

# Oscillation Public Address



26.04



01.05.2022

[oscillation-festival.be](http://oscillation-festival.be)

# Thursday 28.04

**RYBN** [open lab]  
10:00 – 18:00 Q-02

**Alisa Oleva - A Listening  
Walkshop** [workshop]  
11:00 – 13:00 Q-02

**Lia Mazzari** [interjections]  
19:00 Decoratelier

**Hildegard Westerkamp**  
[listening session]  
19:00 Decoratelier

**Elena Biserna** [talk]  
19:45 Decoratelier

**Enrico Malatesta & Attila  
Faravelli**  
20:15 Decoratelier

**Kate Carr**  
21:30 Decoratelier

**Lázara Rosell Albear**  
22:15 Decoratelier

**Davide Tidoni**  
23:00 Decoratelier

# Friday 29.04

**Attila Faravelli - Aural Tools**  
[workshop]  
10:00 – 13:00 Q-02

**RYBN** [walk]  
14:00 – 18:00 location tba

**Alisa Oleva** [walk]  
17:00 – 18:00 Atoma

**Collective Actions Group**  
19:00 Atoma

**Bill Dietz** [lecture performance]  
19:30 Atoma

**Ryoko Akama  
& Anne-F Jacques**  
20:00 Atoma

**Matana Roberts**  
21:15 Atoma

**Marta de Pascalis**  
22:00 Atoma

**Open Mic with Francesca  
Hawker**  
23:00 Atoma

# Saturday 30.04

**RYBN** [walk]  
11:00 – 15:00 location tba

**David Helbich**  
[self-performative installation]  
14:00 – 16:00 Abbaye de Forest

**Alisa Oleva** [walk]  
15:00 – 16:00 Zonneklopper

**Pak Yan Lau  
& Amber Meulenijzer**  
16:00 Abbaye de Forest

**De zwarte zusters**  
16:45 Abbaye de Forest

**Round Table** [talk]  
18:00 Zonneklopper

**Céline Gillain** [talk]  
20:00 Zonneklopper

**Peter Kutin with Stan Maris**  
20:30 Zonneklopper

**Mariam Rezaei**  
21:30 Zonneklopper

**Thomas Ankersmit**  
22:15 Zonneklopper

**DJ Marcelle**  
23:00 Zonneklopper

# Sunday 01.05

**RYBN** [walk]  
11:00 – 15:00 Zonneklopper

**Jérôme Giller** [walk]  
13:30 – 15:30 Union tram stop

**David Helbich**  
[self-performative installation]  
14:00 – 16:00 Abbaye de Forest

**Lia Mazzari**  
16:00 Abbaye de Forest

**BMB con.**  
16:30 Abbaye de Forest

**Label Market & Bookshop**  
17:00 – 21:00 Zonneklopper

**RYBN** [listening session]  
17:30 Zonneklopper

**Leandro Pisano** [talk]  
18:00 Zonneklopper

**Fausto Cáceres  
(Shirley & Spinoza)**  
18:30 Zonneklopper

**Jasmine Guffond**  
19:00 Zonneklopper

**Aymeric de Tapol**  
20:00 Zonneklopper

# Oscillation Public Address

The fourth edition of the Oscillation festival is dedicated to the question what it means to address a public, and how, by changing the site of a performance, the relationship between audience and performer shifts. Inspired by the transitory nature of public space, many artists are drawn to formats which resist the demands of the traditional performer/audience dynamic. Experimental formats such as soundwalks, itinerant performances and virtual events, allow work to move into public spaces where it interacts with a changing and unstable environment. A public is not necessarily a crowd, and experiments with small scale and outside formats are proving resilient, and raising meaningful questions about notions such as public and private, environment and nature, aspects of introspection and connection.

Public Address System (PA), is an umbrella term for a set of technologies that allow a person to address multiple people simultaneously, typically via a system of microphones and speakers, such as in a venue, train station, or supermarket. In each case, the system's design reflects and defines the mode of address. In the examples above, a single speaker addresses many listeners who cannot speak back, defining a power relationship. As systems of address are shifting online, the model of a single speaker with multiple receivers has increasingly fractured, producing new and often contradictory modes of publicness. By taking the term public address as a banner for this year's Oscillation festival, we want to ask: what other systems of address are possible, and what kinds of public might they speak to? By experimenting with the system of address itself can we find other ways of being public?

26.04 ~>  
01.05.2022

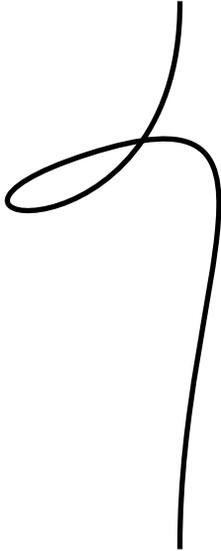
The festival will explore a number of alternative formats for sound in public space, interpolated by concerts which try to unpick the question of public address from within a more traditional dynamic. These experiments are grounded in the research of historian Elena Biserna, with whom we are developing a publication due in Autumn 2022. The publication will serve as an epilogue to the festival's four days of walks, performances, talks and workshops.

**[oscillation-festival.be](http://oscillation-festival.be)**

Visit the festival website for full program information and ticketing, workshop registration, online radio stream and bonus material from the participating artists (**Specials**).



Tuesday  
26.04.



should bring sound materials (maximum of 5 minutes) for a listening session and an open discussion on developing them for a radiophonic piece. More information on registration.

**Margherita Brillada** is a sound artist and electroacoustic music composer based in Den Haag. By increasing audiences' awareness and re-thinking radio as an exhibition space for experimental Sound Art, her work focuses on the production of radio artworks characterized by voices and instrumental sonorities. Her practice involves field recording and soundscape composition by exploring multichannel systems to create immersive listening experiences, engage with audiences, and bring a voice to current social thematic.

**Margherita Brillada -  
Radiophonix [workshop]**

14:00 - 17:00

**Q-02**

No prior knowledge necessary

English spoken

15 participants

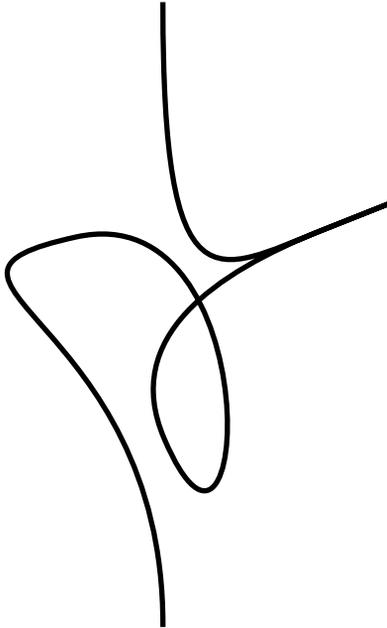
Required equipment:

headphones, computer

More info: [margherita@q-o2.be](mailto:margherita@q-o2.be)

During this workshop, we will explore the territory of Radio Art with an overview of its history and approach in the contemporary era, giving an insight into Radio as a public space/place for experimental sound art. Moving into the basics of broadcasting technology, we will take a look at the main radio streaming software. Each participant

# Wednesday 27.04



## **RYBN [open lab]**

10:00 – 18:00

**Q-02**

on appointment

In this two-day open lab, **RYBN** will plot, trouble-shoot and discuss the walks of the coming days with local invitees. Public visits are welcome with appointment (by e-mailing to [info@rybn.org](mailto:info@rybn.org))

The **Offshore Tour Operator** is a psycho-geographic GPS prototype that guides you through the 800,000 addresses of the ICIJ's Offshore Leaks database. The walks bring the participants to search for the physical

traces of offshore banking within the architecture of various neighbourhoods of the city of Brussels. Thus, the walks transform into a real hunt for shell companies, trust firms, domiciliation agencies and shadow finance offices and agents. At the end of each walk, a collective discussion offers a platform to participants to share their experiences and documents, in order to shape collectively an up to date image of finance that challenges the very notion of 'offshore'.

**RYBN** is an extradisciplinary artist collective, created in 1999 and based in Paris.

## **Lia Mazzari - Whip Cracking [workshop]**

14:00 – 17:00

**Location tba**

Registration required

No prior knowledge necessary

English spoken

8 participants

This workshop teaches participants to swing and crack whips as an investigatory sonic mapping device to activate the architectures and sites around us. We will learn about the history of whips, the terminology of their body parts and cracks, which will help us to co-compose a sonic choreography of whip cracks in interaction with a variety of urban and natural sounds, architectures, and materials, with a view to reperforming this score on Sunday May 1st. The embodied interplay and polyrhythmia of the swinging and cracking of whips will be a portal to listen to our uncommon times and rhythms. A visceral phenomenon, cathartic and often overly fetishized extension of the body and listening machine, the whip crack

produces a sonic boom. All levels welcome, and be sure to:

- ↪ Wear long sleeved clothing
- ↪ Bring some glasses/goggles/sunglasses
- ↪ Bring a cap/hat/brimmed hat
- ↪ Bring your digital sound recorders/microphones (we will place them in different locations and sync the recordings later)

**Lia Mazzari** engages new audiences through encounters with art in non-conventional spaces via performance, installation and intervention. She creates recorded/live events that discuss ways in which sound can be used as a multidimensional force of resilience and acoustic commoning. This relationship towards a sonic activism often engages environmental recording, instrumentation, voice and transmission technologies.

power relations and to imagine together practices of care, solidarity, re-appropriation or overturning that might feed other spatial configurations and practices.

**Elena Biserna** is an independent art historian and occasional curator based in Marseille, France. She writes, talks, teaches, curates, facilitates workshops or collective projects, makes radio and sometimes performs. Her interests are focused on listening and on contextual, time-based art practices in relationship with urban dynamics, socio-cultural processes, the public and political sphere. Her writings have appeared in several international publications (Les Presses du Réel, Mimesis, Le Mot et le Reste, Errant Bodies, Amsterdam University Press, Cambridge Scholar, Castelveccchi, Bloomsbury, etc.) and journals.

## **Elena Biserna - Feminist Steps [workshop]**

19:00 ↪ 22:00

### **Q-02**

Registration required

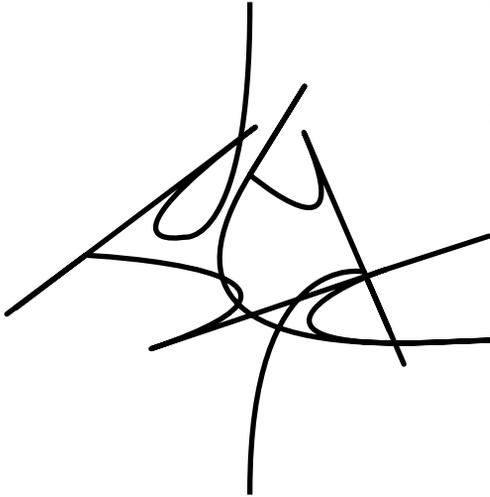
English spoken

10 participants (women, gender non conforming and queer)

Night workshop for women, gender non conforming and queer people.

Starting from some text scores and protocols by Pauline Oliveros, the Blank Noise collective and myself, this workshop aims to be a platform to reflect together on gendered (listening) experiences in public space and to unlearn some of the behaviours that are assumed as appropriate, safe or expected when we walk. Some first steps to question the asymmetries in spatial

# Thursday 28.04



## **RYBN [open lab]**

10:00 – 18:00

**Q-02**

On appointment

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agencies and shadow finance offices and agents. At the end of each walk, a collective discussion offers a platform to participants to share their experiences and documents, in order to shape collectively an up to date image of finance that challenges the very notion of 'offshore'.

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## **Alisa Oleva - A Listening Walkshop [workshop]**

11:00 – 13:00

**Q-02**

Registration required

English spoken

12 participants

### **Giving your ears to: A Listening Walkshop**

We will spend time listening, walking, observing, noticing, sharing. How does the city sound? Which sound would you choose to follow? What are the furthest sounds you can hear? Does the city address you? We will work part of the time as a group all together, part of the time in pairs and there will also be some time for you to explore things on your own. Throughout, there will be moments to discuss our discoveries.

**See the 'Specials'** section of the festival website for an interactive project by Alisa Oleva.

Alisa Oleva treats the city as her studio and urban life as material, considering issues of urban choreography and urban archeology, traces and surfaces, borders and inventories, intervals and silences, passages and cracks. Her projects have manifested as a series of interactive

situations, performances, movements scores, personal and intimate encounters, parkour, walkshops, and audio walks.

## Lia Mazzari [Interjections]

19:00 *– throughout*

### Decoratelier

#### Cracks

An unconventional device for sound production, turned into instrument. A visceral phenomenon, cathartic and often overly fetishized extension of the body and listening machine, the whip crack produces a sonic boom. A series of very short interjections throughout the evening in dialogue with the architecture.

Lia Mazzari engages new audiences through encounters with art in non-conventional spaces via performance, installation and intervention. She creates recorded/live events that discuss ways in which sound can be used as a multidimensional force of resilience and acoustic commoning. This relationship towards a sonic activism often engages environmental recording, instrumentation, voice and transmission technologies.

## Hildegard Westerkamp [listening session]

19:00

### Decoratelier

#### The Soundscape Speaks

*– Soundwalking Revisited (2021)*

The sound environment has much to tell us about the coming climate crisis. It simply 'voices' all activities—and if we dare to really listen, we may sense the depth of the environmental trouble the

world is facing. 'During the past year I decided to re-examine the many sound recordings I have made since approximately 1977/78. Without knowing it then, it formed the base of my recording approach for many years to come. The idea of including my voice while recording the environment was there from the start and was based in the desire to acknowledge my recording presence to the radio listener. In other words, in speaking together – acoustic environment and voice – a relationship between soundscape and human vocal expression was revealed.'

See the 'Specials' section of the festival website for a further work by Hildegard Westerkamp.

Hildegard Westerkamp is a German Canadian composer, educator and radio artist whose work since the mid-seventies has centre around environmental sound and acoustic ecology. Her compositions draw attention to the act of listening itself, to the inner, hidden spaces of the environments we inhabit and to details both familiar and foreign in the acoustic environment. She has written numerous articles and texts addressing issues of the soundscape, acoustic ecology and listening, has travelled widely, giving lectures and conducting soundscape workshops internationally. She is a founding member of the WFAE.

## Elena Biserna [talk]

19:45

### Decoratelier

#### Soundwalking as a Feminist

This talk focuses on feminist practices and approaches in soundwalking. Starting from a re-reading of the literature

on walking and from the assumption that the social organization of space and time are not neutral but co-produce hegemonic relationship, including the patriarchal ones, I look at 'situated perspectives' (Donna Haraway) grounded on gender and sexuality. My aim is to put in dialogue (and to promote) an array of approaches that engender other narratives of walking, soundwalking and public space, that challenge the assignation of certain bodies to certain spaces and thus become 'world-making' – they envision other spaces, 'spaces where things could unfold otherwise' (Leslie Kern).

**Elena Biserna** is an independent art historian and occasional curator based in Marseille, France. She writes, talks, teaches, curates, facilitates workshops or collective projects, makes radio and sometimes performs. Her interests are focused on listening and on contextual, time-based art practices in relationship with urban dynamics, socio-cultural processes, the public and political sphere. Her writings have appeared in several international publications (*Les Presses du Réel*, *Mimesis*, *Le Mot et le Reste*, *Errant Bodies*, Amsterdam University Press, Cambridge Scholar, Castelveccchi, Bloomsbury, etc.) and journals.

## **Enrico Malatesta & Attila Faravelli**

20:15

### **Decoratelier**

**Caveja** is the title of a large, open project investigating the possible role of ancient/rural technology in the construction of a contemporary aural awareness. The work appropriates elements of folklore

and rural Romagna rituality in order to produce multiple artistic outputs that deal with music and performative arts. Central to the research is the **Cavéja Dagli Anèll**, an ancient sound shaking device used in Romagna, equipped with tuned metal rings and used both in agricultural work and in particular superstitious-propitiatory rituals, and the **Brontide**, an unexplained acoustic phenomenon, similar to the sound of a landslide or an explosion in the sky ('skyquakes' in English), nowadays no longer audible, and of which memory has been lost.

Thanks to MET–Museo degli Usi e Costumi della Gente di Romagna di Santarcangelo / Musei Comunali Santarcangelo Xing, Pollinaria A.I.R 1

**Enrico Malatesta** is an Italian percussionist and sound researcher active in the field of experimental music, sound intervention and performance; his practice explores the relations between sound, space and body, the vitality of materials and the morphology of surfaces, with particular attention to the percussive acts and the modes of listenings.

**Attila Faravelli** is an Italian sound artist and electro-acoustic musician. Within his practice—which encompasses field recording, performances, workshops and design—he explores the material involvement with the world around us. He is part of the sound research collective Standards in Milan. He is founder and curator for the Aural Tools project, a series of simple objects to document.

**Kate Carr**

21:30

**Decoratelier**

**Kate Carr** will focus on building a soundscape from objects found in public space, combined with field recordings of the streetscape.

Since 2010, **Kate Carr** has been investigating the intersections between sound, place, and emotionality as both an artist and a curator. During this time she has ventured from tiny fishing villages in northern Iceland, explored the flooded banks of the Seine in a nuclear power plant town, recorded wildlife in South Africa, and in the wetlands of southern Mexico. Her work centres on articulating our relationships with each other and the spaces we move through using sound, with a focus on the ways sound contours our experiences of the world; how we deploy it to connect, occupy, immerse and remove ourselves from locations, events and each other.

**Lázara Rosell Albear**

22:15

**Decoratelier**

The project **Unsurrounded**, started as a solo performance project in which sound, movement, visuals and words collide. Each presentation draws on new inputs and new interactions that can extend to collaborations with other performers, musicians, artists and all kind of spaces and individuals (animals included).

**Lázara Rosell Albear** is Cuban-Belgian artist with a crossmedia practice. In her sound research she explores the odd's, polyrhythmic and resonant qualities of

the drumset, pocket trumpet and sho combined with electronic sounds and manipulated field recordings.

**Davide Tidoni**

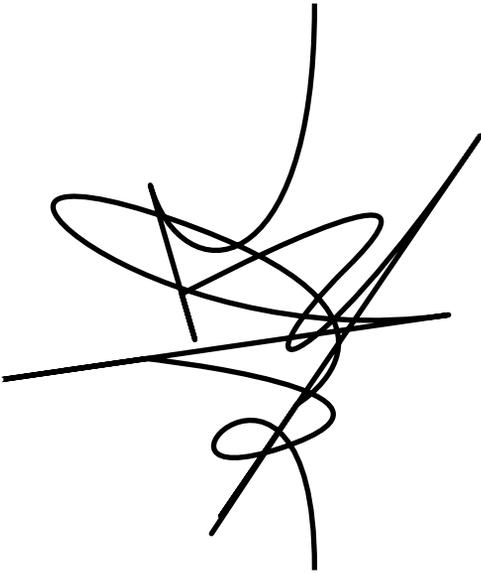
23:00

**Decoratelier**

**When Sound Ends** consists of a series of actions performed with microphones and/or loudspeakers. Each action ends with the death of the sound device and the consequent disappearance of sound. The project explores themes of corporeality, in relation to sound production and audition, touch, and loss and deals with the presence and absence of sound as a metaphor for the human condition and the transitory nature of existence.

**Davide Tidoni** is an artist and independent researcher. He is interested in the physical, perceptual and affective dimension of sound. His works address questions about interaction with acoustic space, intersubjectivity, impermanence, and bodily frailty. He is also interested in the use of sound in counter-culture and political struggle and has published a field research on the ultras group Brescia 1911 (**The Sound of Normalisation**, 2018).

Friday  
29.04



**Attila Faravelli - Aural Tools**  
[workshop]

10:00 - 13:00

**Q-02**

Registration required

No prior knowledge necessary,

English spoken

10 participants

The workshop offers a presentation and a practical exploration of the *Aural Tools*, which consist in a series of objects designed to produce and broadcast sound in ways that traditional recorded media (LPs, CDs, digital) cannot. They are rather simple devices, made of wood, stone, cardboard or tarp, which link sound and space, listener and body. They

are not artist's pieces, but tools that document the working process of the artists who made them, and are made available for everyone's use. *Aural Tools* was founded by Attila Faravelli, who is also its curator.

**Attila Faravelli** is an Italian sound artist and electro-acoustic musician. Within his practice—which encompasses field recording, performances, workshops and design—he explores the material involvement with the world around us. He is also part of the sound research collective *Standards* in Milan.

**RYBN [walk]**

14:00 - 18:00

**Location tba**

Registration required

20 participants

The *Offshore Tour Operator* is a psycho-geographic GPS prototype that guides you through the 800,000 addresses of the ICIJ's *Offshore Leaks* database. The walks bring the participants to search for the physical traces of offshore banking within the architecture of various neighbourhoods of the city of Brussels. Thus, the walks transform into a real hunt for shell companies, trust firms, domiciliation agencies and shadow finance offices and agents. At the end of each walk, a collective discussion offers a platform to participants to share their experiences and documents, in order to shape collectively an up to date image of finance that challenges the very notion of 'offshore'.

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## Alisa Oleva [walk]

17:00 – 18:00

### Atoma

Free upon registration

#### Listening to where you are not

We will start together, joining a phone call. We will then split off and walk in any direction, listening to the description of what someone else is hearing. They will be somewhere in Ukraine. Somewhere where you are not. Somewhere where the soundscape has radically changed. Does that experience bring that place to us? Or does listening to someone's descriptions of the sound of another place take us there?

See the 'Specials' section of the festival website for an interactive project by Alisa Oleva.

Alisa Oleva treats the city as her studio and urban life as material, considering issues of urban choreography and urban archeology, traces and surfaces, borders and inventories, intervals and silences, passages and cracks. Her projects have manifested as a series of interactive situations, performances, movements scores, personal and intimate encounters, parkour, workshops, and audio walks.

## Collective Actions Group

19:00

### Atoma

This site-specific action for Oscillation Festival combines video and typescript documentation made in the Depot station on the Savelovskaya line in January 1990, originally made for an unrealised installation by Andrei Monastyrsky. In

Oscillation, this video, as well as other typescript documentation from the series 'Trips Out of Town', serve as a setting for a reading choreography to be realised in collaboration with the event's organisers. Performed by Sabine Hänsgen, Elena Biserna and Henry Andersen.

A focal point in the development of Russian conceptual and performance art, Collective Actions Group came into being in 1976. The collective was founded by Andrei Monastyrski, Nikita Alexeev, Georgy Kizevalter, and Nikolai Panitkov. Later members include Elena Elagina, Igor Makarevich, Sergei Romashko, and Sabine Hänsgen. For several decades, the group organised 'Trips out of Town', in the course of which an empty field in the countryside around Moscow would often become the stage for minimal actions involving the participation of a close network of friends and collaborators.

## Bill Dietz

### [lecture performance]

19.30

### Atoma

#### My Ears, The Police

If listening could play a role in rethinking the public sphere, its mediations, complicities, and normalizing mechanisms would first need to be better articulated. To that end, the legal, infrastructural, and conceptual limits of listening, both those local to Brussels and to the zombie remnants of 'modern listening' as such, are amplified into audibility.

Bill Dietz is a composer, writer, and co-chair of Music/Sound in Bard College's MFA program. His work is often

presented in festivals, museums, apartment buildings, magazines, and on public streets. Recent publications include: *Maryanne Amacher: Selected Writings and Interviews* (co-edited with Amy Cimini, 2020), and *Universal Receptivity* (co-written with Kerstin Stakemeier, 2021).

## **Ryoko Akama & Anne-F Jacques**

20:00

**Atoma**

Filaments warming up, the slow deformation of materials, thermostats as controllers. In this performance, Akama and Jacques explore heat as an active force at work around us. Through sound, light, and barely perceptible movement, temperature becomes a noticeable presence in the performance.

**Ryoko Akama** is a Japanese-Korean artist working with installation, performance and composition, presently residing in Huddersfield, UK.

**Anne-F Jacques** is a sound artist based in Montreal, Canada, interested in amplification, erratic devices and trivial objects. Ryoko and Anne-F have been working together since 2016, in an ongoing collaboration that involves sharing ridiculous ideas, failed or dangerous experiments, and occasional performances and releases.

## **Matana Roberts**

21:15

**Atoma**

**Matana Roberts** is an internationally renowned composer, band leader,

saxophonist, sound experimentalist and mixed-media practitioner. Roberts works in many contexts and mediums, including improvisation, dance, poetry, and theater. She is perhaps best known for her acclaimed *Coin Coin* project, a multi-chapter work of 'panoramic sound quilting' that aims to expose the mystical roots and channel the intuitive spirit-raising traditions of American creative expression while maintaining a deep and substantive engagement with narrativity, history, community and political expression within improvisatory musical structures.

## **Marta de Pascalis**

22:00

**Atoma**

**Marta De Pascalis** is an Italian musician and sound-designer based in Berlin. Her solo works employ analogue synthesis and a tape-loop system, which is used to create patterns of repetition that shape a sense of a dense, dynamic and cathartic distance. Her sound touches a wide range of electronic music genres, including ambient, Berlin school first excursions, psychedelic, and tape music.

## **Open Mic with Francesca Hawker**

23:00

**Atoma**

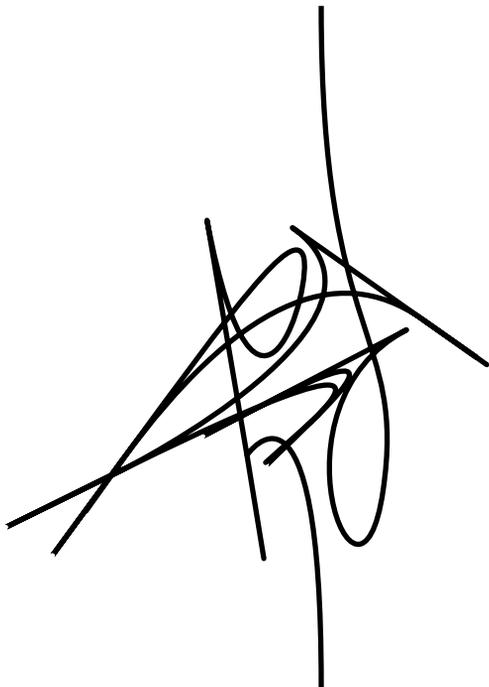
The **Open Mic Night** will presumably take the form of a collective stroll down Expectation Avenue, guided from one performance to the next by the assumptions of Francesca Hawker, who will hopefully have some prior knowledge about what will occur. Probably, the event will last for about an hour (excluding

breaks) and 5 pre-selected performers will have 5 minutes each to deliver a well-adjusted and surprising offering to the audience.

**Francesca Hawker** is an artist from the UK who lives in Brussels. She predominantly performs, using her voice, recorded audio, and rudimentary props. She holds a Master's degree from the Dutch Art Institute, an itinerant roaming academy based in the Netherlands. Hawker is a current artist in residence at MORPHO in Antwerp.

# Saturday

30.04.



## **RYBN [walk]**

11:00 - 15:00

**Location tba**

Registration required

20 participants

The *Offshore Tour Operator* is a psycho-geographic GPS prototype that guides you through the 800,000 addresses of the ICIJ's Offshore Leaks database. The walks bring the participants to search for the physical traces of offshore banking within the architecture of various neighbourhoods of the city of Brussels. Thus, the walks transform into a real hunt for shell

companies, trust firms, domiciliation agencies and shadow finance offices and agents. At the end of each walk, a collective discussion offers a platform to participants to share their experiences and documents, in order to shape collectively an up to date image of finance that challenges the very notion of 'offshore'.

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## **David Helbich**

**[self-performative installation]**

14:00 - 16:00 - ongoing

**Abbaye de Forest**

No registration required

### **Figures of Walking Together**

The score of chalk on grass in up to three tracks for any number of people is a social choreography, with figures and patterns inspired by concepts of institutionally and intuitively organized walking in groups, such as in dance or military drill. In the end, it is the individual and collective behaviour of the self-performing participants that sheds light on empowerment within such given structures. Chalk score & booklet, Brussels version 2022.

David Helbich is a sound-, installation- and performance artist, who creates a divers range of experimental and conceptual works for the stage, headphones, paper and online media, and in public space. His work moves between representative, interactive and conceptual approaches, often addressing concrete physical and social experiences. A recurrent interest is the interaction with a self-performing audience.

## Alisa Oleva [walk]

15:00 – 16:00

### Zonneklopper

Free upon registration

#### walk - stop - listen - walk again

A collective walk following a shared score. It is an invitation to tune in to each other, share and listen attentively. We will move as a group and whenever one of us hears something they want to stop and listen to, they do so, in an invitation for the entire group to stop and listen together. We stay there listening until someone else in the group decides to carry on walking. We repeat. We don't know where we will finish, where the listening will take us.

See the 'Specials' section of the festival website for an interactive project by Alisa Oleva.

Alisa Oleva treats the city as her studio and urban life as material, considering issues of urban choreography and urban archeology, traces and surfaces, borders and inventories, intervals and silences, passages and cracks. Her projects have manifested as a series of interactive situations, performances, movements scores, personal and intimate encounters, parkour, workshops, and audio walks.

## Pak Yan Lau & Amber Meulenijzer

16:00

### Abbaye de Forest

SAAB SCULPTURES is a series of works placing the Saab 900 car in different contexts—questioning, transforming, pimping public/private space. Travelling through different landscapes, new soundpieces are made-to-measure for each performance. For this year's

Oscillation Festival, Amber Meulenijzer and Pak Yan Lau will collaborate to create a composition and live performance tailored to this sound system.

Pak Yan Lau, born in Belgium, with roots from Hong Kong and now based in Brussels is a sound artist, improviser, musician and composer, who has developed over the years a rich, dense and captivating sound universe from prepared pianos, toy pianos, synths, electronics and various sound objects. Skilfully blending electro-acoustic approaches, she explores sound in a bewitching way, merging different sound sources with poetry, magic and finesse.

Amber Meulenijzer has a background in sound and visual arts. She researches the tension between these fields, playing with presence/non presence, the role of silence and the spectator. Where do decor, installation and soundscape meet? What does the body need in order to listen? SAAB SCULPTURES is the first project translating this research into public space.

## De zwarte zusters

16:45

### Abbaye de Forest

An improvisation on sound, image and the narrative of De zwarte zusters as a community.

A group of young people have gathered around the name De zwarte zusters. During each performance, they explore in an improvisational manner the tension between the musical and the visual performative aspect, in which the search for collective values, friendship and trust are central. They like to be inspired by everyday objects, the environment and free play.

## Round Table [talk]

18:00

### Zonneklopper

#### *Moving (in) Sound*

The round table is an occasion to discuss together about formats and apparatuses that destabilize traditional relationships between artist and audience through movement, walks, itineraries, collective or private spatial explorations. How does this generate different ways of addressing the public? How does this redefine the way we inhabit the milieux we are part of? In which ways can this open up other spatial practices and representations? How does this interfere with the (physical, cultural, social, political) production of public space?

With Alisa Oleva, Bill Dietz, RYBN and David Helbich.

Moderated by Elena Biserna.

## Céline Gillain [talk]

20:00

### Zonneklopper

#### *How listening is conditioned by context*

Céline will talk about how listening to music is conditioned by context, based on her own experience as a performer. Performing in a music festival, an art institution, a concert hall or a club are very different experiences, with different conditions, sets of rules and expectations. She will be questioning the cleavage this creates between audiences and how it is rooted in issues related to class, sex and race.

Céline Gillain is an artist whose work explores the meeting points between

different fields of art and music such as performance, storytelling, experimental and electronic music, deconstructing the codes and hierarchies that govern them. Exposing the ever-growing precarity of the artist, her work questions the mechanisms by which ideas are transformed into commodities in mainstream culture.

## Peter Kutin with Stan Maris

20:30

### Zonneklopper

Peter Kutin will perform an improvised concert with the accordionist Stan Maris. The sound of the latter will be implemented and counterbalanced by Kutin's Light-to-Noise Feedback Systems—sound and light will cast shadows.

Peter Kutin works with sound across genres, medium and media. Driven by a bubbling curiosity underpinned by collaborative ethos, Kutin has written and developed music and sonic environments for film, theatre, performance, contemporary dance and radioplays, as well as directing several experimental short films himself.

Stan Maris is a Belgian accordion player and composer, mainly active in the improvised music scene. He plays and composes for his own projects Kreis, Ocean Eddie, Erem and solo performances. As a sideman Maris is active in bands like Suura, Mathieu Robert Group and Giovanni Di Domenico's New Movement Ensemble.

## **Mariam Rezaei**

21:30

### **Zonneklopper**

**BOWN** is experimental turntablism from composer and DJ Mariam Rezaei. Using two turntables, Mariam improvises with vocal and instrumental samples in an improvisation bridging her Iranian and English heritage. Timbres moves between reductionism, noise, free jazz and absurdism with hints of opera and hiphop.

**Mariam Rezaei** is an award winning composer, turntablist and performer. She leads experimental arts project TOPH in Gateshead, curating a regular series of concerts and festivals. Her newest releases include 'SKEEN' on Fractal Meat Cuts, 'The End of The World...Finally' with Sam Goff on Cacophonous Revival Recordings, 'il', a collaboration with Stephen Bishop on TUSK Editions and 'SISTER' with soprano Alya Al-Sultani, on Takuroku.

## **Thomas Ankersmit**

22:15

### **Zonneklopper**

**Thomas Ankersmit** uses PA systems and his Serge Modular analog synthesizer to activate real, physical spaces and bodies with sound, or rather to suggest imaginary spaces, often in contrast to each other. Inspired by the work of e.g. Maryanne Amacher and Dick Raaijmakers, he explores the potential of resonant frequencies and oto-acoustic emissions to 'hack' simple stereo PA systems for a more physical, three-dimensional way of listening. Although he uses exclusively analogue-electronic sounds, the result nevertheless often has

an organic, landscape-like nature.

**Thomas Ankersmit** is a musician and sound artist based in Berlin and Amsterdam. He plays the Serge Modular synthesizer, both live and in the studio. His music is released on the Shelter Press, PAN, and Touch labels, and combines intricate sonic detail and raw electric power, with a very physical and spatial experience of sound.

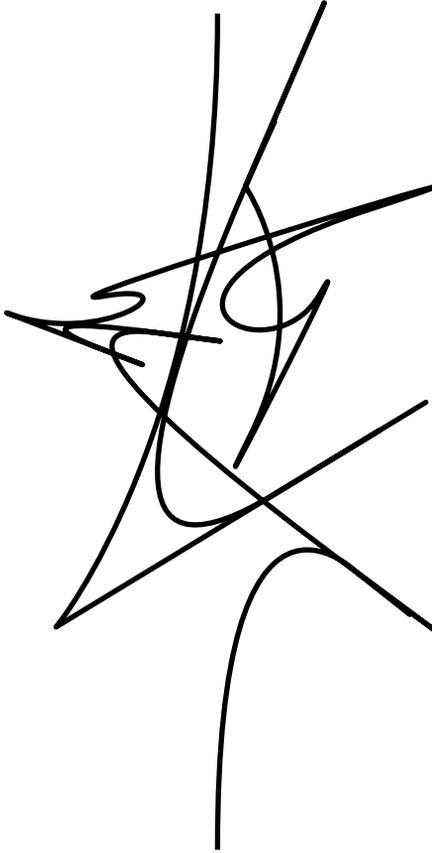
## **DJ Marcelle**

23:00

### **Zonneklopper**

Although DJ **Marcelle** has been collecting music longer than most of us have been alive, she still feels like The Netherlands' sweetheart. She's an artist with a mischievous, rulebending and almost ironic approach to her DJing, producing and radio hosting—cut with her trademark wit. Well known for her three-turntable setup, DJ Marcelle makes compositions out of songs and symphonies out of mixes — colliding disparate genres, appropriated vocal snippets and warped soundscapes into a giant Frankenstein-like melting pot. Her performances are inventive, euphoric and above all powerful.' — Resident Advisor

# Sunday 01.05



## **RYBN [walk]**

11:00 – 15:00

Location tba

Registration required

20 participants

The Offshore Tour Operator is a psycho-geographic GPS prototype that guides you through the 800,000 addresses of the ICIJ's Offshore Leaks database. The

walks bring the participants to search for the physical traces of offshore banking within the architecture of various neighborhoods of the city of Brussels. Thus, the walks transform into a real hunt for shell companies, trust firms, domiciliation agencies and shadow finance offices and agents. At the end of each walk, a collective discussion offers a platform to participants to share their experiences and documents, in order to shape collectively an up to date image of finance that challenges the very notion of 'offshore'.

RYBN is an extradisciplinary artist collective, created in 1999 and based in Paris.

## **Jérôme Giller [walk]**

13:30 – 15:30

### **Union tram stop**

Registration required

20 participants

Starting point of the walk: Union tram stop (line 82 and 97) Avenue Van Volxem 208 / 1.190 Forest

### **Forest Village: Archipelago of Habitats**

In this walk, Jérôme Giller proposes to survey the bottom of Forest by connecting blocks of habitation that allow us to understand the historical, sociological and economic evolution of the industrial area, distributed around the railway line 124 which connects Brussels to Charleroi.

Jérôme Giller lives and works in Brussels where he leads a reflection on urban and peri-urban territorialities using walking as a method and tool of artistic creation. He surveys the territories following lines of geographical, urban, historical, and poetic wanderings. Giller's interventions are furtive and immaterial. These are

moments to live and experience;  
laboratories that infiltrate reality.

**David Helbich**  
[self-performative installation]  
14:00 – 16:00 – ongoing  
**Abbaye De Forest**  
No registration required

**Figures of Walking Together**  
The score of chalk on grass in up to three tracks for any number of people is a social choreography, with figures and patterns inspired by concepts of institutionally and intuitively organized walking in groups, such as in dance or military drill. In the end, it is the individual and collective behaviour of the self-performing participants that sheds light on empowerment within such given structures. Chalk score & booklet, Brussels version 2022.

**David Helbich** is a sound-, installation- and performance artist, who creates a diverse range of experimental and conceptual works for the stage, headphones, paper and online media, and in public space. His work moves between representative, interactive and conceptual approaches, often addressing concrete physical and social experiences. A recurrent interest is the interaction with a self-performing audience.

**Lia Mazzari**  
16:00  
**Abbaye de Forest**

**Whipping Music**  
An unconventional device for sound production, turned into instrument. A

visceral phenomenon, cathartic and often overly fetishized extension of the body and listening machine, the whip crack produces a sonic boom. Lia Mazzari will host a workshop prior to the festival, teaching participants to swing and crack whips as an investigatory sonic mapping device to activate the architectures and sites around us. For this performance, the participants will perform their sonic choreography of whip cracks.

**Lia Mazzari** engages new audiences through encounters with art in non-conventional spaces via performance, installation and intervention. She creates recorded/live events that discuss ways in which sound can be used as a multi-dimensional force of resilience and acoustic commoning. This relationship towards a sonic activism often engages environmental recording, instrumentation, voice and transmission technologies.

**BMB con.**  
16:30  
**Abbaye de Forest**

**BMB con.** is developing a new site-specific performance for the Oscillation festival.

For the last 30-odd years, **BMB con.** have been performing a balancing act between music and noise, sound and vision, indoors and out, digital and analogue, performer and audience. **BMB con.** was founded by Roelf Toxopeus, Justin Bennett and Wikke 't Hooft in 1989. Since 2006 it consists of a core duo working together with a changing group of invited artists/performers. They incorporate electronic and acoustic music, film, video and physical theatre in their performances and installations.

## Label Market & Bookshop

17:00 – 21:00

### Zonneklopper

A record fair and bookshop by our favourite local independent labels and the nomadic bookshop Underbelly.

## RYBN [listening session]

17:30

### Zonneklopper

**RYBN** will be summarising their experiences of the past week, realising the Offshore Tour Operator in Brussels.

The *Offshore Tour Operator* is a psychogeographic GPS prototype that guides you through the 800,000 addresses of the ICIJ's Offshore Leaks database. The walks bring the participants to search for the physical traces of offshore banking within the architecture of various neighborhoods of the city of Brussels.

Thus, the walks transform into a real hunt for shell companies, trust firms, domiciliation agencies and shadow finance offices and agents. At the end of each walk, a collective discussion offers a platform to participants to share their experiences and documents, in order to shape collectively an up to date image of finance that challenges the very notion of 'offshore'.

**RYBN** is an extradisciplinary artist collective, created in 1999 and based in Paris.

## Leandro Pisano [talk]

18:00

### Zonneklopper

The *Manifesto of Rural Futurism* is an invitation to experience rural locations as

spaces in which to question our approach to history and landscape. In this text, written in 2019 by Leandro Pisano and Beatrice Ferrara, listening practices are deployed as ways to critically traverse the 'border territories' of rural space, challenging persisting notions about 'inescapable marginality', 'residuality' and 'peripherality'.

Leandro Pisano is a curator, writer and independent researcher who is interested in intersections between art, sound and technoculture. The specific area of his research deals with political ecology of rural and marginal territories. He is founder of Interferenze/Liminaria festival and has curated sonic arts exhibitions in Italy, Chile and Australia.

## Fausto Cáceres (Shirley & Spinoza)

18:30

### Zonneklopper

*Street Cries & the Wandering Song* is a lyrical collage of the texture and life that traversed the little cobblestone intersection beneath my studio window in Dali, China. The melodic cries of peddlers, recyclers and spontaneous scenes were captured between 2006 and 2020, primarily with a stereo microphone suspended above the street or with binaural mics in other locations. This is a remote performance live from New Zealand.

Fausto Cáceres is an American sound creator/collector who recently relocated to New Zealand after living 15 years in the peripheries of mainland China where he extensively documented traditional music of minority cultures as well as the ever transforming soundscape of the People's Republic of China. Cáceres is

also the 'Remote Operator' of the long-running Shirley & Spinoza Radio.

## Jasmine Guffond

19:00

### Zonneklopper

**Listening to Listening to Listening** is an installative performance whereby Jasmine Guffond performs cut ups, random loopings and pitch manipulations of field recordings made by Margherita Brillada in and around the Zonneklopper building. Transmitted via transducers attached to specific points within Zonneklopper's Salle Mouvement, sound's potential as a vibrational force is activated to resonate the materiality of the room itself. Sound at once singular and universal affects individual bodies and matter uniquely while enveloping all at once through different intensities. What could it mean to listen collectively yet non-equivalently as the audience is invited to listen not only to the building but to Jasmine listening to Margherita. Could listening to listening be a technique for the appreciation of difference?

**Jasmine Guffond** is an artist and composer working at the interface of social, political and technical infrastructures. Focused on electronic composition across music and art contexts her practice spans live performance, recording, installation and custom made browser add-on. Through the sonification of data she addresses the potential of sound to engage with contemporary political questions and engages listening as a situated knowledge practice.

## Aymeric de Tapol

20:00

### Zonneklopper

**Aymeric de Tapol** writes (read aloud in your head): 'This music is based on the listening of a cluster composed by written sequences for analogue synthesizer. It is the first time that the music seems to me to be the phenomenon itself, meaning that it is more at the centre of its history and is always questionable. In short, it is the observation of a repetition of moving sounds: the polyrhythm.'

**Aymeric de Tapol** makes field recordings and music that gets labelled as 'experimental'. He collaborates with other artists working in cinema, documentary, independent radio and performance. De Tapol is a member of the duo 'Cancelled' with Yann Leguay as well as the collective 'p-node'. His music has been released by independent labels such as Tanuki, Angström, Vlek, Lexi disque, Tanzprocesz and Knotwilg records.

# Locations

## Q-02

Quai des Charbonnages/Koolmijnenkaai  
30-34, 1080 Sint-Jans-Molenbeek

## Decoratelier

Rue de Manchester/Manchesterstraat  
17, 1080 Sint-Jans-Molenbeek

## Atoma

Rue Pierre Decoster/Pierre  
Decosterstraat 110, 1190 Forest/Vorst

## Zonneklopper

Avenue de la Verrerie/Glasblazerijlaan  
23A, 1190 Forest/Vorst

## Abbaye de Forest

Pl. Saint-Denis/Sint-Denijs Plein 9,  
1190 Forest/Vorst

Q-02 is an arts laboratory for experimental music and sound art. Since 2006, the organisation has its own space in the Brussels canal zone. Here, we organise residencies for artists, focussing on artistic research and reflection over the production of finished works. The public output of this research takes a variety of forms including showings, concerts, thematic projects, symposia, publications, workshops, and the annual festival Oscillation. Q-02 practices collaborative and transversal methods, and we welcome cross-overs into other disciplines, and various urban and social contexts, as well as collaborations with both local and international partners.  
↳ [www.q-o2.be](http://www.q-o2.be)

Decoratelier was founded in 2016, by Jozef Wouters and Menno Vandevelde. Located in an old factory building in Brussels, it is the base for various projects and artistic collaborations and an accessible workplace for artists from various disciplines. Space is tested, conversations take place in wood, iron and cardboard. It is a permanent place within the constructional quest for constantly changing spaces in which art, thought and artisans meet.  
↳ [somethingatdecoratelier.brussels](http://somethingatdecoratelier.brussels)

ATOMA is a collectively-run space with workshops (wood, metal, music, sound, visual, photography, screen printing, brewery, bakery, chocolate...) and a place for living. Like any collectively-run space, ATOMA looks for methods for collaborative organisation, fluid and sincere, on how to be together, how to talk to each other etc. Atoma is also a public space. During its events—which range from concerts to screenings to events linked to the workshops of the space—the fragile notion of experience and experiment with others emerges.

Zonneklopper is a collective project formed around a temporary occupation in Forest. Here, they experiment and shape new forms of self-organisation for activism, art, culture, and society. A varied and diverse village where public events such as concerts, performances and exhibitions are regularly hosted, artist's ateliers are provided, and working spaces are shared, together with housing and accommodation for migrants in transit. Zonneklopper is self-managed and all the resources are shared and mutualised in a collective perspective.  [www.zonneklopper.net](http://www.zonneklopper.net)

## Radio-partners

Shirley & Spinoza, The Listening Arts Channel, Cashmere Radio, Kiosk Radio, Radio LYL, Radio Helsinki, Radio Panik, Radio Campus Bruxelles

## Contact

[oscillation-festival.be](http://oscillation-festival.be)  
[info@q-o2.be](mailto:info@q-o2.be)

## Credits

Oscillation is a festival by Q-02 werkplaats ([q-o2.be](http://q-o2.be))  
Q-02 is supported by the Flemish Government and the Vlaamse Gemeenschapscommissie

### Festival Team

Julia Eckhardt, Caroline Profanter, Henry Andersen, Ludo Engels, Dries Robbe, Margherita Brillada, Amar Ruiz, and Christel Simons

### Design

Festival web & print design by Open Source Publishing  
 [osp.kitchen](http://osp.kitchen)

### Fonts

 MetaAccanthis by Amélie Dumont  
<https://gitlab.com/ameliedumont/fonts/-/tree/master/MetaAccanthis>  
 Karrik by Jean-Baptiste Morizot & Lucas Le Bihan  [https://gitlab.com/phantomfoundry/karrik\\_fonts](https://gitlab.com/phantomfoundry/karrik_fonts)

### Printer

Printed in riso by Chez Rosi  
 [chezrosi.wordpress.com](http://chezrosi.wordpress.com)



Alisa Oleva Ǝ Aymeric de Tapol Ǝ  
Bill Dietz Ǝ BMB con. Ǝ Céline  
Gillain Ǝ Collective Actions Group  
Ǝ David Helbich Ǝ Davide Tidoni Ǝ  
De zwarte zusters Ǝ DJ Marcelle  
Ǝ Elena Biserna Ǝ Enrico Malatesta  
& Attila Faravelli Ǝ Fausto Cáceres  
(Shirley & Spinoza) Ǝ Francesca  
Hawker Ǝ Hildegard Westerkamp  
Ǝ Jasmine Guffond Ǝ Jérôme  
Giller Ǝ Kate Carr Ǝ Lázara Rosell  
Albear Ǝ Leandro Pisano Ǝ Lia  
Mazzari Ǝ Margherita Brillada Ǝ  
Mariam Rezaei Ǝ Marta De Pascalis  
Ǝ Matana Roberts Ǝ Pak Van Lau &  
Amber Meulenijzer Ǝ Peter Kutin  
& Stan Maris Ǝ RYBN Ǝ Ryoko  
Akama & Anne-F Jacques Ǝ  
Thomas Ankersmit Ǝ

A project by Q-02 werkplaats