Radio As Art addresses the aesthetic and activist potential of radiophonic concepts in the age of Twitter and online communication. It opens multiple perspectives on radio’s role of engaging performatively in social and political constellations, beyond its reception as a popular broadcasting medium. Acoustic signals, voice and language, sound collages, and experimental music have expanded the realm of radiophonic transmission to the status of multifaceted platforms for artistic strategies and networking. Beyond radio’s apparatus-based structure to serve as a tool for global interconnection and collaborative processes, artists have employed it as a means of disseminating creative content, often implying tactical impulses for self-empowerment or resistive subtexts.

In spite of radio’s acknowledged status of experimental art from Futurism through Fluxus to the digital present—and although a broad spectrum of radio art materialized in archival documentation or exhibition displays, as well as in aesthetic and sociocultural processes—radiophonic art has long occupied a peripheral position in the spectrum of ephemeral forms of expression within the art-historical perspective. Yet acoustic and radiophonic contributions have eluded the—primarily visually based—knowledge parameters of art-historical methods that have been shaped for the most part by the study of pictures.
The symposium will provide an opportunity to situate radio art within the discourses of contemporary aesthetic orders and intermedial and transcultural art practices. In view of its historical emergence, the fluctuating nature of radiophonic art concepts will be explored within its institutional framework, between public broadcasting and today’s exhibition culture, between archival documentation and ephemeral processes, between economic constraints and societal effects, between cultural and geopolitical transformations.

PROGRAM

Thursday, June 5
14:00 Registration
16:00 Welcome and Introduction
Anne Thurmann-Jajes, Maria Peters and Ursula Frohne

17:00 **Keynote Lecture** by Hank Bull (Vancouver)
The Reception of Electricity

Friday, June 6
09:00 Registration

10:00 **Session 1: Radio Space**
Moderated by Maria Peters (Bremen)
10:15 Sarah Rothe (Bremen)
The Museum as an Agent of Radio Art
10:45 Anna Friz (Montreal/Berlin)
The Wireless Experience of Distance

11:15 Coffee break

11:45 Colin Black (Sydney)
The Media Environment as an Exhibition Space for Creative Sound Based Works
12:15 Ralf Homann (Berlin)
Radio Picnic (Bremen Version) - A Sonic Sculpture
12:45 Lunch break*

14:15 **Session 2: Radio Art: Artistic Production and/or Political Practice**
Moderated by Anne Thurmann-Jajes (Bremen)
14:30 Philip Glahn (Philadelphia)
The Radio and/as Digital Productivism
15:00 Claudia Wegener / Continental Drift (Cologne)
Everyone a Listener – Everyone a Producer!:
A Collective Journey towards Another Sound of “Radio”

15:30 Coffee break

16:00 Franziska Rauh (Bremen)
Radio Art as Strategy “in Our Everyday Hand-to-Hand Struggle with Apparatuses?”
17:00 Carolyn Birdsall (Amsterdam)
Radio Art, Technology, and the Sound Archive
18:00 Dinner*
19:30 **Session 3: Institutional Framing and Agency**
Moderated by Andreas Hagelüken (Berlin)

Anna Ramos (Barcelona)
DIY Radio

Sibylle Omlin (Sierre)
Radio as Research Medium for Artistic and Oral History Based Research Projects

Sarah Washington (Ürzig)
Community Radio as Post-Capitalist Art

Heidi Grundmann (Vienna)
Even Radio Is Not What It Used to Be

20:45 Panel Discussion
Respondents:
Regine Beyer (Bremen)
Nathalie Singer (Weimar)
Elisabeth Zimmermann (Vienna)

**Saturday, June 7**

10:15 **Session 4: Radio Art as Action**
Moderated by Ursula Frohne (Cologne)

10:30 Roksana Filipowska (Philadelphia)
In Simulcast: Archigram and Radio Piracy in 1960s Britain

11:00 Kai van Eikels (Berlin)
The Radio Voice That’s Telling Me to Go for the Throat of the Other: Three Lessons from LIGNA’s “Oedipus, Tyrant”

11:30 Coffee break

12:00 Jee-Hae Kim (Cologne)
To Link, To Greet, To Dance, ... To Radioart

12:30 Biroul de Cercetari Melodramatice // The Bureau of Melodramatic Research (Irina Gheorghe and Alina Popa, Bucharest)
Radio Prolife and the Invisibility of Dissimulation

13:00 Lunch break*

14:15 **Session 5: Words–Sound–Music**
Moderated by Regine Beyer

14:30 Lauren Rosati (New York)
John Cage’s “Cinema for the Ear”

15:00 Ania Mauruschat (Basel)
Hörspiel-Pop, Radio Opera, Media Art: On the Transgression of the Radiophonic Space and the Re-Invention of Artistic Genres in the Hörspiel Oeuvre of Andreas Ammer, FM Einheit, and Console

15:30 Coffee break

16:00 Vito Pinto (Berlin)
Voices, Spaces, and Sounds: The Perception of Audio Walks Based on Radio Aporee

16:30 Anne Thurmann-Jajes (Bremen)
Dead Spot in Art History
17:00 Concluding Remarks
17:30 Finish
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* For lunch and dinner at zum penGwyn, a reservation is required.

Logistics

VENUE
University Guest House
Auf dem Teerhof 58
28199 Bremen

Conference Fee
Regular/Reduced: 35 euros/15 euros
Students, seniors, unemployed (with ID): free

The conference fee is to be paid on site, but we kindly ask you to register in advance.

Eating
Cooking project nearby: zum penGwyn (lunch: 5 euros; dinner: 15 euros)
zum penGwyn

Radio and Conference Stream
www.mobile-radio.net

For more information
http://www.radioasart.net
Zentrum für Künstlerpublikationen (facebook)

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