radiokunst sich der existierenden Kunstformen bewusst sein, insbesondere der Klangkunst, Medienkunst und allem, was allgemein "Radio-Kunst" genannt wird. Eine kritische, dekonstruierende Annäherung an die existierende Formen der Radiokunst kann nicht mehr im Felde der Ästhetik verbleiben. Sie muss sich auch in Ökologie, Mikro-Politik und Philosophie der Technologie einmischen.

Julia Drouhin (FR)

I explore friction in sociality through radioscaping, installations and collaborative performances. My ephemeral listening lieu is activated by electromagnetic frequencies and embodied through edible objects and actions in costume. Radiophonic technology is accessible for beginners and provides a wide spektrum of possibilities to invade invisible territories. Radio can be a transmission vessel for uncensored content or a musical instrument to occupy public spaces and create agoradios.

Roberto Paci Dalò (IT)

Radio as space. Where programs are also made live through micro studios in smartphones from locations around the world. Where streaming and broadcast create different channels and not just their duplication. It's time for extraordinary normality. Because it's 2016.

(dt.) Radio as Space. Wo Programme auch aus Micro-Studios mit Smartphones live aus der ganzen Welt gesendet werden. Wo senden und streamen zwei verschiedene Kanäle sind und sich nicht lediglich duplizieren. Zeit für die außergewöhnliche Realität.

Famoudou Don Moye (US)

For me, I have watched music and cultural programming on the radio stations in amerikka decline steadily over the last 30 years. At this moment, there are only a few "jazz stations" left that even will occasionally play our music. 90% of all programming is rock, rap, reggae, pop and bullshit C'est la vie, c'est la guerre! Space is STILL The Place!

Rodolpho Bertolini Junior von XTO (BR)

To raise questions on the Society we are insert we should make interferences in the usual communication. Here in Brazil the mass media tends to make audience people without critic sense. Alter this media to make them show New music, oppinions and to promote the use of public space should be good. Rádio, am and fm, is listened to fill space during the make of

other dutty, during the work time, just as a friend that is accompaing the passage of the time - nothing to think about. Few People listen to it - they just hear it. Radioart should works exploring the bounds that can be awaked by sound. That uses the Power of memory to Evoke images, smells, tactiles, etc. That is incredibly strong and not explored by the usual radio stations. In Brazil, much People is provided with smartphones and these devices can Record, transmit and edit sound (and video). Even the poor people use their few money to acquire a smartphone. Everybody can have a webradio with the free tools available. I think the utopian reality to radioart is less about have channels and apportunities to show than to have interested and interessant People to listen. Education to make people smart enough to do not listen to commercial is the utopia.

(dt.) Jeder kann mittels der heutigen technischen Möglichkeiten Webradio machen. Bei der utopischen Realität der Radiokunst geht es weniger darum möglichst viele Kanäle und digitale Ausstrahlungsmöglichkeiten zu nutzen, als **vielmehr darum interessierte und interessante Zuhörer*innen zu haben**. Durch Bildung die Menschen dazu zu bringen, nicht der Werbung zuzuhören – das ist die Utopie.

[Ole Frahm](#) (DE)

Die Zukunft des Radios ist schmutzig. [...] In bestimmter Hinsicht würden wir uns gern das Radio als etwas vorstellen, das der digitalen Präzision entkommt, eine andere Organisation jenseits kybernetischer Rückkopplungsschleifen, etwas, das man nicht mit Algorithmen berechnen kann. Diese Hoffnung für die Zukunft des Radios hat nichts mit Nostalgie zu tun, sondern mit dem modernen Erbe des Radios und seinem unerfüllten, schmutzigen Traum: Während Hans Magnus Enzensberger und Radio Alice von einem Radio träumten, das die sauber definierte, klare Linie der kommunistischen Partei verschwimmen lässt und verzerrt (damit hatte Radio Alice definitiv Erfolg), träumten beide zur gleichen Zeit auch den modernistischen Traum von der Anwesenheit des Schmutzes, schmutzig, aber real und nicht verspätet, einer Art reinen (und damit sauberen) Anwesenheit von Bewegung, die Gesellschaft ist - die den materiellen Rest wieder ausschließt, der der Phantasmagorie dieser Anwesenheit entkommt. [...]

(engl.) *The future of radio is dirty. While the digital mode of production tends to clean the sound, radio will still intervene in everyday situations. This intervention is not controllable, it is a dirty situation. The materiality of the dispersed voice, dispersed sounds, dispersed noise produces a rest, a remainder, strange to its surroundings, something that is not natural - and not artificial, something uncanny. living and not living at the same time. Thus, something unexpected could become organised by radio, unknown movements, a different mode of listening, the pleasure of dispersion: the constellation of listeners becomes an association, a different way of organising the social relations, a different mode of production, the means does not serve an end, but become part of a play.. In a way we would like to think of radio as something, that escapes the precision of the digital, a different organisation beyond cybernetic feedback loops, something that is not calculable by algorithms. This hope for a future of radio is not about nostalgia, but about the modern heritage of radio, about it's unfulfilled, dirty dream: While Hans Magnus Enzensberger and Radio Alice dreamt of a radio that*

could make the cleanly defined, clear line of the communist party blurry and dirty (and that is, where Radio Alice definitely succeeded), but at the same time they both dreamt also the modernist dream of a presence of the dirt, dirty, but real and not delayed, a kind of pure (and thus clean) presence of movement, that is society - again excluding the material rest that escapes the phantasmagoria of this presence. But this phantasmagoria is already an expression of the dawning of the cybernetic control of society. But the mediality of radio, its acousmatic voices, the dirty situation of the distributed voice calls for a different politics, a different policy that still is yet to come - and that could not be controlled by a single transmission, a single voice, something that stays strange and opens an enjoyable, uncanny space. But how will it become possible, to produce these kind of radio spaces? What kinds of modes of production are to be established - and what kind of state, that in Bertolt Brecht's words, 'that is no longer a state'?

Rochus Aust (DE)

So wie mein Bruder Markus von der Schenkung schwarzer Fernsehminuten träumt, wünsche ich mir Radio-Sendungen (analog und digital) in denen Stille gesendet wird. Das kann echte Stille aus verschiedenen Orten sein (ähnlich wie "Die schönsten Bahnstrecken Deutschlands") oder auch künstliches Nichts, dem man ggf. von Zeit zu Zeit den Zusatz einflüstert: "Sie hören Nichts".

Emmanuel Madan (CA)

I'm thinking about how, at this time, radio and other communications media serve not to inform or enlighten but to confirm and amplify that which we already believe; that which we think we know. Meanwhile, that which could inform or enlighten us is instead occluded and minimized. Media are echo chambers, resonating and reinforcing selected frequencies while filtering out others. The very physical property that enables radio transmission is based on the phenomenon of frequencies resonating in sympathy. This principle is reproduced algorithmically by media platforms that filter and curate content to appeal to our previously entrenched tastes, perceptions and preferences, thus entrenching them further. How do we exit the echo chamber?

How do we transmit and receive radio *in the open*, beyond our acoustically sealed spaces of familiar and comforting reassurance? How does radio quit its habit of answering our questions and satisfying our needs, and instead *question our answers and perturb our satisfaction*?

(dt.) *Wie übertragen und empfangen wir Radio im Offen über unsere akustischen Gewohnheiten, unseren akustischen Komfort hinaus? Wie kann Radio damit aufhören Fragen zu beantworten und Bedürfnisse zu befriedigen, wie kann Radio stattdessen unsere Antworten in Frage zu stellen, unsere Zufriedenheit durcheinander bringen?*

Marold Langer-Philippsen (DE)

Die Möglichkeit neutrale Radiotechnik, wie Mikrofone, Aufnahme- und Übertragungsgeräte etc. zu benutzen, könnte Platz für eine runderneuerte Kommunikation in der Gesellschaft schaffen; natürlich nicht ohne zuvor die üblichen Weisen Radio zu machen - Sprechweisen, Moderation, Umgang mit Zeit und Dauer u.a. - einem kompletten Reset zu unterziehen.

(engl.) the possibility to use 'neutral' means like microphones, recording tools etc. would provide a space for refurbishing communications within a society; of course not before a complete re-set of the common way of broadcasting like timing, moderation, manner of speaking

Alessandro Bosetti (IT)

For me radio is about intimacy and distance at the same time. It breaks down the essential difference between these two.

For me radio is about not having to sound like anything. It's freedom. (you can play with set theory about what can be on the radio, off the radio, in the radio, out the radio. Or not.).

Third (chubbier answer, more specific to non-realtime stuff), I have not the slightest idea of the future of these ... sound memories ? I mean these things we do and that exist as recordings, sound files, sound memories for which a specific listening protocol does not exist yet. No idea how people will get together and listen to them in the future as they will keep existing for a long time and will be ... broadcasted ? memorised ? telepathised ? ... I suspect we mostly don't suspect what's in there yet to be discovered.

Felix Kubin (DE)

1. Die Magie des Radios ist seine Körperlosigkeit und Unsichtbarkeit.
2. Radio ist Raum. Am Anfang war die Stimme.
3. Am Anfang war die Stimmung.
4. Radio ist Öffentlichkeit. Darum darf es sich nie am Massengeschmack orientieren.
5. Radio muss erziehen. Auch zum Unsinn.
6. Radio lenkt den Blick in die Sterne und unter die Erde.
7. Verkaufszahlen und Einschaltquoten haben nichts mit Qualität zu tun. Qualität ist älter als seine Verpackung.
8. Now all together: "I'm a human radio station".

Leandro Nerefuh von XTO (BR)

looking towards the present of ecological - political disaster, i can only think of radio, short wave or whatever, as a strategic piece of

technology. what if internet is gone? what if the telecommunications grid collapse in certain places? whenever there's a disaster - earthquake and such, a radio network is always a crucial emergency thing to be put in place. antennae, wave, receivers, devices, battery, codes. wireless and wired. i cannot think of radioart as separate from this. if radioart is isolated it becomes an anecdote. radioart means to continue the experiment with technology and communication.

Willem de Ridder (NL)



Video killed the radio star.
We watch the shows, we watch the stars.
On videos for hours and hours.
We hardly need to use our ears.
How music changes through the years.
All we hear is Radio ga-ga.

Now with the internet
Radio is goo goo, ga ga, blah blah.
You had your time, you had the power.
You've yet to have your finest hour.
Radio, what's new?
Someone still loves you

When I started making radio programs for Dutch National Radio in the seventies in Hollywood, I realized that I was trying to do my best to be very successful. Until I realized that our feelings are all

connected. The moment I use all my efforts to be good, everybody feels it immediately. Most radio makers read written texts. Your voice sounds very weird when you start reading instead of just talking. Imagine that everybody would talk that way.

One day I was fed up with it. I took the microphone and said that I didn't want to talk to the listeners anymore. I want to talk to you! I want to have direct contact with you. I want to be intimate with you. It could be that you'll find it a little scary. You can of course turn the radio off. I will play some music so you can decide if you dare to listen further.

After the music I proposed to lay down on bed, or the couch and turn the phone off. Then I suggested to undress ourselves, to be completely nude. We even started to play with ourselves and on a certain moment we started to masturbate together. I was totally shocked when I finished that program and I didn't even dare to listen to it. Oh my God. Letting myself go felt great, but this went too far..

For weeks that recording was burning in the cupboard. I went on with my usual difficult official radio. Doing my very best and hating it. One day (fed up) I took the cassette out of the cupboard and mailed it to my station in the Netherlands. I tried for half an hour to get it out of the postbox again. What did I do? This would be definitely the end of my radio shows. Help!!! I felt stupid. For weeks I didn't hear anything from my station. Shit... Then one day I got an envelope with extra money. They loved it and played it twice on national radio. Wow!!

Since that time I realized that you and I are one. When I make radio I'm not interested in you at all. I cannot look into your body to find out what you feel, or in your brain to see what you think. All I can do is go into my own body and brain. When I totally enjoy what I am doing, you will too. Feelings never lie. When I am totally into it, you are too. Time disappears and nobody gets tired. Since that time I made radio without any preparations and plans.

I told the listeners that they would play the main role in a three dimensional movie, having an adventure they would never forget. Please step into your car at one o'clock in the night. Turn on the radio and listen to my instructions. People from all over the country did it and we had indeed the time of our life. I invited people to come to somebody's home and together we made a radio play without any plans or scripts. All I told them was that they for the first time in their life could change their role. They could be stupid, dangerous, weird, scary, courageous, adventurous...

Many great improvised radio plays have been made like that. They were very popular. One day I started with radio art in which the listeners could take part in performances. In one of them you had to take a portable radio and follow my instructions. you went to the house of your neighbours, ring the bell and let the radio do the talking. Every week a new unknown radio art adventure was transmitted.

Then I started the Radiola Improvisation Show. Everybody could send a cassette to me with your own weird sounds. You heard me open the envelope, take out the cassette and play it. Many young composers came out of that Radiola show. Audio tours became very popular too. I started even telling fairy tales on national radio. Young and old listened to them. Once I told an ancient Indian story that lasted four and a half hours. It was massively listened to. No music, no news, just 4 1/2 hour my voice.

Once we become used to the idea that we're all one, that people cannot think about you, that they even can't see you, radio art can become a new medium. More and more people are becoming aware that when I drop you, I drop myself. When we use sounds to just create a magic world for ourselves, every listener will be in that world. When we posted cassettes to university stations in America, Canada and Australia, they were copying them and sent them to other stations all over. The 'All Chemix Radio Series' had millions of listeners and some radio plays were even in a non-existing language.

For many years we have been using illegal radio to talk with many people telling their life story, because we were really listening to them. When we totally open up to each other, radio will influence the setting we live in. When we accept each other as perfect it will create an utopia, ideal radio.... life as a fairy tale. You cannot fake it. Everybody feels that immediately.