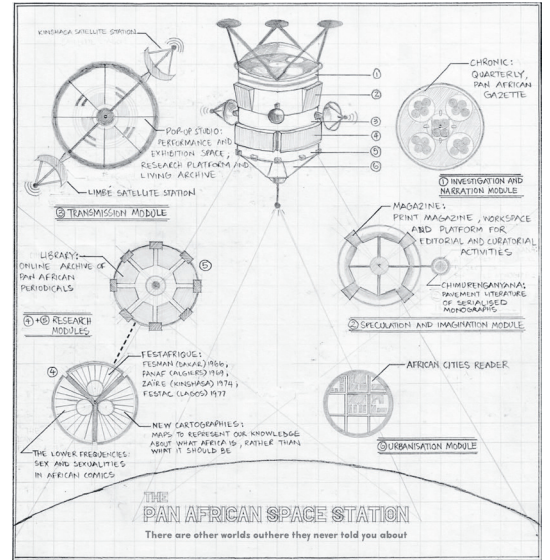


Black Antenna, sound performance by Gilles Aubry and Nathalie Anguezomo, HKW, Berlin, 2018.
(Image: Gilles Aubry)



Pan African Space Station. (Illustration: Chimurenga Collective, 2008)

Collaborative aesthetics in global sound art

This research project engages with global sound art by focusing on the role of collaboration. Collaborative art forms go beyond the aesthetic object to encompass broader forms of engagement. As a result, the production of artistic content has changed to become an epistemic partnership in the construction of social knowledge. The objects of our investigations are cultural diplomacy, transnational music collectives and Internet radio.

Das Forschungsprojekt befasst sich mit globaler Klangkunst, indem es sich auf die Rolle der Zusammenarbeit konzentriert. Kollaborative Kunstformen gehen über das ästhetische Objekt hinaus und umfassen breitere Formen des Engagements. Infolgedessen hat sich die künstlerische Inhaltsproduktion hin zu einer epistemischen Partnerschaft bei der Konstruktion von sozialem Wissen verschoben. Unsere Untersuchungsobjekte sind die Kulturdiplomatie, transnationale Musikkollektive und Internetradios.

Publications: Aubry, Gilles: *Sonic Pluralism: postcolonial aurality, embodiment, and ecological voices in Morocco*. PhD thesis. Bern: University of Bern, 2020; Ismaïel-Wendt, Johannes Salim / Schoon, Andi: *Postcolonial Repercussions*. Bielefeld: Transcript Verlag, 2022

Introduction: A new generation of artists has emerged in the Global South in recent years whose practices demonstrate a direct, critical engagement with sound on a conceptual, material, and affective level. Sound artists, experimental musicians and radio producers operate across transnational networks, combining remote digital modes of intervention with offline activities. These initiatives generally attest to a critical attitude by artists towards the forces of globalisation and simultaneously to a creative engagement with new modes of being and action in the world. This research project is interested in how collaborative strategies inform and constitute practices in global sound art, particularly regarding the declared intentions of some art collectives to resist re-inscriptions of colonialism in the social and aesthetic fields. We would like to know: What collaborative strategies are mobilised by global sound art collectives? How do they understand their role as mediators between politics and aesthetics? In what ways does this provide them with agency in their wider social and institutional fields of intervention? And what new microsocialities, imaginaries, material processes and aesthetic forms are enabled through such practices?

Methods: This project focuses on three case studies: Subproject A examines collaborative projects initiated in South Africa by the Swiss Cultural Foundation Pro Helvetia. Subproject B focuses on music productions by transnational music collectives from the Global South that are known for their experimental sound aesthetics and global modes of operation. Subproject C engages with Internet radio projects from Morocco, South Africa and Germany that follow a decolonial sound art approach.

Results: Data on the case studies will be collected through archival and field research. The outputs will be a doctoral thesis in book form, several articles and essays, and a project-related sound art exhibition.

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Le 18 Marrakech
Norient Film Festival

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Duration:
10/2021–9/2025

Financed by:
Swiss National Science Foundation, SNSF

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