

THE SOUND

NEW CONCEPTIONS
OF MUSIC, SPACE
AND ARCHITECTURE

DISTANCE

OCT

21-24

HKW

Haus der Kulturen der Welt

**CAN YOU BE
INSIDE
A SOUND?**

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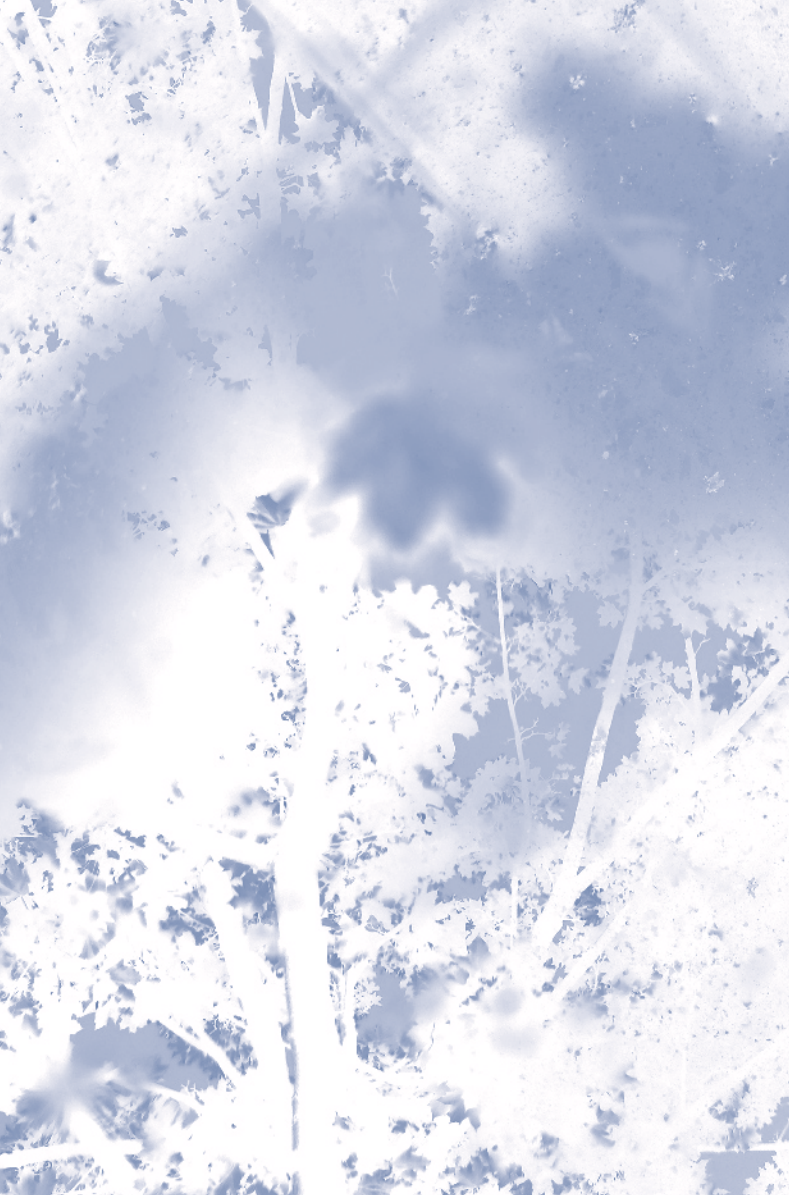
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THE HAUS AS AN INSTRUMENT

By Detlef Diederichsen

Keeping our distance has been the order of the day for the past year and a half. HKW is now dedicating an entire festival to distance. Beyond the prevention of pandemics, it is also decisive for the perception of audio. If you change your position, your listening experience changes and if you consciously engage with such phenomena, an audio narrative suddenly takes on an infinite number of new chapters.

The Congress Hall, which was built in 1957 and has housed Haus der Kulturen der Welt since 1989, has a variety of different spaces and outdoor areas, making it an ideal place to investigate the interactions between sound, space, movement and distance. Artists from various audio disciplines have taken up the theme of *The Sound of Distance*, turning the Haus into their instrument for four days. Visitors are invited to actively influence the performances and tailor their own listening experience: Often it's enough to change one's distance to the sound source.

BEYOND THE SWEET SPOT: QUESTIONS ABOUT SOUND, DISTANCE AND THE PEOPLE IN BETWEEN

By Jan St. Werner

I was propelled into *The Sound of Distance* by a seemingly simple question that arose in a dialogue with Detlef Diederichsen: Where is sound located? I answered his question with a question and then a whole series of questions: In what contexts do we use the word “sound”? How can we get a hold of it? Where do we – as hearing beings, as processing systems – have to be situated? What adjustments have to be made? Should one, like Spitzweg’s butterfly catcher, stand still with a net and hope that a sound will get caught in it? Can you be inside a sound? Can you move with or in it?

It quickly became obvious that an event about the subject would have to function like a basic experimental set-up. That it would have to be about finding out what kind of petri dish the phenomenon of sound grows and proliferates in. The basic idea was to make Haus der Kulturen der Welt this petri dish: to turn the building with its extraordinary architecture and spatial variety – and its extended surroundings – into an experimental field where the concepts of sound and music are negotiated from different perspectives. The roof terrace of HKW becomes an acoustic observatory, the entire surroundings – from the Tiergarten to the government district to Berlin’s main train station – becomes a stage of undefined dimensions. This might make it possible to trace all of the extents and manifestations of a sound. The phenomenon of sound cannot be limited to what we call “hearing.” On the contrary, it challenges us to

question perception as a whole and to deconstruct the routine actions and thoughts that formalize how we deal with reality, thereby failing to describe what is actually experienced. This gives rise to a central theme for *The Sound of Distance*: Is the phenomenon of sound intrinsic to people's constructs of reality? Is it an automated part of our perception that is often overlooked because it occurs so unconsciously and intuitively, bringing physics, psychology and the body so naturally into harmony?

Sound, like an atmosphere, often remains below a conscious threshold of perception. Sound thus becomes an ever-present everyday phenomenon that we ignore, often even must ignore, in order to reduce complexity and to be able to orient ourselves intuitively and with ease. *The Sound of Distance* aims to reveal these mechanisms and detach sound from the functional and the self-evident. This process of detachment reveals what we can learn through the perception of sound, about the physical process itself, about how our culture handles our perceptions, about the psychological construct of experiences – and thus also about the constructs of reality.

THE ESSENCE OF THE POROUS

Are the ear and brain an imaginative canvas on which sonic play appears, like an illusion? Are they a kind of cognitive experimental laboratory in which sound manifests itself? Closely related to such questions are aspects such as the design of space, the assignment of experiential segments, the establishment of spatial ordering systems, in short: architecture. Without architecture – understood as a space designed by someone – there is no sound. Without air, water or materials such as glass and concrete, there is no transmission and reflection of sound waves. Their meeting is exciting because it is often impossible to distinguish between

them: Is it the space that determines a sound? Or is it the sound that defines a space and its dimensions?

Sound doesn't imply an ideal observational position. We cannot claim that the sound of an instrument is an object with sharply drawn contours, which from a certain perspective becomes ideally graspable in its shape, statement and purpose, and which presents itself as an absolute. On the contrary, sound is incompleteness. It is the essence of the porous, the corrupt, the inversion of everything solid. As soon as sound appears, it resonates and vibrates in complex relationships with its environment. Sound *is* its environment.

And sound is inconceivable without movement. It is not information that is sent unchanged from point A to point B, but an energy impulse that is passed on from molecule to molecule in continuous motion, changing and diffusing in the process. The "original sound" is, in this respect, an ideal and never the same as what arrives at a destination. At best, it functions as the onset of an activation of its environment. And in the same way, *The Sound of Distance* aims to activate its visitors and set them in motion.

Acoustic observation and listening go hand in hand with the need to constantly take on new perspectives. The interplay of distance, proximity and constant dynamics is a central principle in *The Sound of Distance*. The concept of distance implies a maximally large space of imagination. Distance is an unspecified quantity. It can refer to everything that is outside of one's own body.

When we speak of the sound of distance, however we define it, it poses the question of its counterpart: the sound of the greatest possible proximity. There are sounds that originate inside the body, in the act of hearing itself. Otoacoustic emissions originate in the inner ear and in the neural systems of the human body. One could argue that distance not only resonates through physical, external space, but also maps itself inwardly, flows back, in a cybernetic sense, and is

turned upside down, as in a camera obscura. Humans can therefore be oscillating bodies themselves, vibrating objects that generate sound waves. They are both receivers and transmitters of these energy-momentum relationships.

INCONCEIVABLY MOLECULAR

The Sound of Distance is a festival that questions hierarchies: hierarchies of transmitting and receiving, of the stage and the auditorium, of producer and recipient, of presentation and consumption of things made of an essentially intangible material. During the four days of this event, the participating artists can be explorative and challenging. They can postulate ideas and test them; observe, accompany and repeatedly intervene as the ideas evolve. They can fold and unwrap a place as heterogeneous as HKW and its surroundings through sound and needn't play only on an assigned stage – whose radius or dimensions are small and strictly measured – for a specific performance duration. They can disregard and shift all these fixed settings. They can simply follow their ears.

The Sound of Distance has no single mixing console filtering and channeling the sound into a stereo track. There's no sweet spot where it all coalesces into a single meaning. The title implies sound as an object of desire to be approached, from the farthest distance to the closest conceivable proximity. *The Sound of Distance* defines the two maximally immaterial poles of a relationship in which each of us must decide for ourselves: How far can we draw the line between “sound” over here and “distance” over there? How much closeness can a sound allow before it bursts? How tangible can it become, and how intangible must it remain? Inconceivably far, inconceivably abstract, inconceivably ethereal, inconceivably molecular, inconceivably “me.”

Over the four days of *The Sound of Distance*, the performers are listeners. They are involved. And the audience is also asked to actively participate. There is no fixed point from which one can, at a safe distance, observe and evaluate what is being offered. One must be consciously present, constructing one's own experience and thereby experiencing its constructedness in real time. It's about staying in motion, pulsating and becoming as active and permeable as a membrane.

**PRO
GRAM**

ALVIN LUCIER: CRISS-CROSS; IN MEMORIAM JON HIGGINS; MUSIC FOR CELLO WITH ONE OR MORE AMPLIFIED VASES; SILVER STREETCAR FOR THE ORCHESTRA

[Concerts]

Performers:

Judith Hamann, Maurice
de Martin, Oren Ambarchi,
Sam Dunscombe,
Stephen O'Malley

Alvin Lucier wrote a soundtrack for videoconference marathons in lockdown limbo as far back as 1969.

"I am sitting in a room different from the one you are in now," are the first words of what is probably his best-known piece, a masterful meditation on medial presence and physical absence. Ironically, the sound art mastermind is not present in person at *The Sound of Distance*, but worthily represented with four works curated by Oren Ambarchi.

Oren Ambarchi and Stephen O'Malley present the composition *Criss-Cross* for two guitars played with electric bows approaching each other from opposite ends of a semitone interval. Maurice de Martin presents *Silver Streetcar for the Orchestra*, another of Lucier's famous works, played alone on an unamplified triangle, which in addition to the creative interventions of the performer also emphasizes the acoustic nature of the performance space. *In Memoriam Jon Higgins* is only a half, or rather double, solo piece. Sam Dunscombe duets on the clarinet with a sine wave generator that runs through the full range of the wind instrument from

bottom to top, counterpointed by the performer of one-minute notes. As a result, depending on how far apart the human- and machine-generated sounds are, the more the (listening) space seems to change. Judith Hamann also enters into a subjective-objective dialogue. While she slowly explores the full range of her cello in *Music for Cello with One or More Amplified Vases*, the resonances created in the microphoned vases are relayed to the audience, which, although sitting in the same room, may hear something completely different.

ANNEA LOCKWOOD: BAYOU-BORNE, FOR PAULINE (2016); DUSK

[Concert]

[Sound installation]

Performers:

crys cole, Emilio Gordoa,
Michiko Ogawa, Oren
Ambarchi, Sam Dunscombe,
Werner Durand

Sound artist Annea Lockwood knows a thing or two about distance, having once traveled hundreds of miles along the Hudson River to create a legendary “sound map.” The score for her composition *bayou-borne, for Pauline* (2016) consists of a map, supplemented by instructions, on which six of the slow-moving bayous that give the piece its title are marked. Corresponding to the course of each bayou, the six performers of the composition for woodwinds, voice and percussion move towards each other from different points of the HKW and, guided by musician crys cole, gradually find their way to each other like river branches.

This live performance lasting almost 20 minutes is joined by the electro-acoustic piece *Dusk*, which is

about seven minutes long and combines the low-frequency sounds of so-called “black smokers,” hydro-thermal vents at the bottom of the deep sea, with transposed bat sounds and percussionist William Winant playing the flat gong. *Dusk* can be heard every day at sunset during the festival in the outdoor area of HKW via loudspeakers directed towards the Spree. Deep-sea sounds, flying creatures and an almost human-sized instrument could hardly be further apart geographically, but Lockwood brings them into associative and sonic proximity.

ANTHEA CADDY: LONG THROW HKW

[Concert]

[Sound installation]

Performers:

Anthea Caddy, Judith
Hamann

In the *Long Throw Series* by artist Anthea Caddy, two parabolic speakers built specifically for the purpose throw sound at each other. Each emits a sound beam up to three kilometers long and a good 60 centimeters in diameter, but also reflects back the sound hitting it. The decisive factor here is the environment in which the loudspeakers are set up. The nature of the surrounding space has an effect on the acoustic long throws even more than the actual sound material and the design of the devices. It reflects and refracts sound, impressively demonstrating how space and form affect sound and its properties. The behavior of sound is thereby illustrated while its reception by the listeners is put to the test by means of this installation work mounted in the outdoor area of HKW's grounds. The audience is physically confronted with a completely different organism: a physical, energetic sound body in the truest sense of the word.

At *The Sound of Distance*, Caddy uses cello samples as source material for her long throws, which trigger various physical phenomena when played back. For a unique 20-minute live performance on the roof terrace of HKW, musician Judith Hamann joins in to throw her live cello playing at the speakers.

Commissioned by Sonic Acts in collaboration with Paradiso and Spatial Media Laboratories. Part of Re-Imagine Europe, co-funded by the Creative Europe Programme of the European Union.

BONN HOEREN: LISTENING / HEARING

[Lectures]

Participants:

Helga de la Motte-Haber,

Sam Auinger and many others

During the festival *The Sound of Distance*, some 600 kilometers from Berlin, the symposium *Listening / Hearing* will be taking place in Bonn. The point of reference for the event connected to the *bonn hoeren* project is Ludwig van Beethoven, who dissociated listening from religious practices and from pure entertainment, thus laying the foundation for a new form of music perception. Over the course of three days, German and international experts from various disciplines will meet, among them Helga de la Motte-Haber, who is represented at *The Sound of Distance*, as well as Bonn's former city sound artists, including Sam Auinger, whose installation *Sounding Reflections* is being shown on the grounds of HKW.

Listening / Hearing will illuminate the status quo in research on hearing, but also the role of listening and hearing in social contexts. Perspectives from the humanities and the natural sciences will meet and be complemented by viewpoints from the field of artistic practice. Parts of the lecture program, which is

accordingly diverse and characterized by a variety of artistic interventions, can be seen and of course heard via stream parallel to *The Sound of Distance*.

CRYS COLE: FILLING A SPACE WITH SALT (FOR ONE LISTENER) 2021; KEEPING THE BALL ROLLING, HKW, BERLIN 2021

[Sound installations]

Performer:

crys cole

Sound artist crys cole creates intimacy through intensity in her work, which is documented on a number of recordings and regularly presented in exhibitions around the world. *keeping the ball rolling* is one of her series of site-specific sound installations. In it, cole sends her audience through a stereo field, at both poles of which loudspeakers play back recordings from microphones that in turn have recorded the Canadian artist rolling a ball around on the floor. In this way, cole's radius of action in the Haus also becomes the listening space of the visitors, who can follow her movements through time and space or traverse them directly.

While the title of *keeping the ball rolling* is a figure of speech, *filling a space with salt* can be understood somewhat more literally. Visitors standing alone in one of HKW's telephone booths are not physically, but acoustically showered with salt – and thus shown how the perception of certain sounds can influence that of the space around them. Intimate, intense experiences are guaranteed.

DAF: SONIC SYNCHRONICITY

[Sound interventions]

Performers:

Anna Schuebel, Anouk Albrecht,
Caroline Kretschmer, Daniela Graf,
Hans Wirsching, Jakob Braitto,
Jonas Till Hoffmann, Julius Niemeyer,
Kathrin Herold, Lea Manoussakis,
Maria Margolina, Marlon Moeltgen,
Martin Huber, Michael Akstaller,
Paul Wick, Rosa Luckow, Silja Beck,
Sofia Tscheltscher

The acronym DAF stands for *Dynamische Akustische Forschung* (Dynamic Acoustic Research), a project launched by Jan St. Werner and Michael Akstaller with changing numbers of members. For DAF, sound art is not rigid and static like sculpture, but pursues a social, material and energetic practice. In its *Sonic Synchronicity*, the collective borrows from Maryanne Amacher's sound art series *City Links*, for which the U.S. artist transmitted soundscapes from far-away locations to galleries in real time. DAF will also dynamize this approach: Protagonists equipped with microphones will move through the Haus and the urban space, the signals they transmit will be mixed by other collective members and, as a multi-channel installation, will repeatedly intervene at unexpected places and at unspecified times.

Thus, the sounds of very specific places do not unite at another place, but rather both input and output are set in constant motion and the results can be experienced anew in a dynamic way. The urban space, highly regulated during the pandemic, becomes fluid through DAF's activities and allows both the documentation and the collective interpretation of the individually experienced soundscape of architecture. The project is therefore not only driven by aesthetic ideas, but also by the

question of how new forms of togetherness can be playfully created.

DAVID GRUBBS: THREE SIMULTANEOUS SOLOISTS

[Concert]

Performers:

Andrea Belfi, crys cole,
David Grubbs

Three musicians spread out in the room as far away from each other as possible and just start playing for a good hour. What sounds like a long-winded joke with a so-so punchline describes the starting point of a radical and unique musical experiment. In *Three Simultaneous Soloists*, drummer Andrea Belfi, electric guitarist David Grubbs and sound artist crys cole come together as a socially distanced ensemble in HKW's lobby. They play at a volume that doesn't take up the entire room, but forms small sound enclaves around their respective standpoints.

The concept, developed by composer and Gastrdel-Sol co-founder Grubbs, allows the audience to transform the three discrete performances into a shared jam session by moving and positioning themselves in the space. At one location, visitors might find the sweet spot between the three and lose themselves in their togetherness; at another, they might hear two of them engaging in a dialogue or they might focus on listening to just one performance. In the end, the solo/group improvisation isn't between the musicians, but based only on the visitor's choices. This not only radically breaks with the conventional frontal principle of a concert, but also puts the idea of the "solo" performance to the test.

DIANA DEUTSCH: PHANTOM WORDS= SPATIAL EDITION

[Lecture]

[Sound installation]

Concept & Production:

Diana Deutsch in collaboration
with Jan St. Werner

Technical realization:

David Johannes Meyer

Lecturers:

Diana Deutsch, Marc Matter

Phantom Words – Spatial Edition as explained by
Diana Deutsch:

“Our ability to recognize speech is amazing. We can recognize words and phrases that are produced by different speakers – including those using different dialects – and we can also recognize words that are produced by the same speakers when they are in different emotional states. But to achieve this, we need to draw on an enormous store of knowledge, and also on our beliefs and expectations, to make inspired guesses as to what is being said. But this very process of guesswork can also lead us to perceive phantom words and phrases that are not, in reality, being spoken.

Some years ago, I discovered a way to produce a large number of phantom words and phrases in a short time. Sit in front of two loudspeakers, with one to your left and the other to your right. You will hear a sequence that consists of two words, or a single word that is composed of two syllables, and these are presented over and over again. The same repeating sequence is presented from both loudspeakers, but offset in time so that when the first sound (word or syllable) is coming from the speaker on your right, the second sound is coming from the speaker on your left; and vice versa. Because the signals are mixed in the air before

they reach your ears, you are given a palette of sounds from which to choose, and so can create in your mind many combinations of sounds.

On listening to a phantom word sequence, you initially hear a jumble of meaningless sounds. But later, distinct words and phrases suddenly appear. Those that seem to be coming from the speaker on your right are usually different from those that appear from the speaker on your left. Then still later, new words and phrases appear. If you wander around the room when these sounds are playing, you will likely hear new words and phrases. These illusions show that when people believe they are hearing meaningful messages, their brains are actively reconstructing sounds that make sense to them.

For this special installation at HKW I am following an invitation of Jan St. Werner to diffuse the phantom words via several loudspeakers. The audience can thus navigate between the various sound sources and add new layers of interpretation depending on their position within the acoustic field. The dynamics of continuously shifting listening perspectives activate the listener's ears own senso-motoric system and make playful use of the reflections and reverberations of the architecture in which the installation is placed. Eight new phantom words were composed for this edition."

To accompany the installation, Diana Deutsch gives a lecture about the curious phenomenon of phantom words and provides further insights in conversation with sound artist and author Marc Matter.

DIRK ROTHBRUST & JAN ST. WERNER: CENTRAL SPARK IN THE DARK

[Concert]

Performers:

Dirk Rothbrust, Jan St. Werner

Sparks usually arise precisely between two objects, but the title of the joint work by drummer Dirk Rothbrust and Jan St. Werner is deceptive. For there is no sonic center in the musical coexistence of these two subjects, but instead many different points of contact. *Central Spark in the Dark* decentralizes the production and reception of sound in equal measure. While Rothbrust, a member of the renowned Ensemble Musikfabrik, plays his percussion instruments, Mouse on Mars co-founder Werner devotes himself to his equipment. Acoustic and electronically produced sounds find each other in the space and in the perception of the audience in constantly new constellations. Rothbrust follows Werner's computer-generated sounds, but with his expressive playing also provides initial impulses for Werner's work on the hardware and software.

A form of music emerges that is not based on harmonic structures and rhythmic uniformity, but triggers one sound event after another, holds out the prospect of possible connections between them and makes it possible to experience the big picture not as a holistic project, but in discrete sound experiences. The sparks pelt down on the listeners from all around as short flashes of light, but each of them can trigger a whole firework of associations.

DODO NKISHI & TUNDE ALIBABA: PERCUSPECTION

[Sound walk]

Performers:

Dodo NKishi, Tunde Alibaba

It was always obvious that Jean-Dominique “Dodo” NKishi and Tunde Alibaba would go far. But it’s taken very literally in their project *Percuspection*, conceived together with Jan St. Werner, because the accomplished drummers and percussionists head out from the HKW grounds on adventurous evening forays with uncertain outcomes. They’ll take visitors to *The Sound of Distance* or willing passers-by they meet along with them. There are plenty of good reasons to do so.

Dressed in creations by fashion designer Wibke Deertz, the drummers look impressive, but their main goal is to make us see the world with our ears. Their playing activates the properties of the architecture surrounding them, whose resonances in turn affect them as performers and their musical choices. The urban space responds, becomes a “band member” and even conductor of NKishi and Alibaba together with their entourage. Using acoustic architectural stimuli, they drift further until the next building façade tells them how and where to go next. Always following their ears.

HANI MOJTAHEDY & ANDI TOMA: FORBIDDEN ECHOES

[Concert]

[Sound installation]

Performers:

Andi Toma, Hani Mojtahedy

Music can cross geographic or cultural borders with ease and at the same time throw space and time out of joint. In Berlin, Hani Mojtahedy interprets the story of Shirin, after whom a mountain in Iraq is named. Shirin's laments from days past are linked through the performance of the Kurdish singer to the current reality of women's lives in Iran, where they are forbidden by law to sing in public. In addition, echoes of earlier times are translated into real and present-day ones by Mouse on Mars member Andi Toma. He records Mojtahedy's sung dialogue with historically significant places in Iraq using various microphones and creates a kind of acoustic echo chamber around her voice, which expresses the metaphorical constriction of the woman's voice as it expands the sound space around her own.

Just as Shirin's songs once resounded through the Kurdish mountains, Mojtahedy's haunting song does so centuries later under the arched roof of HKW. Not only as a permanently accessible installation, but also on three dates as *Forbidden Echoes* should best be experienced: live, with the full presence of Mojtahedy's voice and the stories of then and now, which constantly overlap.

HELGA DE LA MOTTE-HABER: MUSIK FÜR EIN GANZES HAUS

[Lecture]

Lecturer:

Helga de la Motte-Haber

In her lecture *Musik für ein ganzes Haus* (Music for a Whole House), recorded on video, Helga de la Motte-Haber traces the background of the idea of turning architecture and space into music. The first examples of this date from the late 1960s. Karlheinz Stockhausen tried out this form in a collaborative work in 1968 and the Slovak composer Ladislav Kupkovič dealt with it a year later. In both cases, these were moving concerts where the audience could move freely in the respective spaces similar to happenings and environments. The approach was subsequently developed further and also included sounds outside the respective performance spaces, for example in the idea of the remote orchestra. Sound artist Bill Fontana and composer Maryanne Amacher also explored this idea in different ways.

By pointing out these traditions, de la Motte-Haber also devotes her remarks to the question, fermenting since the beginning of the 20th century, of the participation of visitors, who are supposed to free themselves from their passive role by choosing their own location. The emancipated recipients are committed to a relativization of the perspective in a discourse. Nevertheless, de la Motte-Haber believes that the meaning of the sound events will remain the standard for interpretation and evaluation in this co-creation by the audience.

JAN ST. WERNER: DIFFICULT DIFFUSION #4: HKW & CARILLON

[Sound interventions]

Performers:

Jan St. Werner

Even Albert Einstein wasn't always right. He once refused to believe in the principle of quantum entanglement: the fact that the properties of two particles far apart could depend on each other. But in November 2016, approximately 100,000 people took part in a scientific experiment by playing an online game on smartphones and computers. The result, published two years later, contradicted Einstein: The so-called Big Bell Test proved that the phenomenon Einstein dubbed "spooky action at a distance" does occur.

Thanks to Jan St. Werner, visitors of *The Sound of Distance* can now experience this phenomenon of entanglement for themselves, several times a day for a few minutes at a time. The carillon in the Tiergarten bell tower and a loudspeaker mounted on the façade of HKW will play sounds in perfect simultaneity. Their frequency spectrum, envelopes and intensity are precisely tuned to each other, like two identical particles that have become sound and depend on each other. The interweaving of the two sound sources allows the audience to experience the "spooky action at a distance" close up, with all the superimposition, amplification or cancellation effects that arise, depending on their location. Later they can go home with the good feeling of having refuted a great theorist in practice.

LOUIS CHUDE-SOKEI: THRESHOLDS

[Sound installation]

Performer:

Louis Chude-Sokei

Thresholds are both inclusive and exclusive. On the one hand, they always exist as an opening between one room and another; on the other hand, they determine who has access to what places and under what conditions. Nowhere else do the laws of space, people and control become as transparent as they do at a threshold. In his academic and artistic work, Louis Chude-Sokei is concerned with concepts of technology and race as well as the construct of a universal subject who is primarily understood as white. Accordingly, the research as well as curatorial practice of the Echolocation founder repeatedly questions certain conceptual thresholds that are deeply rooted in cultural, social and political contexts, while at the same time contrasting them with alternative ways of interpreting and thinking.

His sound art work *Thresholds* for *The Sound of Distance* can only be heard in its entirety by crossing the threshold between HKW and the outside world: In the entrance area of the building, words read aloud by the author run in a loop, supplemented by sound beyond the gate heard via loudspeakers installed there. The threshold is thus staged both aesthetically and spatially while we consciously experience how Chude-Sokei critically puts it to the test with his writing.

MARCIN PIETRUSZEWSKI & JAN ST. WERNER: AUDITORY SCENE RE-SYNTHESIS AS COCHLEAR WAVEPACKETS

[Sound installation]

Performers:

Jan St. Werner, Marcin Pietruszewski

Human ears not only pick up sounds, they also make their own. During the hearing process, so-called otoacoustic emissions are produced in the inner ear in response to the incoming sound. This phenomenon thus turns supposedly passive listeners into active (if not aware) sound producers. Marcin Pietruszewski and Jan St. Werner explore otoacoustic emissions and their diverse implications with their sound installation *Auditory Scene Re-Synthesis as Cochlear Wavepackets*.

Field recordings and sounds produced with special software are assembled into a sound collage that is played through numerous loudspeakers in the lecture hall of HKW. It is the right place for an installation that not only elicits output from the visitor's ears, but also provides the in-between with input. For woven into the work are words about the historical, technological and physiological contexts of the phenomena at the center of the work, read out by a computer-generated voice that illuminates their physical and psychological dimensions. This can be experienced while walking, sitting, standing or lying down. All it takes is one's own open ears and the will to give free rein to the myriad of acoustic micro-sensations.

MICHAEL AKSTALLER & NELE JÄGER: DRINK THE DISTANCE

[Sound installation]

Performers:

Michael Akstaller, Nele Jäger

In their work series *Hearing the Architecture*, Michael Akstaller and Nele Jäger explore human patterns of perception in relation to space and sound. Developed in collaboration with Jan St. Werner and Milan Ther, the series of performances and installations has been investigating architecture through the interaction of visual and acoustic parameters since 2019. Akstaller and Jäger repeatedly focus on the so-called “negative space,” through which architecture also has an effect on its respective environment outside of a building’s structure. In addition to visual impressions, sound is understood as a central design tool that significantly influences the conception, understanding and experience of buildings and of space itself.

With their site-specific work *Drink the Distance*, Akstaller and Jäger apply their jointly developed methodology to the three flagpoles on the roof terrace of HKW. The spatial distance from the base of the poles to their tops at a lofty height can be experienced through sound impulses when approached by the audience. Set into vibration by wind and touch, the bearers of striking visual signals thus also reveal what they have to say by means of sound.

PATRICIA REED & J.-P. CARON: SOUNDS OF UNENCODED WORLDS

[Lecture]

Lecturers:

J.-P. Caron, Patricia Reed

How does one listen to a world? And what organs of listening may be required for worlds that do not yet exist? In their joint video essay *Sounds of Unencoded Worlds*, Patricia Reed and J.-P. Caron address the dilemma of whether a world is constructed through listening, or whether organs of listening can be constructed for the purpose of affirming the existence of an “otherworld,” as sound beyond the acoustic appearance of *this* world.

Reed, an artist living in Berlin, and Caron, a philosopher who is also active as an experimental musician, propose a synthesis of both within the framework of their theoretical intervention. Thus they question the procedural processes, marked by physical limitations and psychological differentiations, with which the auditory system brings into perception that which was previously sensually as well as conceptually inexistent, i.e. on the one hand grasps and forms the world around it, or on the other hand learns to appraise sounds from previously indiscernible worlds. Of focus, are philosophical questions of perception and listening, and how such dynamics are brought to bear on political epistemologies. The questions of listening in relation to other-worlds yield consequences in terms of understanding positioning, locatedness and orientation within them, quite simply: what worlds are certain configurations of listening for?

SAM AUINGER & KATRINEM: SOUNDING REFLECTIONS

[Sound installation]

[Sound walk]

Performers:

katrinem, Sam Auinger

The measures taken in the course of the Covid 19 pandemic have made it clear how communal activities or solitary walks in the public space change its acoustic ecology while also raising collective awareness of it. With the installation *Sounding Reflections* set up in front of the Haus, Sam Auinger and katrinem invite the audience to experimentally experience how sound – along with all its sonic and musical potentials – is diffused on sound-reflecting cladding panels. While the ambient noise fades into the background to a gentle hiss, a simple clap of the hands, for example, can result in a “flutter echo” between each of the surfaces, which causes various modulation effects depending on the position of the visitors and their distance from the reflecting panels.

The sculptural work is accompanied by a listening-places map by Auinger and katrinem, in which the sound artists record and explain the different acoustic phenomena of various spatial points around HKW. Additionally, katrinem will lead a *Sounding Reflections Walk* through the sonic hall of mirrors once a day in order to make the specific architectural sonorities of the building reverberate together with the visitors.

STEPHEN O'MALLEY: AVAOKEN

[Concert]

Performers:

Stephen O'Malley, Zwerm

On the island of Fårö, northeast of Gotland, there is an oak tree with more growth rings than any other of its species. Over a millennium old, the tree inspired composer Stephen O'Malley (during a comparatively short stay there) to write a (relative to the tree's age, rather brief) piece named after it. The Sunn-O))) member wrote the piece *Avaoken*, dedicated to organist Kali Malone and composer Alvin Lucier, who is represented with four works at *The Sound of Distance*, for the electric guitar quartet Zwerm, which evinces unusual sounds from regular instruments during the nearly 20-minute composition.

Following the principle of so-called pure tuning or microtonal music, O'Malley and Zwerm use e-bows and slide tools to create long-lasting tones that must be hit as precisely as possible and not be contaminated by any incidental noise on the fretboard or amplifiers. The goal of this instrumental precision is to produce rhythmic figures from the harmonic interplay that capture the entire space and the bodies within it. And in the process, of course, to throw time a tad out of joint.

THE SOUND OF DISTANCE: DIFFUSION JAM

[Concert]

Performers:

Amely Schorer, Andi Toma, Andrea Belfi,
Anthea Caddy, DAF, David Grubbs,
Dodo NKishi, Hani Mojtahedy,
Jan St. Werner, Louis Chude-Sokei,
Marcin Pietruszewski, Michael Akstaller,
Ophelia Flassig, Tunde Alibaba

When a festival comes to an end, the cleanup begins – at least in theory. In practice, however, the duo Amely & Ophelia aren't carrying their vacuum cleaners up to the roof terrace of HKW to clean. Instead, the musicians will use them to blow fanfare sounds into the air to herald the beginning of the end of *The Sound of Distance*. The final item on the program will again unite all the forces and distribute a multitude of sounds around HKW.

At the *Diffusion Jam*, Amely & Ophelia and many other program participants, among them Andi Toma, Hani Mojtahedy, David Grubbs, Dodo NKishi and Tunde Alibaba, Louis Chude-Sokei, Marcin Pietruszewski and Jan St. Werner, come together – but actually disperse – for one last big jam session. The performers will improvise while in constant motion and at a distance with one another, with the surrounding space and the audience, which will move between or be circled by them. For the last time, performance is decentralized, conventional forms of performance are deconstructed, and thus traditional hierarchies of music production and reception are disintegrated. At the *Diffusion Jam*, as so often during these four days, pretty much anything can happen.



BIOGRAPHIES

ALVIN LUCIER

is a composer and sound artist. For decades, his works have regularly challenged listeners with their experimental sound explorations. Lucier's best-known pieces include *Music for Solo Performer* (1965) and the resonance and frequency artwork *I Am Sitting in a Room* (1969), exhibited at MoMA and elsewhere. The Society for Electro-Acoustic Music in the United States (SEAMUS) honored Lucier with a Lifetime Achievement Award and Plymouth University awarded him an honorary doctorate. Wesleyan University, where Lucier taught for many years, marked his retirement in 2011 with a three-day festival.

AMELY SCHORER

is an artist and art educator working on new positions in sound research. Composition, sound production and performance are central elements of her works and installations. Together with Ophelia Flassig, Schorer is constantly developing a series that works with tubes, bells and vacuum cleaners that for each performance or installation are adapted to the specific acoustic conditions and spatial circumstances.

ANDI TOMA

founded the internationally acclaimed duo Mouse on Mars together with musician Jan St. Werner in 1993. Together, the two musicians have released more than 15 albums and collaborated with artists and bands such as Moondog, The Fall singer Mark E. Smith and Stereolab. Toma works as a sound artist and producer and is co-founder of the sonig label. On the latest Mouse on Mars album *Anarchic Artificial Intelligence* (2021), he explores the possibilities and limits of artificial intelligence.

Toma is currently working on a sound art project with singer Hani Mojtahedy.

ANDREA BELFI

is a drummer and composer. In his music, he combines acoustic and electronic sound elements that create expansive, immersive soundscapes. Belfi was the drummer for the band Rosolina Mar for eight years. He has released his solo albums and EPs on the Float label since 2017. Belfi has collaborated as a live musician with Mouse on Mars, Jóhann Jóhannsson, Mike Watt and David Grubbs, among others, and has performed at the Greek Theatre, Los Angeles, the Philharmonie de Paris, the Montreux Jazz Festival and the Unsound Festival in Krakow.

ANNEA LOCKWOOD

is a composer and musicologist. She works with sounds from nature, acoustic phenomena and recordings of conversations, which she incorporates into electroacoustic soundscapes, installations and performances. Works such as her sound map installations of the *Hudson* (1982), *Danube* (2005) and *Housatonic* (2009) rivers are site-specific and focus on geophysical and atmospheric recordings. Lockwood has presented her installations and performances at MACBA Barcelona, the Whitney Museum, Queen Elizabeth Hall and the Danube Festival, among others.

ANTHEA CADDY

is a cellist working with electroacoustic music. Her compositions combine cello with field recordings thereby incorporating the venue in her performances

through the specific placement of microphones. In collaboration with cellist Judith Hamann, Caddy links acoustic phenomena with amplification and spatiality. In 2019, Caddy and Hamann received a grant from the Apra Amcos Art Music Fund to realize a composition for two cellos and complex amplification systems, which will be released as an album in 2022.

CRYS COLE

is a sound artist whose understated installations, compositions and improvised performances challenge the boundaries of audible and intentional sound, seeking to heighten the senses and continuously retune the ear. cole has presented her performances and sound installations at, among other places, the Bangkok Art & Cultural Centre, Issue Project Room, Walker Art Centre, Café Oto and the South London Gallery. In addition to her solo projects, she has also released music with Oren Ambarchi, James Rushford and many others.

DAF (DYNAMISCHE AKUSTISCHE FORSCHUNG)

is a collective of active and former students of the art academies in Nuremberg and Munich. The group originated in a class taught by artist Jan St. Werner. DAF members produce sound art that merges with other disciplines and challenges the everyday practice of listening. In 2021, the group developed the light and sound installation *U-* in the park on Lichtentaler Allee in Baden-Baden. It has also issued various sound recordings and print publications and operates DAF Radio.

DAVID GRUBBS

is a composer, singer and professor teaching performance, interactive arts and creative writing at Brooklyn College. He has been a member of rock bands including Bastro, Gastr del Sol and The Red Krayola, among others. In 2018, Grubbs developed the interactive concert series *Four Simultaneous Soloists*, which was accompanied by Anthony McCall's exhibition *Solid Light Works* and documented in the book *Simultaneous Soloists* (2019). Grubbs is a Foundation for Contemporary Arts fellow, music editor at *Bomb Magazine* and founder of the Blue Chopsticks record label.

DIANA DEUTSCH

is a professor of psychology at the University of California. She researches the perception of sound, absolute pitch and the relationship between sound and language. Deutsch is known for discovering acoustic illusions and paradoxes, including the octave, scale and glissando illusions. Her more than 200 publications include *Musical Illusions and Phantom Words: How Music and Speech Unlock Mysteries of the Brain* (2019). Deutsch is a fellow of several scholarly societies and received the Rudolf Arnheim Award in 2004 for her outstanding contributions to the arts and psychology.

DIRK ROTHBRUST

is a percussionist and composer in the field of Neue Musik. Rothbrust studied with Franz Lang and Isao Nakamura. He expanded the classical percussion instruments with polystyrene plates, indoor plants and stones. He has been a member of the Schlagquartett Köln since 1995 and part of the Ensemble Musikfabrik since 2005. Rothbrust has collaborated with

Martha Argerich, Maurizio Pollini, Peter Brötzmann and Mouse on Mars. Together with Jan St. Werner, he explores the relationships between electronics and acoustics as well as between loudspeaker sounds and percussion in the piece *Central Spark in the Dark*.

DODO NKISHI

is a composer, multi-instrumentalist and producer. He has been collaborating as a drummer and singer with Mouse on Mars since 1994, as well as with artists as diverse as Stewart Copeland (The Police), Herbert Grönemeyer and pianist Vittorio Cosma. He performs under the pseudonym NKiSHi as a solo artist and has been working for some time on his first solo album, which will consist almost exclusively of sounds produced with the mouth.

EMILIO GORDOA

is a composer and sound artist with a focus on experimental music, noise, free jazz, improvisation and contemporary music. As a percussionist and vibraphonist, in addition to being a solo performer, he works for theater and dance productions and interdisciplinary projects. Through new playing techniques and by altering his instrument, Gordoia develops a new understanding of the vibraphone. As a composer, he writes graphic scores for numerous ensembles, theater performances, documentaries and audiovisual media.

HANI MOJTAHEDY

studied traditional Persian music in Iran and began a career as a singer in 2000. Four years later, the Kurdish musician fled to Germany. Since then, Mojtahedy has released two albums, over 20 singles and several music videos. She combines classical music with jazz, pop,

improvisation and pastoral songs. In addition to performing with the Czech National Symphony Orchestra and at the Deutsche Oper Berlin, Mojtahedy regularly plays benefit concerts for humanitarian projects.

HELGA DE LA MOTTE-HABER

is professor emerita at the Technische Universität Berlin. After studying psychology, she earned her doctorate in musicology. During her academic career, she has significantly advanced the subjects of systematic musicology as well as music psychology. As an author and editor, she has published numerous groundbreaking publications. In her research, she addresses the relationship between music and the arts and has developed an interdisciplinary approach to sound art.

JAN ST. WERNER

is an artist and composer. As co-founder of the band Mouse on Mars, he stands for eclectic electronic music that combines experimentation, catchiness, and concept. Under pseudonyms such as Lithops, Noisemashine-tapes as well as on his mixed media platform Fiepblatter Catalogue he released more than a dozen solo albums. Werner has exhibited his sound interventions and installations at venues including the ICA London, Kunsthalle Düsseldorf and Lenbachhaus Munich, as well as the Ural Biennial and documenta 14 in Athens and Kassel. He was artistic director of the Studio for Electro Instrumental Music in Amsterdam and taught at the academies of fine arts in Nuremberg and Munich and at MIT in Boston, among others.

J.-P. CARON

is a philosopher and artist who teaches at the Universidade Federal in Rio de Janeiro. He has been

involved with noise and experimental music for more than 15 years and is co-founder of the Seminal Records label, through which he has released several albums himself. His doctoral thesis deals with the aesthetic philosophy of John Cage in the context of contemporary art ontology and philosophy of language.

JUDITH HAMANN

is a cellist, performer and composer. Her artistic practice includes improvisation, electroacoustic compositions, field recordings and generative artistic works. Her approach is always process-based. In collaboration with Anthea Caddy, Hamann's cello performances link acoustic phenomena with amplification and spatiality. In 2019, Caddy and Hamann received a grant from the Apra Amcos Art Music Fund to realize a composition for two cellos and complex amplification systems, which will be released as an album in 2022.

KATRINEM

investigates the walkability and auditory perception of urban places in her artistic practice. She is concerned with the question of how sound and space interact in the formation of ambiances. Her award-winning series of works *go your gait!* includes performance elements, (audiovisual) compositions, site-specific installations, workshops, photographic and written works and musical scores. In 2021, katrinem choreographed and staged the interactive performance *BerlinBesenBallett*.

LOUIS CHUDE-SOKEI

is an author and scholar. He teaches at Boston University where he directs the renowned African American

Studies Program. Chude-Sokei is editor-in-chief of *The Black Scholar* journal and founder of the sound art and archive project Echolocation. Currently, Chude-Sokei is curating the sound art project *Sometimes You Just Have to Give it Your Attention* at the former Nazi Party Rally Grounds in Nuremberg. His publications include *The Sound of Culture: Diaspora and Black Techno-poetics* (2015).

MARCIN PIETRUSZEWSKI

is a composer and researcher. He works with synthetic sounds and uses electroacoustic composition techniques. He has taught sound theory and practice, digital instrument design and digital signal processing at Edinburgh College of Art and the University of Edinburgh. His works on the history of computer music, aesthetics and technology have been published by Hatje Cantz and ZKM. Pietruszewski most recently released the records *The New Pulsar Generator Recordings Volume 1* (2020) and *Auditory Sieve* (2020).

MARC MATTER

works as an author, sound artist, curator and scholar. He is concerned with writings and the phonetic form of language. He is currently a research associate with the Poetry in the Digital Age research project at the University of Hamburg. Part of Matter's work is concerned with acoustic and sound poetry, experimental radio play and concrete poetry. Matter is a co-founder of the media art group Institut für Feinmotorik, with which he has released various sound recordings, an experimental film and a book.

MAURICE DE MARTIN

works as a composer, multi-instrumentalist, process artist and as a lecturer. He develops low-threshold, participatory art projects outside conventional cultural spaces, for example in the large housing estate in Berlin-Marzahn, in Gera and in the psychiatric Immanuel Clinic in Rüdersdorf. De Martin is co-founder of the art rock band Brother Virus and has been a regular member of the zeitkratzer ensemble since 1999. Since 2010, he has been a lecturer at the Y-Institut für Transdisziplinarität at the Bern Academy of the Arts and teaches worldwide as a guest lecturer.

MICHAEL AKSTALLER

is an engineer and artist. Along with Jan St. Werner he is part of the DAF (Dynamic Acoustic Research) collective, which realizes site-specific sound art installations dealing with the design of spaces and their social and material meaning. Akstaller has taken part in many exhibitions and festivals, including at Kunsthalle Baden-Baden, Norway's Henie Onstad Kunstsenter and the Festival of Future Nows in Berlin.

MICHIKO OGAWA

is a performer and composer whose work focuses on the auditory potential of the clarinet. Her repertoire includes classical as well as contemporary and experimental music and improvisation. Ogawa's dissertation

at the University of California San Diego focused on the film music of Teiji Ito. Since 2019, she has been one of the core members of the Harmonic Space Orchestra, a Berlin-based ensemble specialized in playing in pure tuning.

NELE JÄGER

is a visual artist who uses various media to explore the connection between visual and acoustic perception. Her works question modern artistic concepts of the senses, revealing elements such as graphics and ornamentation as fitting predefined imaginary worlds. Jäger realized various projects with the Dynamische Akustische Forschung collective. She has been studying sculpture in the MFA program at Bard College, New York, since 2020 and was awarded the 2021 Bundespreis für Kunststudierende.

OPHELIA FLASSIG

works at the intersection of various arts, combining elements of electronic music with sculpture, installation, video and performance. Her works are strategic explorations, each dealing with a particular phenomenon from the realm of philosophy, musical performance practice or her personal experiential environment. The concepts of her works invite viewers to take a clear position on Flassig's insights and questions.

OREN AMBARCHI

is a composer and multi-instrumentalist. In addition to his main instruments, guitar and percussion, he works with glass harmonica, strings, bells, piano and drums. Ambarchi's pieces alternate between electronic music, improvisation, minimalism and rock. His compositions evolve along an idea that is sonically explored in all its facets. Ambarchi frequently performs with the

drone metal band Sunn O))),. He also runs the Black Truffle label and has released around eighty albums as a soloist and collaborator.

PATRICIA REED

is an artist, writer and designer. Her work addresses social transformations of coexistence at planetary dimensions, focusing on the interactions between world-models and practices of inhabitation. Recent essays appeared in *Making & Breaking* (2021) and the anthology *Construction Site for Possible Worlds* (2020). Reed is a co-author of the *Xenofeminist Manifesto* (2015) written by the collective Laboria Cuboniks.

SAM AUINGER

is a composer and sound artist. He has been exploring questions concerning the atmospheric and auditory quality of objects and living environments with the sound artist and composer katrinem since 2009. With artist Bruce Odland, he created sound installations in public spaces that aim to open up the spatial environment through hearing. Auinger has received numerous scholarships and awards, including becoming the first City Sound Artist in Bonn in 2010. He was an associate at the Harvard Graduate School of Design from 2013 to 2015 and a visiting lecturer at the Massachusetts Institute of Technology in 2017.

SAM DUNSCOMBE

is a performer, composer, sound artist and sound engineer. They are interested in the multidimensional perception of time,

spectral music, pure intonation, improvisation and notation, field recordings and live electronic music performance. Duncombe holds a doctorate in musicology. Their dissertation focused on the clarinet works of composer Horatiu Radulescu and they currently work as an archivist of Radulescu's estate.

STEPHEN O'MALLEY

is a guitarist, producer, composer and visual artist. Over the past two decades, O'Malley has co-founded numerous drone and experimental music bands, including Sunn O))), KTL and Khanate. O'Malley's live performances are characterized by distorted electric guitars and feedback effects that create eerie soundscapes and challenge one's understanding of space-time. In 2013, composer Alvin Lucier wrote the piece *Criss-Cross* specifically for O'Malley and multi-instrumentalist Oren Ambarchi.

TUNDE ALIBABA

a.k.a. Babatunde Florentin Agonglo is a singer, guitarist, percussionist and drummer. Using the pseudonym Tunde Alibaba, he releases music that combines Afrobeat with zouk rhythms, salsa and high-life. He sings in various languages such as Fon, Yoruba and French. In live settings he has accompanied musicians such as Papa Wemba and Angélique Kidjo and worked with Black Santiago and the Orchestre Poly-Rythmo de Cotonou.

WERNER DURAND

is a composer, multi-instrumentalist and instrument maker. He studied with Ariel Kalma in Paris, La Monte Young in New York and Kamalesh Maitra in India. Durand plays the saxophone, the ney flute and various homemade wind instruments. His minimalist style is characterized by rich textures and rhythmic effects achieved through digital delays. Durand is a member of the Logothetis and Imaginary Music ensembles. He has curated various avant-garde festivals as well as Musiksalon Berlin from 2006 to 2014.

ZWERM

is an electric guitar quartet consisting of Bruno Nelissen, Johannes Westendorp, Kobe van Cauwenberghe and Toon Callier. The four musicians' performance practice alternates between pure noise improvisations, English Renaissance music and contemporary notated music. Zwerm have collaborated with artists such as Fred Frith, Larry Polansky, Yannis Kyriakides, François Sarhan and Serge Verstockt. In a collaboration with Stephen O'Malley, they explore harmonies, rhythms and sound structures suspended in space.

The Sound of Distance
New Conceptions of Music, Space and Architecture

Haus der Kulturen der Welt (HKW)
October 21, 2021 – October 24, 2021

Curated by Jan St. Werner and HKW in cooperation
with Louis Chude-Sokei and Michael Akstaller.
Part of *The New Alphabet* (2019–2022) supported by
the Federal Government Commissioner for Culture
and the Media due to a ruling of the German Bundestag.

HKW Department of Music and Performing Arts:
Detlef Diederichsen, Kate Fasano, Petra Fickinger, Arno Raffener,
Pia Thilmann, Gabriele Tuch, Undine Zamani

Program booklet *The Sound of Distance*

Editor: Arno Raffener
Writers: Kristoffer Cornils, Diana Deutsch, Detlef Diederichsen,
Arno Raffener, Nadine Schildhauer, Jan St. Werner
English translations: Faith Ann Gibson
Photography: Simon Keckeisen
Graphic design: NODE Berlin Oslo
Printing: Primeline Print Berlin

Haus der Kulturen der Welt is a division of Kulturveranstaltungen
des Bundes in Berlin GmbH.
Director: Bernd Scherer (V.i.S.d.P.)
Managing Director: Charlotte Sieben
Chair of the Supervisory Board: Federal Commissioner for
Culture and the Media, Professor Monika Grütters

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HKW supported by



Federal Government Commissioner
for Culture and the Media



Federal Foreign Office

