

A-Sides

A cosmology of audio editions by artists around the Arc Lémanique region

Lauren Schmid et Roxane Bovet (eds.)
co-éditeur HEAD-Genève



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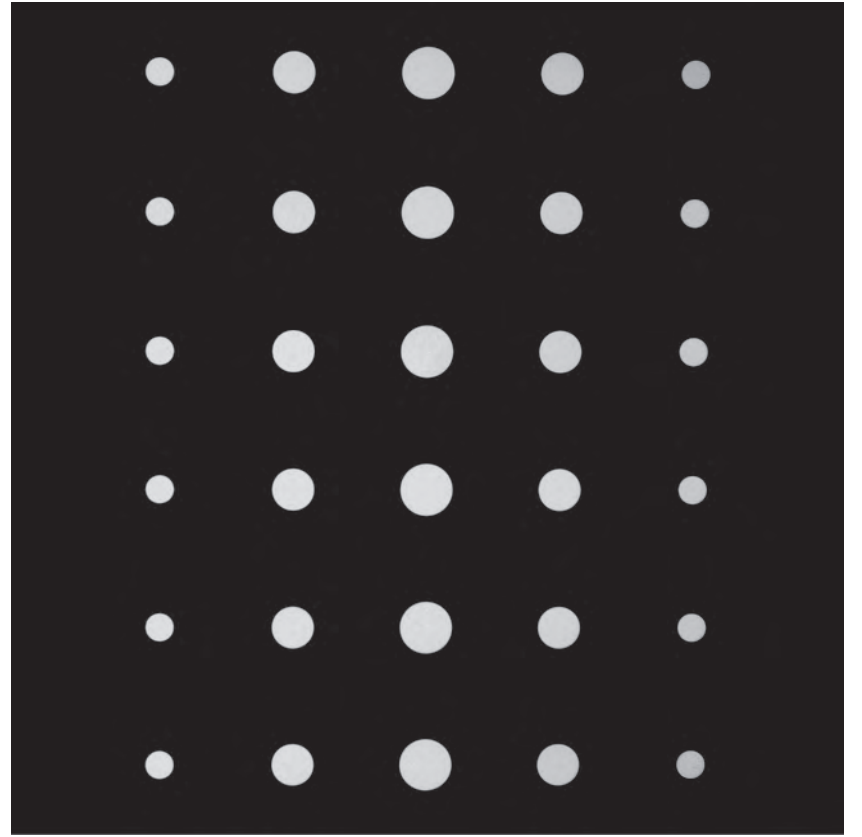
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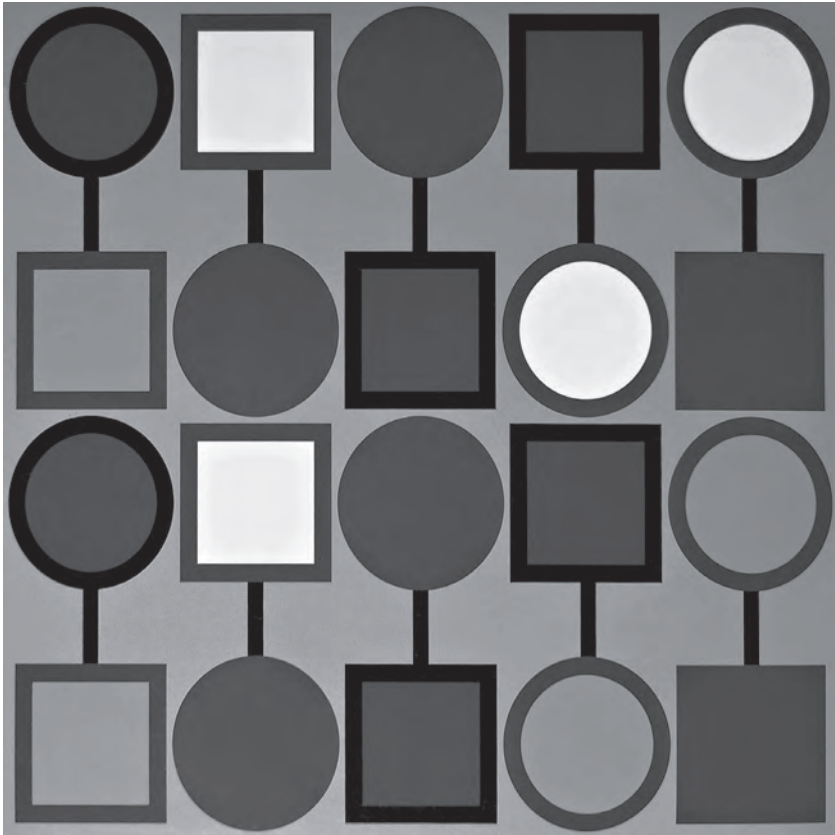
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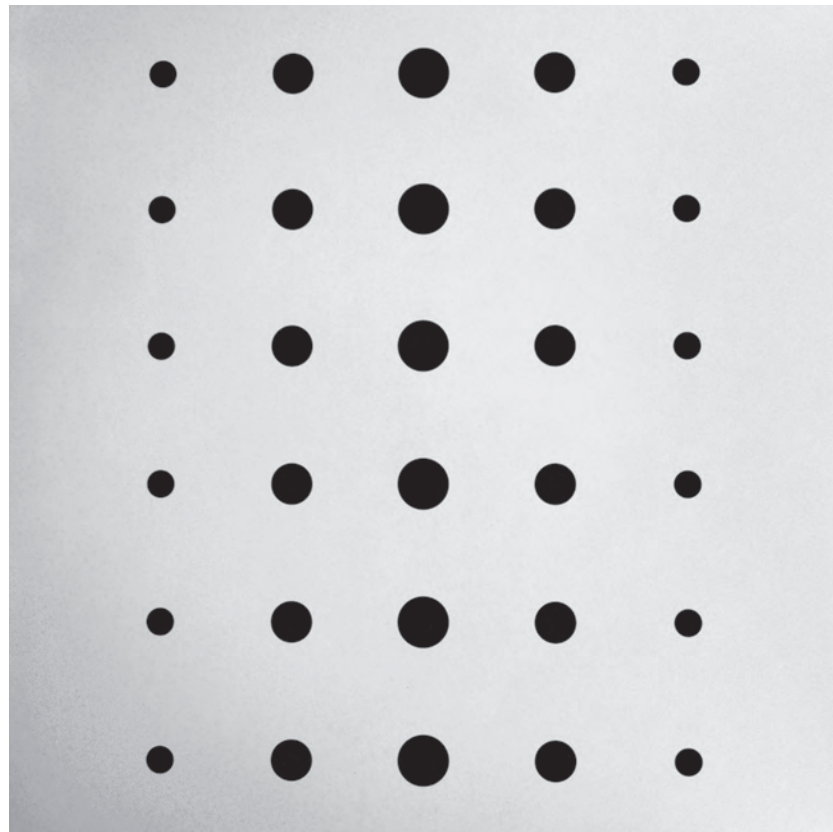
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IX



X



XI

- I *Version #1*, Alexandre Bianchini — Huber Mean, CGGC,
artwork by Alexandre Bianchini
- II / IV / IX *Colorplan Excel*, Honey for Petzi, 8&0 Records,
cover/artwork by Francis Baudevin
- III / VI *Strung Out*, One plus One, 8&0 Records, cover/artwork
by Francis Baudevin and Gilles Gavillet
- V / XI *Provocative / Persuasive*, B. Bert, T. Sural, S. Vuille,
J-B Geoffroy, 8&0 Records, cover/artwork
by John Armleder
- VII / VIII / X *Moonshine / Ziska Lovis*, F. Staubli, Ch. Pahud, A. Stiefel, A. Vuille,
8&0 Records, cover/artwork by Francis Baudevin

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A cosmology of audio editions by artists
around the Arc Lémanique region

Edited by Laurent Schmid and Roxane Bovet
With John Armleder, Francis Baudevin,
Mathieu Copeland, Jonathan Frigeri,
Stéphane Kropf

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Publishers
statements

Daniel Löwenbrück —
Tochnit Aleph
Jan van Toorn — Slowscan
Ben Schot — Sea Urchin
Volker Zander —
Apparent Extent

Artist statements
on cassettes (collected
by Jonathan Frigeri)

Bruno Sphere
Tzii
Christophe Piette
Benjamin Novello (Blanktapes)
d'incise
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Francesco Cavaliere
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Joke Lanz

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INTRODUCTION

COLLECTING STORIES AND PERSPECTIVES

Roxane Bovet and Laurent Schmid

As we compiled our list of albums and exchanged with many actors of the sound and art scenes, it became clear to us that we were creating something that extended far beyond mere enumeration and that it was necessary to agree upon our methodologies. First of all, we had to understand the extent to which our search for media products also raised questions about their historicity. Consequently, our aim was neither to solve any enigmas, nor to provide a genuine, comprehensive anthology, or indexed list of sound productions, but rather to try to recognize and understand the field in which we have been and still are operating and, of course, the effects of adding to the field of research itself.

The realization that we can turn things around as we like, and that the “making of history” through this “re-mediatization” is inescapable, has only increased our verve and motivation. In addition to this publication, we have initiated a project with vinyl albums in which we play an active role in their perpetuation. As a result, we have created audio editions with the artists who have played a decisive role in our search process, so it was important to us that they also be featured in a sound publication. The initial artists include Hannah Weinberger (in collaboration with the Centre d’Art Contemporain, Geneva), Karl Holmqvist, Anne Le Troter, Charlemagne Palestine, and John Armleder. The series goes on...

“Sometimes it is good to take one step forward and then two steps back, and to walk in circles again. What if the story has no end? Why can’t we be satisfied with stories without a conclusion, without a gun or knife, these stories that leave us stranded?” This story is not ours, it is one told by hundreds of mouths and it is available in several versions.

We have made no attempt to synthesize the collected stories: if we have two versions, why not keep both instead of trying to find a nonexistent truth? Truth in our case tends to be the movement between different points, truth lies in the multiplicity of possibilities.

Sometimes inaccuracy occurs due to the indifference or ignorance of the visiting artists. At other times, it’s only a matter of time, which turns real events into legends in which we no longer believe. In an interview, Charlemagne Palestine recounts the story of a show that allegedly took place in Geneva. We have looked for it, but we couldn’t find any sign of it. We have uncovered several traces of recordings, albums and performances, but no exhibition. However, there was definitely an exhibition. Investigations yielded nothing, either with Ecart, nor with the Centre de l’Edition Contemporaine (CEC), or the Centre d’Art Contemporain (CAC). All of a sudden, we

realized that our efforts over time have shown that there is no answer: the story becomes a kind of myth, a mystery that circulates with its own narrative which constantly calls reality into question. Then John Armleder confirmed the anecdote in another discussion: Palestine had created a large mural (or was it a collage?). In this way, the work takes shape, the story stands alone as an exemple.

In the end it doesn’t matter whether something is true or a lie. Unlike comets, these stories inhabit an idiosyncratic space (where clocks hold up an imaginary center) and they are essentially nourished by other stories: it’s somewhere at this point that the magic happens. The *primary* and the *possible* converge, and that is where the real story begins.

PARALLAX ES

A-SIDES: HYBRIDITY,
PLASTICITY,
SIMULTANEITY IN
THE CONCEPTION,
INSTRUMENTS
AND METHODOLOGY
OF

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Roxane Bovet

A R C H

POINT OF DEPARTURE: THE COLLOQUE DE TANGER

Despite the urgency of the subject and the renown of the participants, it is said that the encounter took place amidst the total indifference of the Swiss.

In 1975, an avant-garde of artists, poets, and musicians came together in Geneva for three days of performances, concerts, festivals, lectures, exhibitions and discussions. The participants included the likes of William S. Burroughs, Cozette de Charmoy, Henri Chopin, Françoise Colin, John Giorno, Brion Gysin, and Françoise Janicot.¹ The event was called the Colloque de Tanger (“The Tangiers Symposium”) and was a symposium in name only. The question raised was that of the subversion of language, and consequently that of our economy and our politics. Since none of our current congregation was able to attend, we chose this encounter as an arbitrary point of departure. Over sixty years, the situation in Geneva has had time to change at every level of interest to us. The artists who were present at the time have left Geneva, many others arrived and those who remain continue to produce and experiment. New structures were created, to such an extent that we sometimes struggled to rediscover the exact contours of its first trace. The Colloque de Tanger is one story among many others. At that time, it was the point of departure of a search whose object was as yet unknown. A-sides is also an examination of the research itself. The construction of research tools and methodological questions has been as much a subject of examination as the sonic productions and vinyl albums of the artists.

METHODOLOGY: DEFINING A FIELD OF RESEARCH

The idea of creating an exhaustive anthology of sonic productions by artists from 1975 to the present day was the brainchild of someone far more enthusiastic than reasonable. Reason, however, prevailed and we deviated somewhat from our original premise.

Defining a research question beforehand significantly delimits the field in which the answer will be found. Conventional wisdom being perfectly aware that the grass is greener on the other side, we’ve subjected the question to a process of definition.¹ To be sure, our investigation centers on the sound productions of artists, but should we discuss all of Switzerland? Should we include work from abroad?

Limit ourselves to visual artists? What about experimental musicians? Should we include everyone who was, in addition to their artistic practice, part of a band? What about albums where only the cover was done by an artist? To make it all official:

1. we are focusing upon artists and sound productions by artists who had a link to the Geneva area, along with the labels that produced these works;
2. we are excluding productions such as vinyl records and cassettes for which only the cover was produced by an artist;
3. it is important that our research include different circles of people and all types of sound productions (concrete or sound poetry, spoken word, acoustic experimentation, sound landscapes, artist radio stations, etc.);
4. considering the abundance of production by labels, some series of cassettes are only represented by their most iconic or revealing elements;

¹ Research is conducted without any straight lines, it is an uncertain process by capillary actions, with inherent transformations and which returns upon itself. It is not a matter of refusing method, but rather one of recognizing the limits of all the methodologies in order to be capable of changing and adapting them constantly with reference to the research stage and the object under examination. Over the course of a process of inclusion and exclusion of the objects we encounter, the frontiers of the area of research are constantly renegotiated, and the validity of its perimeter questioned. Each time an artist, a musician, or an album challenges the decisions we have established, it allows us to define our objective. Choosing, selecting or being chosen but also remaining part of the process. We are ourselves at the heart of the fields under investigation. There is no external perspective, no divergences from context, no neutrality; each member of the A-sides research team has evolved within different fields and domains, each one has one foot in and one foot out; this constitutes the diversity of our structure, which allows for the essential toing and froing necessary to describe the phenomenon. See Paul Feyerabend, *Against Method: Outline of an Anarchistic Theory of Knowledge* (London and New York: New Left Books, 1975), for a critique of scientific orthodoxy on two fronts. From a theoretical standpoint, he attacks the construction of theory itself, and on a practical level, he demonstrates through examples that, in concrete scientific practice, classical methodologies are often self-defeating.

5. our cosmology is subjective; it develops in an organic manner, and follows the paths created by the artists themselves in the course of the creation of audio editions;

6. the hybridity, plasticity and multiplicity inherent in the area of research must be reflected in the methodology, instruments, and distribution strategies we adopt.

Sometimes, not knowing what we are searching for enables us to find answers which are far more pertinent to questions we had not asked ourselves.

TOOL: INTERVIEWS

Taking Tangiers-Geneva as our point of departure, we have organized a series of encounters between survivors and descendants, the friends and family of alums. However much history seems to be the same for everyone — the same Salle Crosnier, the same Mur des Volontaires — each person recounts it differently, according to living or failing memories.

In an essay which we discovered in the archives of Ecart, Dorothy Iannone relates the dinners, the first encounters, the visits, an apartment here, another one in Berlin.² She speaks neither of art, nor of music, merely following the peregrinations of people, and yet one feels that therein lies the key. It is not History with a capital H we are searching for, but rather the history of human beings who lived, created, drank, slept, traveled, collaborated or competed — all of these elements that are always intrinsic to the origins of creation.

One coffee follows another, beer and whisky bottles are emptied, the pastries from Cartier are followed up by pizza in Milan, and always, the question of this human network recurs. We revolve around it, it permeates production and discussions, or vice versa. It is indissociable from questions of artistic statements and artistic practices. We hear tales of people and groups, but people *make up* the groups. These groups are all different but one quickly senses that they all have something in common. Speaking from a Milanese bistro, Maurizio Nannucci hits the nail on the head: he speaks of “attitudes,

² Dorothy Iannone, *A Fluxus Essay*, book and CD recorded in Berlin, Tochnit Aleph, 1979.

rather than differences.”³ They all are — and us along with them — an ensemble of associated researchers, all committed, on one level or another, to collective experimentation or individual practices as diverse as poetry, writing, exhibitions, the management of cultural spaces, print shops or music labels.

15.06.2018 Milan: Maurizio Nannucci

“We worked in teams, which means that the sound works we created were not signed by Maurizio Nannucci, say, or Alvin Curran. It was an interesting experience. Artists are used to the idea of signing their work, and here we were doing the contrary.

Guy Debord also made an appearance. Next to our space was a little bistro where you could drink wine, and he drank an incredible quantity. We thought he was a policeman, so I went up to him and asked him if he was interested [in our discussion]. He answered: ‘Yes, I am Guy Debord.’ Then we went to dinner, and he remained there, continuing his drinking. Afterwards, having forgotten the name of his hotel, he ended up crashing with some friends.”

31.01.2019 Berlin: Charlemagne Palestine

“Sound is a material. I’m neither a musician, nor a composer. I’m just a sound artist when I’m dealing with sound, but I’m a *Gesamtkünstler*, sometimes I’m dealing with sound art, sometimes I’m dealing with light art, sometimes I’m dealing with balls art [*sic*], or creature art.

[Yannis Sistocharis] would come regularly or semi-regularly to Geneva because in those days [he] was one of the bygone collectors who, once upon a time, would take all artists out for dinner. He ended up hosting groups of like thirty people and used to pay for everybody in Greek restaurants; he loved dancing, we’d all break glasses, big plates and dance and really make a lot of noise and spend a lot of his money on food.”

³ See the interview, p.168.

13.03.2019 Geneva: John Armleder

“It was the era of alternative radio, we would record things live. We also rowed, so one day we loaded all our gear onto a boat. You don’t talk when you row, so for one hour straight all you could hear was the oars moving through the water. It was a bit long.

It was a time when everyone was hedging and calculating. Unfortunately, I have no character, I liked everyone and did not take part in these intrigues.”

09.08.2019 By email: Anne Le Troter

“My interest in *mots-organes* (‘organ-words’), *mots-coquilles* (‘shell-words’) and *mots-colères* (‘anger words’) is rooted in their relationship to biography, to anticipation, to the scenario, but also the way in which these recordings call forth the reality that I’m attempting to replay. I always used to watch my mother record her voice for her work. Her relationship with the object was astonishing, she would glue her lips to it, as if she were nibbling on something. Somehow, more went in than went out...”

Each discussion brings about an indiscriminate exchange between artistic practice and social groups. One story engenders another, the mention of one artist brings up all of his friends, the memory of a party sheds light on a previously unknown album, the anecdote about a temporary roommate reveals a series of previously un-produced recordings. What does one do with all this? Henri Chopin would have pasted everything to a wall, end to end, and replayed it all backwards like an enormous roller on a mechanical piano. Our wall has become digital, but the concept remains. We are creating an indispensable fiction. A cosmology that enables leaps and bounds in time and space, different levels of interconnection and different types of relationships and actors — records and people, preliminary materials and finished objects, the integration of individual perspectives and collective discourses, the living, the dead, and everyone else.

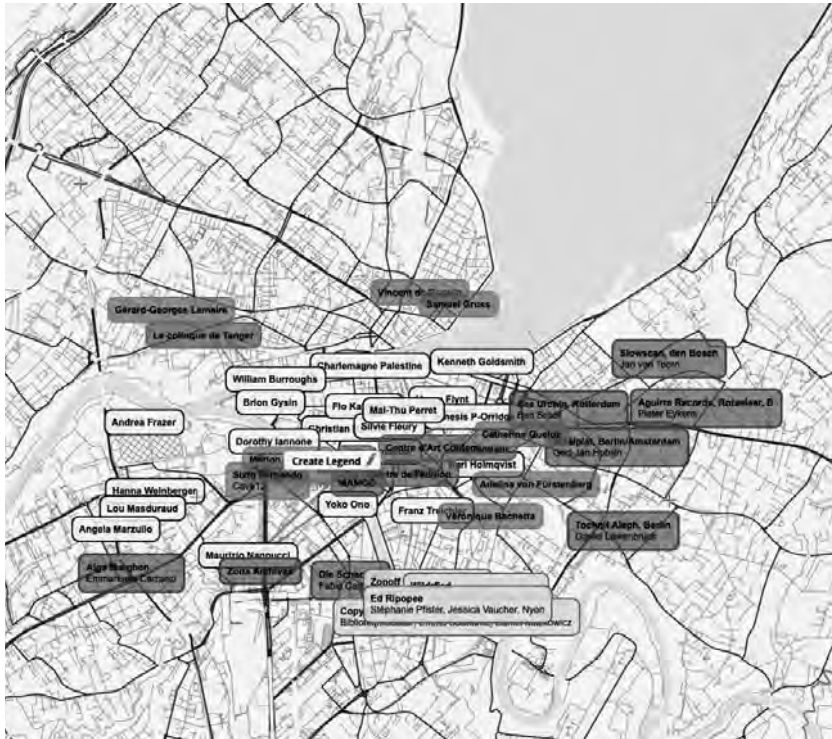
TOOLS: A MAP AND A DATABASE

The stories flying around us required us to give them a place to land at some point. But how to inscribe them without setting them in stone? How to find the space

for analysis without reducing these moments, without curbing memories? The primary qualities of the map and the database are plasticity and ubiquity.

Since there was nothing geographical about the subject, to avoid having anyone getting us lost, we decided to create a map. The map of Geneva being very well made, and moreover completely in sync with the origins of the project, we made ourselves at home there.⁴ Flouting geographical conventions and preexisting spatial relations, we simply considered it as a graphic space. The map is a game board, a space for organization and planning. It was like those scale models around which generals congregate to play with troop movements, moving pieces around with little rakes. We laid out the artists, the labels, the institutions, the groups. On the Boulevard des Philosophes one found cave12, Adelina von Fürstenberg lurked near Ecart, Tochnit Aleph and Karl Holmqvist could be found at the Quartier des Bains — we did say there was nothing geographical about it! Anyone and everyone could just as well be anywhere or elsewhere. Moreover, in the map’s digital version, each person can place anyone where they like. For the interviews, the map can be exported to a printed version. Consequently, this is the basis on which we draw, take notes, or spill coffee. The map is at once a result and a tool for organizing our thoughts, as well as a medium for discussion. The method is the subject and the subject in turn becomes a method. A bit like that other map which began to cover all the territory it was supposed to describe.

4 From the Ecart print shop to Burroughs’ *Dreamachine*, by way of the flyer for the Colloque de Tanger and the innumerable electronic machines transformed into sonic instruments, our research has revealed a fundamental propensity for experimentation, invention and hijacking. The apple has not fallen far from the tree, and we have often hijacked existing digital objects, adapting them to our needs. The map we refer to in this paragraph took form on Scribble, a software created for customizing maps of every region in the world. Scribble was never designed for dealing with information, classifying or organizing an archive, stories or notes. Rather, it was suited to listing all the tobacconists in a given city or all the ATMs in a given area. Reappropriated, it becomes a perfect tool for the organization and visualization of data. The simple demo version enabled multiple access for the group, and enabled us to move our objects and create links between elements. Thanks to the use of colors, an organization into groups and sub-groups, the possibility of masking or revealing certain elements, or groups of elements, Scribble enabled us to organize on several levels. We could then glimpse, in the literal sense of the word, new relationships and generate new questions.



As the research advanced and the collected material increased, our needs were transformed. For the imagination of the map, we substituted the comprehensiveness of a database. The database inventories each object, it creates lines and entries, it records, classifies, sorts, and numbers. It forgets nothing and possesses an almost infinite potential for expansion. Thanks to a dynamic multi-faceted classification, it enabled us to take objects into account based on several of their characteristics: date, title, label, album cover art, etc. Highly subjective and creative, the map was mainly meant for the research team, while the database is open to the public. It presents results and speaks a common language. With each question that is asked, it filters information and rearranges it to produce one version of reality. Not one in the sense of unique, but *one* version that is useful in the moment, in terms of a given objective. A temporary proposition watered down with superfluous data but always rich in connections. A version filed next to another, and another and another, and another, and another, and another,

and another [...], another and another, and another, and another, and another, and another...⁵

DISTRIBUTION: SIMULTANEITY AND HYBRIDITY

Each stage of the research reflects the hybridity of thought and questions the ambiguity of the persistence of analog formats in a society tending towards digitalization. The implementation of a structure of simultaneity in time and space: here, now, elsewhere, at the same time, and later as well. It sounds like a conclusion.

Fragmentary thought, the end of sequential narratives and linear thought, we are more than contemporary in our interests and nevertheless, these questions take root exactly where we began. The archives of the Colloque de Tanger are packed with the cut-ups and permutations of Brion Gysin. Burroughs' fictions are made up of fragments whose order could just as easily have been different, and when, in 1955, Bernard Heidsieck expressed the desire to "show the text that is heard," he was questioning the borders between the material and the immaterial. They had dreamed of it and digital media arrived to frenetically accelerate the processes they had initiated. Not wishing to let down the period, nor our predecessors, we have implemented a hybrid strategy of distribution in which each element can function in an autonomous manner, even as it is part of a whole that is more than the sum of its parts. We have increased the platforms and the media of distribution. Even so, we have left

5 Allowing for multiple configurations and a variety of responses, databases are nonetheless no more objective than a lecture or a text. However, they can lead to other ways of giving form to concepts, of structuring experience. This type of new technology has a major impact upon our lives on many levels: the ideas themselves, their organization, as well as the values that inform them. Paul Otlet, a nineteenth-century Belgian visionary, undertook basic research into the development of multi-faceted systems of classification such as databases. He thought that a controlled and standardized bibliography would be key to the progress of human knowledge which would naturally engender an improvement of society itself. Today reactivity and plasticity are values associated more often than not with unbridled capitalism, and it is common to point the finger at digital tools for the alienation associated with it. Nevertheless, Catherine Malabou demonstrates that, while flexibility amounts to a passive compromise with the new world order, when it comes to plasticity, it has the potential for resistance and reconfiguration. See her book *Que faire de notre cerveau?* (Paris: Bayard, 2004).

repetition to the poets: here, it is not a question of offering information in a variety of forms but a higher quality of information through complementarity. Without any aspect of competitiveness, the multiple platforms converge and complete each other, each used for its own particular qualities.⁶

a. On the website, research is no longer about a unique and definitive object or discourse (book, lecture, artwork) distributed at a given place at a given moment, but rather a continuous flow of data which is always available in the here and now. The Internet offers maneuverability, abundance, interactivity, openness and the updating of thought.

b. A series of vinyl albums created by contemporary artists in turn enriches the field of research that we have investigated and which has sustained us. Initially three, then six, then more, new recordings have given birth to new projects and new collaborations. The story continues as it began, with encounters, anecdotes and detours.

c. The print publication offers a contextualized version of the research at a chosen point. It presents a series of personal points of view and brings to light this network of people who can only appear through the stories they create. Publication is the space in which we researchers can speak and reveal at once the place from which we express ourselves.

According to Borgdorff, knowledge produced by research in art is not limited to responding to the artistic question but pushes boundaries by focusing upon what we comprehend and how we comprehend it.⁷

6 Our distribution strategy extends its roots into areas as diverse as information theory, the digital humanities, media theory and contemporary publishing. For questions linked to new cognitive architectures linked to digital technology, histories of databases, plasticity and attention spans, as well as an interesting reflection upon research as an activity in the digital era, and the different possibilities for the availability of results that ensue, see Nancy Katherine Hayles, *How We Think: Digital Media and Contemporary Technogenesis* (Chicago: University of Chicago Press, 2012). Specifically for the chapter dealing with new hybrid publications where print and digital technologies intersect as well as questions of freedom of information, author's rights and copyright, see Alessandro Ludovico, *Post-Digital Print: The Mutation of Printing since 1894* (Eindhoven: Onomatopée, 2012).

In the case of A-sides, scrutinizing tools and methodologies also entailed the examination of a certain evolution of manners in which we think and live in the world. We had a point of departure and here we are with ten thousand points of arrival. Thanks to the profusion of memories translated by many mouths, and aided by the equally diverse character of the artistic productions, we had the good fortune of not finding ourselves limited to a conclusion with all the definitive connotations it would have entailed.

7 Henk Borgdorff, "The Production of Knowledge in Artistic Research," in *The Routledge Companion to Research in the Arts*, ed. Michael Biggs, Henrik Karlsson, and Stiftelsen Riksbankens Jubileumsfond (London: Routledge, 2010), 54: "Artistic research seeks in and through the production of art to contribute not just to the artistic universe, but to what we 'know' and 'understand.' In so doing, it goes beyond the artistic universe in two ways. First, the results of the research extend further than the personal artistic development of the artist in question. [...] Second, the research is expressly intended to shift the frontiers of the discipline."

SUIVRE DES HARENGS ROUGES

Laurent Schmid

Geneva is not an exciting place and neither is Switzerland in general, but it is peaceful.

There have been repeated allegations that the country does not exist.¹



For this reason, it made sense that a gathering in Geneva in the Fall of 1975 be called Le Colloque de Tanger.

It was organized by the Parisian intellectual Gérard-Georges Lemaire and brought together literary greats.² The influence of the

1 For example, by Ben Vautier in the context of the 1992 World Fair in Seville. The Fair, curated by Harald Szeemann, was given the motto “la Suisse n’existe pas” after one of Vautier’s works. At that time, it caused outrage among the right-leaning bourgeois Swiss who refused to understand the catchphrase. Certain circles even talked about an identity crisis, to the extent that the Federal Council felt it necessary to correct the expression. The President of the Confederation at that time, Adolf Ogi, did this on many occasions — even on the occasion of his official New Year’s address of 2000: “La Suisse vit! La Suisse existe!” Among writers, however, there tended to be a discussion about the growing intellectual restrictedness and myopia smothering Switzerland in the twentieth century. The country was perceived as a prison, as a place that had shed its earlier openness and turned its back on its previous values.

<https://www.lasuissexistepas.ch/about.html>, accessed on May 9, 2019.
<https://www.admin.ch/gov/fr/accueil/documentation/discours/allocutions-nouvel-an/2000.html>, accessed on May 9, 2019.

2 Participants included, among others: Arthur Aeschbacher, Jean Christophe Ammann, Gaëtan Brulotte, William S. Burroughs, Jean-Paul Chambas, Cozette de Charmoy, Henri Chopin, Françoise Collin, Marc Dachy, Jean Degottex, Ariel Denis, Patrick Eudeline, John Giorno, Jean-Joseph Goux, Brion Gysin, Bernard Heidsieck, Françoise Janicot, Catherine Francblin, Richard Kostelanetz, Steve Lacy, François Lagarde, Gérard-Georges Lemaire, Daniel Mauroc, Philippe Mikriammos, Gérald Minkoff, Plan K, Philippe Sollers, Ian Sommerville, Jean-Jacques Schuhl, Jean-Noël Vuarnet.

assembly was significant, as William S. Burroughs confirmed in a letter to Lemaire:³ “Of course, the Colloque de Tanger and the Paris-New York events were the inspirations for the Nova Convention [...]”⁴

On the back cover of *The Third Mind* is a photograph of the authors Burroughs and Brion Gysin in front of the *Mur des Réformateurs* with Calvin in the middle.

3 William S. Burroughs
Box 215, Canal St. Station
New York, N.Y. 10013

Gerard-Georges Lemaire
13-15 rue Paul-Fort
75014 Paris
FRANCE

18th Dec. 78

Dear Gerard,

Many thanks for your participation in the Nova Convention. In some respects I regret that the event strayed so far from the original conception of a visit to New York by the French intellectual community who recognize my work. Certainly I must apologize for the problems encountered with Lotringer — it would seem that he “dropped the wand” as we say.

Of course, the Colloque de Tanger and the Paris-New York events were the inspirations for the Nova Convention, and I am grateful to you for your many efforts behind those and other matters.

It was good to talk with you here, and I am looking forward to seeing you again, perhaps as soon as this Spring as we discussed. Please write to me or James with details of these things as soon as you know more.

With best wishes for the New Year.

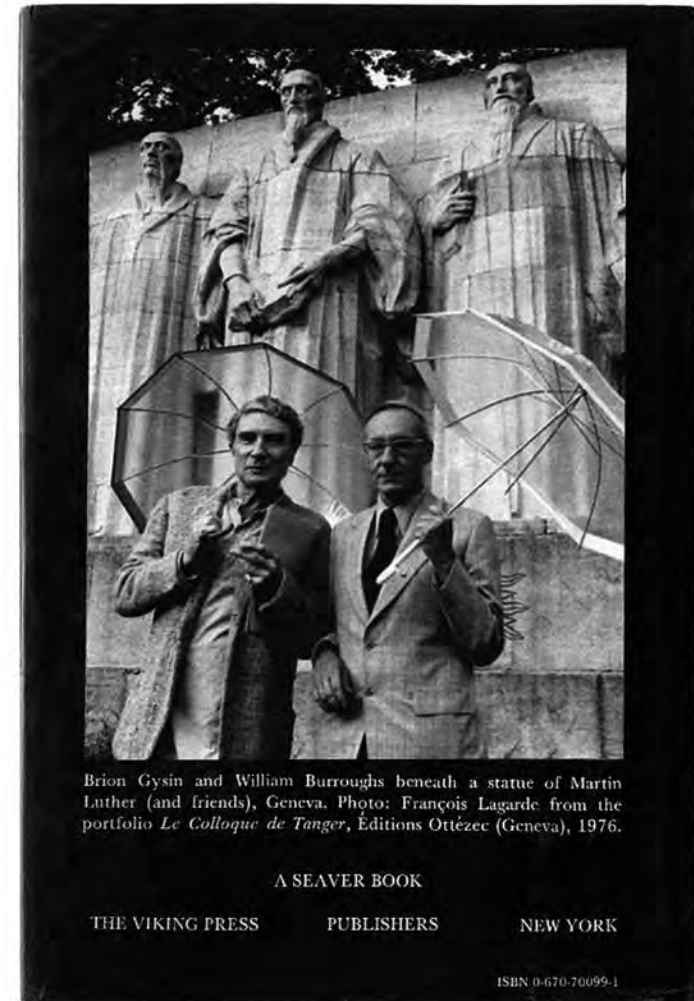
William Burroughs

Letter from William Burroughs to Gérard-Georges Lemaire,
December 18, 1978.

<https://realitystudio.org/biography/william-burroughs-to-gerard-georges-lemaire-18-dec-1978> accessed on May 3, 2019.

4 The Nova Convention, organized in 1978 in New York, was a three-day event devoted to Burroughs’ work, with readings and discussions, concerts, films, and performances. Innumerable artists took part, among them Laurie Anderson, John Giorno, Patti Smith, Philip Glass, Brion Gysin, Allen Ginsberg, Frank Zappa, John Cage, Timothy Leary, Anne Waldman.

A year later, Giorno Poetry Systems published a double album of the same name, *The Nova Convention*, with selected recordings.



II

The caption reads: “Brion Gysin and William Burroughs beneath a statue of Martin Luther (and friends), Geneva.”⁵
No interest in local issues.

5 The photo was taken by François Lagarde, a co-organizer of the Colloque de Tanger.

From time immemorial, Geneva, like the rest of Switzerland, has been a place of transit. Temporary residents and guest workers are often the rule. In this respect, artists are no exception.⁶ As with politically active persons, the specific situation usually offered no permanent protection, nor was there much hope of recognition.

But because Switzerland lay apart from the general European geopolitical fields of tension, and since as a result there had developed a culture of unconcerned *laissez-faire*, it often offered a possibility for a temporary retreat.⁷

Frequently, what happens here is a retreat within Switzerland,⁸ an inner emigration.

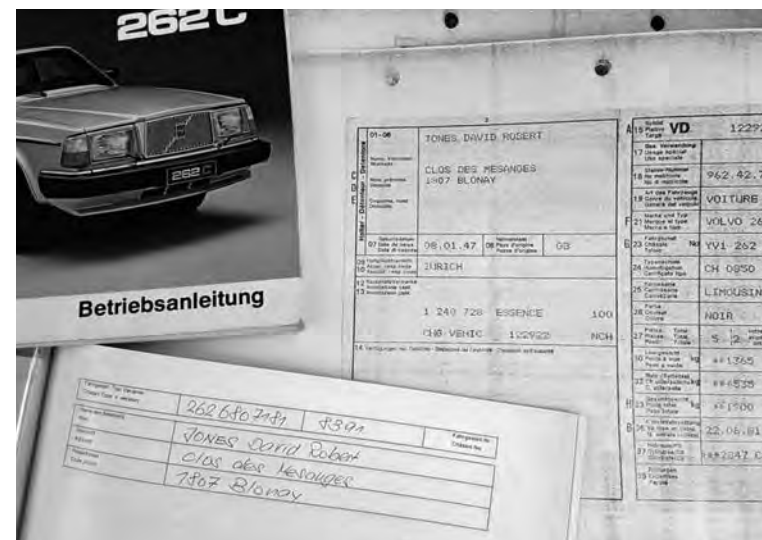
- 6 The list of artists is long. Gustave Courbet fled to Lake Geneva in 1873. In 1871, during the Paris Commune, the Vendôme column was destroyed and Courbet was held responsible. He was sentenced to pay for its reconstruction. The noble grounds for his flight are paired with the banality of its financial issue. There is something almost tragic about all his attempts to be accepted in Switzerland and at being making a permanent home there.
- 7 André Holenstein, Patrick Kury, and Kristina Schulz, *Schweizer Migrationsgeschichte, von den Anfängen bis zur Gegenwart* (Baden: Hier + Jetzt, 2018), 105: Switzerland was an important refuge for the Huguenots, but of the 45,000 to 60,000 who fled there only 6,000 to 20,000, at most, actually remained there permanently.
- 8 This was the case especially after 1884, when Switzerland embarked upon its own specific political trajectory.

The situation was frequently complex insofar as alliances were formed not only with other countries, but also within Switzerland itself, making possible the necessity to have to flee within the country. An early example can serve to clarify this: after Jean-Jacques Rousseau's *Emile* was banned in Paris, soon followed by a similar ban in Geneva, Rousseau fled back into Switzerland. Because of a warrant for his arrest in Geneva, however, he had to set out on an odyssey from Yverdon, via then Prussian Neuchâtel through the Jura, arriving finally on St. Peter's Island, where he was to spend the happiest months of his life. He retreated into Nature, enjoyed the seclusion of the island, started studying its vegetation, and wrote his *Flora Petrinularis*; there, too, renowned figures from all over Europe came to call. But after just a few months, in October 1765, the Bern Senate ordered him to leave, at which point he bought and set free a couple of rabbits so that at least they could live in the freedom that had been denied him everywhere.

"The simple lack of interest on the part of Bern may not guarantee support, but at least the necessary open-mindedness does exist,"⁹ as the then director of the Kunsthalle Bern described the situation in 1955.

But the *laissez-faire* attitude is deceptive and has its limits.

"It is no longer the artist who is attacked, but rather the exhibitor,"¹⁰ noted Harald Szeemann,¹⁰ after the heavy criticism and the limits imposed upon his curatorial freedom caused him to resign his position at the Kunsthalle Bern.¹¹



III

- 9 Jean-Christophe Ammann and Harald Szeemann, *Von Hodler zur Antiform. Geschichte der Kunsthalle Bern* (Bern: Benteli, 1970), 127: This seems to have been an assessment valid for all of Switzerland.
- 10 Handwritten note in Harald Szeemann, *Selected Writings*, ed. Doris Chon and Pietro Rigolo (Los Angeles: Getty, 2018), 31. At the same time, this made sense: with his understanding of curation, Szeemann had taken on the role of an author and thus had to bear the consequences.
- 11 The ground-breaking 1969 exhibit *Live in Your Head: When Attitudes Become Form* had gained him international recognition at one blow and had set him on the path to his status as a legend, but it had also provoked the severest criticism. On May 10, 1969, when his Josef Beuys exhibition project had been turned down, he finally turned in his resignation.

When Szeemann started working as a freelance curator, he had to provide a framework for this work, which up to his time had not existed in this form.

He founded the “Agency for Spiritual Guestwork,” with himself as sole staff member.¹²



IV

“I am not David Bowie,” was Bowie’s answer, when he was asked for an autograph in Lausanne.¹³

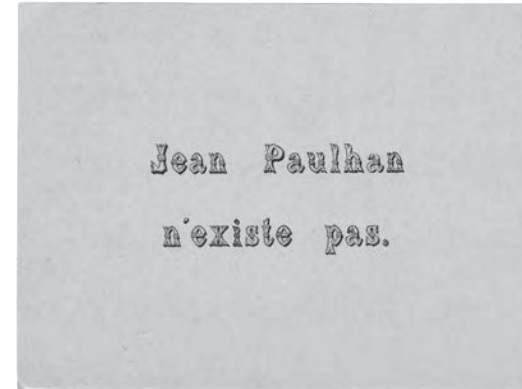
And in the twenty years that he lived on Lake Geneva, he enjoyed being left alone.¹⁴

12 Alexander J. Seiler, *Siamo italiani — Die Italiener. Gespräche mit italienischen Arbeitern in der Schweiz* (Zurich: EVZ, 1965): during the “economic miracle” years, the help of guest-workers was central to success and along with it a critical examination of the situation. See also Max Frisch, “Überfremdung I,” in *Öffentlichkeit als Partner* (Frankfurt am Main: Suhrkamp, 1967), 100: “There was a call for workers, the arrivals were people.”

13 Malcolm Curtis in *The Local*, January 11, 2016.
<https://www.thelocal.ch/20160111/bowies-discreet-time-in-switzerland-remembered>

14 “‘In Switzerland, they leave me alone,’ Bowie was quoted as frequently saying, while avoiding questions about taxes.” Ibid.

This is reminiscent of actions like: “Jean Paulhan n’existe pas.”¹⁵



V

Station to station.¹⁶ Stopping at a gas station on a highway between Geneva and Lausanne, the Swedish artist couple Charlotte and Sture Johannesson encountered a surprisingly open and gregarious David Bowie.¹⁷

- 15 The Collège de Pataphysique put this card into circulation in 1957 — Paulhan had come to the fore with his assertion that the death of Sandomir, one of the founders of the Collège, was of no consequence to him since the Collège itself did not exist. The situation was complicated, however, by the fact that he had written the foreword to *Story of O*, a work written by someone under the pseudonym Pauline Réage, and that he was suspected of attempting to awaken the impression that he, and not Anne Desclos, had written the book.
- 16 *Station to Station* was David Bowie’s tenth studio album, released in 1976. It was Charlotte Johannesson’s favorite recording of his.
- 17 See Rhea Dall’s interview with Charlotte Johannesson, “Station To Station,” *Bulletins of the Serving Library #4*, 2012: Sture Johannesson had given a lecture in Cert (in 1982), and the two Johannessons had the just recently finished silk-print series *Faces of the Eighties* — with portraits of musicians, of Boy George, Bob Dylan, Björn Borg, Ahmad Shah Massoud, and David Bowie — in the trunk. The prints had been created using the software Fields, which Sture Johannesson had developed together with Sten Kallin, and which he had presented in Geneva. The program made possible the production and printing of pictures. At that time, this kind of image production was very unusual and there was great hope for its potential. Amazingly, David Bowie was in line right behind them at the gas station and immediately took the opportunity to sign his portrait.

Charlemagne Palestine also lived in Geneva for a while (Karl Holmqvist: “Where *didn't* he [live]?”), the traces are hard to find.¹⁸

Sometimes there is really nothing left.

But then that is the point.¹⁹

Many people know that Yoko Ono lived for many years in Geneva. Her address has appeared in the press, but no one can say whether or not she has already moved away.²⁰

To go into hiding also means to deny a part of yourself.

With his artist name, David Bowie cast aside David Jones.

And Alfred Dürig named himself Armand Schulthess.

The former ran a lingerie store in the heart of Pâquis in Geneva or was still working for the federal government in Bern. The latter had installed phones in his *Forest Encyclopaedia* in Auressio with small plaques encouraging visitors to call him at home.²¹

But all the lines were dead.

After a quite long detour, the writer Ludwig Hohl finally settled in Geneva, in a cellar in which a wild card file hanging on the walls and from clotheslines was the source of his literary work.

Hohl's writing was admired by his literary colleagues, but it took a long time to enter the consciousness of the general public. If ever.

18 From a talk with Karl Holmqvist on May 2, 2019 in his studio in Berlin, after we had made some recordings for an album. At this time, Palestine was continually being drawn to various friends, with whom he would stay for a while. In Geneva, these were people like Adelina von Fürstenberg, who at that time was the head of the Centre d'Art Contemporain, or John Armleder and the Ecart group.

19 So, it also makes sense that Borghes' manuscript *Tlön, Uqbar, Orbis Tertius* can be found at the Fondation Bodmer in Cologny.

20 In 2011, Ono's stay in Geneva was confirmed in the newspaper *Le Temps* and was made public.

See Cynthia Gani, “Que reste-t-il de la rue des Granges?” *Le Temps*, July 22, 2011, <https://www.letemps.ch/suisse/restetil-rue-granges>

The case of Christian Marclay is clearer: after growing up by Lake Geneva and studying at the Ecole supérieure des Beaux-Arts (which in 2006 merged with the Haute école d'arts appliqués to form HEAD–Geneva), he moved to New York.

21 Armand Schulthess hung more than 1,000 inscribed plaques on the trees and bushes of the chestnut grove surrounding his house in the Onsernone Valley. He lived there for more than twenty years and during this time transformed the forest into an encyclopaedic garden that was meant to record and order the knowledge of humanity.

See Hans-Ulrich Schlumpf, *Armand Schulthess: Rekonstruktion eines Universums* (Zurich: Patrick Frey, 2011) and the 16mm documentary by Schlumpf on Armand Schulthess.

His difficult personality and quite inaccessible texts constituted a personal fortress.²²

Not only Harald Szeemann had to experience that a lack of interest can swing towards rejection.

Smoke grenades were tossed.

Or there was an attempt to wipe away traces, to let what had been disappear into oblivion.

Not until after Schulthess's accidental death in his *Encyclopaedia*, did the extent of his complex system become clear: all the little plaques hanging in his forest were a kind of card index (*Zettelkasten*) that led to incredible mountains of documents inside the house.

That didn't keep his family from burning and destroying the whole thing.

The village of Zimmerwald was not conscious of its role in world history until increasingly frequent inquiries from the Soviet Union in the seventies.²³ As quickly as possible, in 1971, the Beau Séjour inn, where the conference took place, was torn down.²⁴

22 Friedrich Dürrenmatt and Max Frisch repeatedly expressed praise of Hohl's work, but he often had to self-publish, until finally Adolf Muschg established a contact with the publisher Siegfried Unseld, who managed to get some broader recognition for him through some publications by Suhrkamp Verlag.

23 The Zimmerwald Conference was organized in 1915 by the Bern socialist Robert Grimm with the goal of reorganizing the Socialist International. Representatives of various countries participated, among them a few Russians who were living in exile in Switzerland. At the end of the nineteenth century and at the beginning of the twentieth, thousands of socialist, social-democratic, and anarchist Russians temporarily moved to Switzerland.

In Bern, most of these young people had settled in the Länggasse district where they had built up their own infrastructure, which led to tensions with the native population. In 1906–7, of the 6,444 students enrolled at ETH in Zurich, 2,322 were from Tsarist Russia. Many were women who had been denied entrance to university in Russia.

Lenin, too, was active here. After a long, meandering flight, he had found his way to Geneva, Bern, and Zurich. He continued to be politically engaged, leading the radical minority at the Zimmerwald and Kientat conferences — the Zimmerwald Left — before embarking upon his famous train trip to Russia in 1917.

24 Bernard Degen and Julia Richers, eds., *Zimmerwald und Kiental. Weltgeschichte auf dem Dorfe* (Zurich: Chronos, 2015).



VI

The obliteration was not always intentional.

Sometimes it was just ignorance, as in the case of Ludwig Hohl, who had assembled an encyclopaedia of his knowledge in his home.

Contractors broke into his house while he was gone and emptied it out in preparation for renovation.²⁵

Already about one hundred years earlier, Mikhail Bakunin had demanded the destruction of all states, with the exception of Switzerland, and so the radical dissolution of all political, military, administrative, legal, and financial structures.²⁶

For a long time, the role of Switzerland was very contradictory, as was the view of its political role within Europe — both praised to the skies and vilified, idealized and harshly criticized.²⁷

25 Peter Erismann, Rudolf Probst, and Hugo Sarbach, eds., *Ludwig Hohl, »Alles ist Werk«* (Frankfurt am Main: Suhrkamp, 2004), 245. Hohl had ordered the material, mostly newspaper and magazine clippings, by subject matter to form a “home encyclopaedia” stored in archival boxes. Only five of these have survived and are now in the Swiss Literary Archives.

26 See Mikhail A. Bakunin, “Prinzipien und Organisation einer internationalen revolutionär-sozialistischen Geheimgesellschaft (1866)” in *Staatlichkeit und Anarchie und andere Schriften* (Frankfurt, Berlin, Vienna: Ullstein Materialien, 1983), 51: Bakunin strictly rejected monopolistic state power in favor of absolute freedom. In 1848, after the revolutions, Switzerland was the one European country that had successfully been able to form a republic. Though this was still not an ideal situation in Bakunin’s eyes, he at least viewed the polity as tolerant and progressive. After Bakunin settled in Geneva and Vevey, he lived mainly in Ticino, from 1869 to 1876. He had received funds from the wealthy Italian revolutionary Carlo Cafiero to buy the Villa La Baronata in Minusio. In 1871, he even applied for citizenship in the Onsernone community of Mosogno, which was approved by the local council. However, the Ticino government quickly put an end to the touchy matter.

See also Marianne Enckell, archivist and librarian at the Centre International de Recherche sur l’Anarchisme (CIRA) in Lausanne: “Durant la première moitié du 20^e siècle, le cœur du mouvement [anarchiste] se situe à Genève, où Luigi Bertoni publie la revue bimensuelle *Il Risveglio/Le Réveil*”: https://www.swissinfo.ch/fre/histoire-libertaire_bakounine-et-les-horlogers-jurassiens/33393418, accessed on May 10, 2019.

27 Consequently the view from without and the view from within often did not correspond. See André Holenstein, *Mitten in Europa. Verflechtung und Abgrenzung in der Schweizer Geschichte* (Baden: Hier+Jetzt, 2014). Switzerland’s role as an outsider meant that during wars large numbers of refugees settled here, at least temporarily. Thus, from 1933 onwards, Switzerland became a refuge for many German artists, among them Thomas Mann, Robert Musil, Else Lasker-Schüler, and for some time, Bertolt Brecht. The same thing had happened before the First World War. Many exiles who had to flee from warring countries gathered in Zurich, where they proclaimed their freedom. On the 5th of February, 1916, Hugo Ball and Emmy Hennings opened the Cabaret Voltaire in Zurich’s old town, not far from Lenin’s apartment. Here there were nightly events in which manifestos with musical accompaniment, tone poems, and dance were presented by Hans Arp, Hugo Ball, Emmy Hennings, Richard Huelsenbeck, Marcel Janco, Suzanne Perrottet, Tristan Tzara, and Sophie Taeuber, among others. The events at Cabaret Voltaire were subjected to intense criticism by the press and the general public. But at least the venue was noticed, even though virtually no native Zurich residents participated. Zurich is considered to be the place where Dadaism originally began, though as early as 1916 some of the founders of the movement started spreading out and founding new Dada groups that communicated with one another. Besides the groups in metropolises like Paris, Berlin, and New York, there were also important Dadaists in Cologne, Hanover, and Geneva. As Dadaist activities grew increasingly provocative, their effect gradually wore off and the movement lost importance.

For Harald Szeemann, this contradictory nature was fertile ground for the development of individual mythologies²⁸ and visionary ideas.²⁹

Szeemann's overfull archive in the Fabbrica Rosa in Maggia³⁰ with its subjective ordering structure was hardly different from those of the visionary spirits whom he so admired.³¹

His cave in Ticino — both center and periphery.

Frequently, a temporary stay in the transition zone was simultaneously a retreat into privacy.

Friendships were often the determining factor for the choice of this retreat.

Friends — sometimes real, sometime false, as Timothy Leary would learn.

28 Harald Szeemann coined the term "individual mythologies" in 1972 during documenta 5 in respect to artists who developed their work out of a retreat into privacy and subjectivity together with a reference to the mythological sphere.

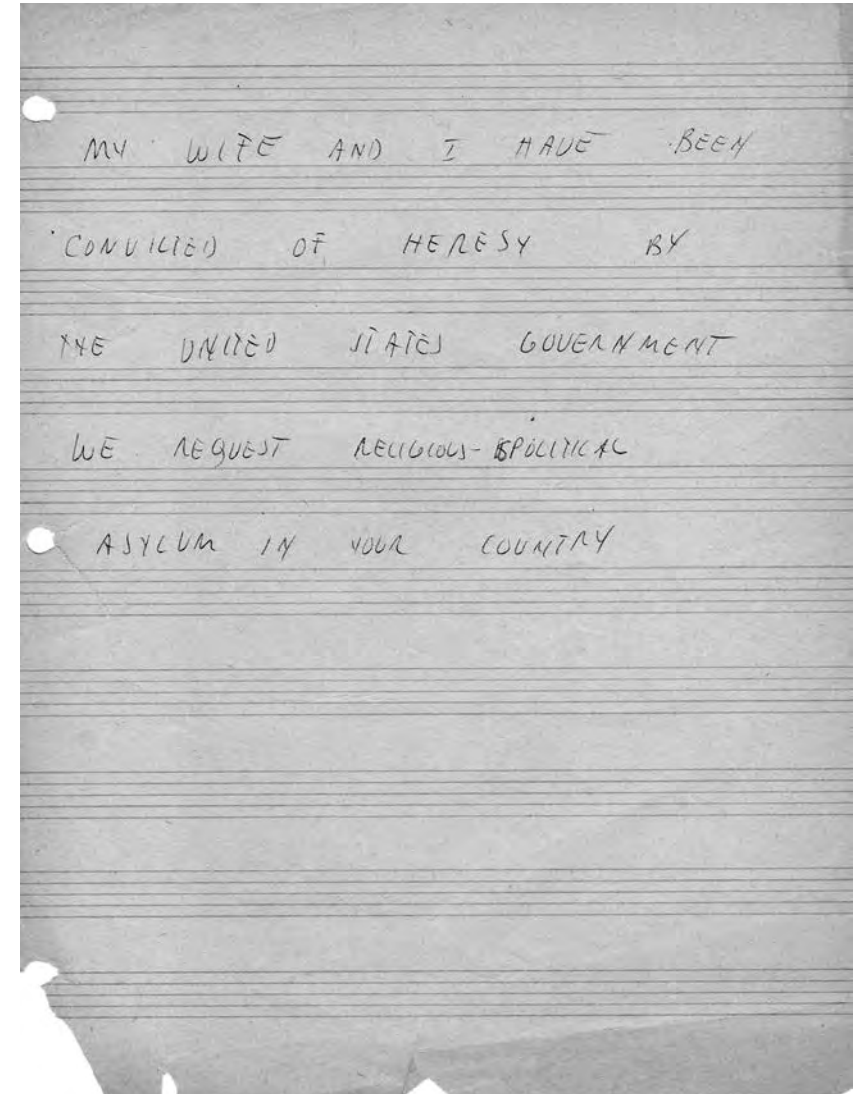
29 The number of artists who retreated, either alone or as a community, like on the Monte Verità, is significant. As Szeemann was able to show in his exhibitions, these artists display startling, almost paradigmatic, similarities, such as a predilection for encyclopaedic structures, for collecting in general, utopian ideas, and obsessive work.

30 As Szeemann commented in a TV feature: "These are the boxes from Villa Jelmini. We drank that wine long ago. I've always said that the more you booze the better you can put things in order." "Fremd im eigenen Land: Harald Szeemann," *Voilà*, Schweizer Fernsehen (SRF), May 2, 2000. <https://www.srf.ch/play/tv/voila/video/fremd-im-eigenen-land-harald-szeemann?id=314dd8fd-3bb1-43f3-8f82-ff69d629144b>

See also Florence Derieux, ed., *Harald Szeemann: Individual Methodology* (Zurich: JRP Ringier, 2007).

31 As Szeemann himself observed, Switzerland's inner sociopolitical development and its position as a small state surrounded by geopolitical conflicts offered fertile ground for visionary notions. Not only did the specific situation give rise to the development of many unconventional characters, but it also continued to attract visionary and eccentric persons. The reason for this is full of contradictions, as is the situation itself: see Harald Szeemann, ed., *Visionäre Schweiz*, published in conjunction with an exhibition of the same title at Kunsthau Zürich and Kunsthalle Düsseldorf (Aarau: Sauerländer, 1991).

Richard Nixon called Leary "the most dangerous man on the planet." After a daring flight through Algeria, he ended up devoting himself to music in Switzerland.



VII

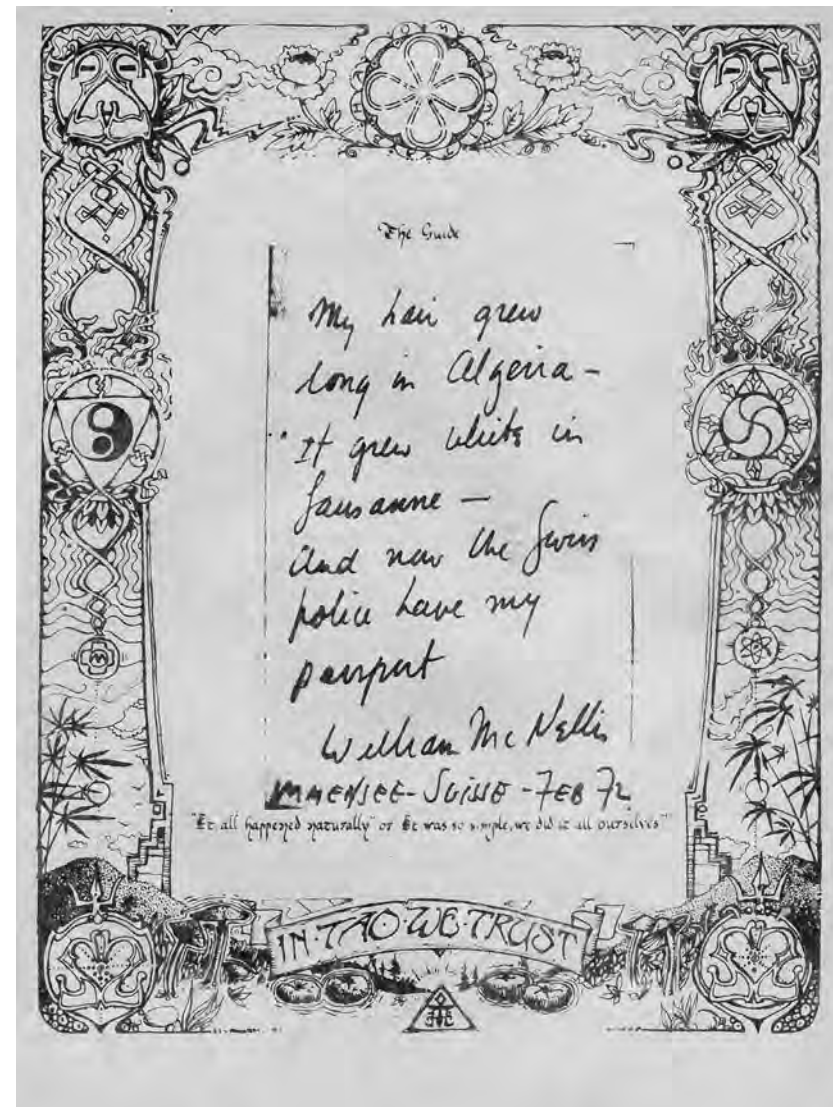
But to their friends, Timothy Leary and his wife Rosemary seemed to have vanished into thin air during those first weeks.³²



VIII

32 See Lisa Rein's interview with Timothy Leary's archivist of many years, Michael Horowitz, on the Timothy Leary Archives website: "Acid Bodhisattva: The History of the Timothy Leary Archives during his Prison and Exile Years, 1970-1976 (Part Two)," June 20, 2016, <http://www.timothylearyarchives.org/> accessed on May 12, 2019.

In May 1971, the Learys fell into the hands of a false friend, who, in hopes of quick money, had met them in Geneva Cointrin and brought them to a chalet in Villars-sur-Ollon. However, they were recognized by American tourists and then reported. Under pressure from the United States, which had issued a demand for his extradition, the authorities imprisoned Leary in Lausanne but later released him on bail. Under Swiss law, the few grams of marijuana in his possession were not quite sufficient grounds for a longer detention, and support for the Learys by Allen Ginsberg and other American PEN members was influential as well. Thereupon, the two of them moved in with friends — mythology scholar Sergius Golowin and painter Walter Wegmüller — in the vicinity of Bern. It was here that the album *Seven Up* was recorded with the Krautrock group Ash Ra Tempel, for which the musicians had traveled from Berlin. Because Leary was immobilized and had plenty of time, more recordings were made, sometimes very long sessions, in which other artists in the group's music scene were included. Under the project name Cosmic Jokers, several records were made and released under the label Cosmic Couriers. A large part of the recordings were made under the influence of LSD, which lent a certain quality to the sound. Timothy Leary was very active during his stay in Switzerland. He did a lot of traveling around the country and met with artists and curators. After two years his visa expired and was not extended, so the Learys moved on and were arrested by the FBI in Kabul on their way to India and flown back to the United States.



IX

The Upsetter:³³

*I am a magician. Yes! A magician should do his magic and then disappear!*³⁴

33 The Upsetter, aka Lee “Scratch” Perry, about whom Keith Richards said “You could never put your finger on Lee Perry — he’s the Salvador Dalí of music.”^a This crazy and productive reggae genius, without whom Bob Marley would never have sounded the way he did, and without whom reggae, dub, and rap as such would not exist, who is responsible for the foundations of hip-hop and electronic music and the whole remix industry, spent a quarter of a century in Switzerland, far away from everything that had to do with his legendary status. After his separation from his first wife, Pauline “Isha” Morrison, he turned away from the Rastafarians and, in 1989, moved with Mireille Campbell to Switzerland, where they got married in a Hare Krishna ceremony. The initial reason for moving to Switzerland may have been personal, but the convoluted situation is exemplary in its complexity. Haile Selassie, revered as Messiah by the Rastafarians, had been turned away from Switzerland, which later tried with some not so credible measures to make up for it. Switzerland had denied asylum to Haile Selassie in 1935 during the Italian occupation of Abyssinia, and later, in 1954, tried to make amends with an exaggerated, pompous welcome ceremony. The choice of Switzerland as a place of retreat for Perry, one of the most important protagonists of reggae, is — depending on your point of view — either understandable or incomprehensible. In the seclusion of Einsiedeln, this shaman created a miraculous studio, the Secret Laboratory, which however, like his legendary Black Ark Studio in Kingston, burned down. “I forgot to [put] out a candle and my whole secret laboratory burned out,” wrote Perry on his Facebook page. “My whole life collections, arts, my magic hats, my magic boots, all my crazy show outfits and costumes: king, pope, general, magician... All my electronics and studio equipment and my magic mic, books, music, CDs... Everything gone.” But The Upsetter then built up his Blue Ark Studio, a production center for music, thoughts and sculptural installations, objects, collages, and paintings.^b These are often reworked using production methods that Perry took over from music. They lead to over-saturated, comprehensive, complex structures, that bring together ritual religious elements, parts of his everyday life and countless other influences.

^a See Jay Bulger, “Reggae’s Mad Scientist,” *Rolling Stone*, July 8, 2010.

^b As seen in the exhibition *Mirror Master Futures Yard* at the Swiss Institute NYC, April 19–June 2, 2019.

34 Song text fragment by Lee Perry cited from: <http://www.upsetter.net/scratch/biography.htm> accessed on April 12, 2019.

- I *La Suisse n'existe pas*, Ben Vautier, 1992 for the Swiss Pavilion of the World Expo in Seville.
- II Back cover of the first edition of *The Third Mind Transmission* by William S. Burroughs and Brion Gysin (New York: Viking Press, 1978).
- III David Bowie’s car papers.
- IV David Bowie signs a 1983 print by Charlotte and Sture Johannesson, Lausanne, 1988.
- V *Jean Paulhan n'existe pas*. Paris, Collège de Pataphysique, undated postcard, 104 × 138 mm. Published in December 1957 following a polemic about the existence of Julien Torma.
- VI Postcard, sent by a group of Russian students to the mayor of Zimmerwald, 1966.
- VII Leary’s handwritten appeal for asylum. Undated, this was probably written during his flight from Algeria, as he anticipated being detained by authorities either in Denmark, France or Switzerland.
- VIII Envelope addressed by Squeaky Fromme to Timothy Leary in Switzerland, containing Manson’s open letter to Leary, published a year earlier in the *LA Free Press*.
- IX *In Tao we Trust*. Leary reflects on his experiences as an exile on a sheet from the League of Spiritual Discovery edition of *Psychedelic Prayers*, designed by Daniel Raphael. Leary signed it with the name on his fake U.S. passport.

A-SIDES, B-SIDES OR WHEN THE TAPE RECORDER KILLED THE AUTHOR

Camilla Paolino
Endnotes by ghalas charara

Pursuing our ongoing project of reappropriating all alienating forms of cultural labor, artist, researcher and friend ghalas charara has been invited to infiltrate the footnotes of this essay at will. The practice of footnoting is one we value much, bearing in mind the critical importance of these textual marginal zones, especially for women writers who historically inhabited such thresholds.¹

Almost by coincidence, I find myself writing down reflections that emerged within the framework of a research project titled *b-side feminism*,² while crafting my contribution to this other research project, titled *A-sides*. A-sides and b-sides. Sides of what? Of a vinyl record or an audiotape, if we want to read this literally. Yet, they could also be sides of sociopolitical bodies whose different components have been historically classified in A categories, B categories and so on, all the way down the alphabet, with all the up- and down-sides this hierarchical order entails. Leaving the A-sides aside for the moment, I would rather focus on the b-sides here.³ For this, *b-side feminism* will serve as a point of departure.

The choice of connoting our feminist positioning with the *b-side* qualifier came about in conversation with artist Angela Marzullo who, entrusted with a part of Rivolta Femminile's audio archives, proposed to me and other researchers that we unravel together the content of the audiotapes it gathered. To do so, we met within the frame of a womxn-only collective setting, and began to unpack the given material via operations of radical listening

1 Through footnoting, women, while serving men in the communication of their thoughts, could nevertheless write and weave their influences between the lines for centuries, as Sadie Plant argues in "The Future Looms: Weaving Women and Cybernetics," where she recounts the story of mathematician and computer programmer Ada Lovelace (published in the journal *Body & Society*, 1995), 63–64.

2 *B-side feminism. A transcription marathon* is a practice-based research project exploring an unpublished part of the audio archives of Rivolta Femminile (RF), a radical feminist group founded in Rome in 1970 by Carla Accardi, Elvira Banotti and Carla Lonzi. The audio-tapes gathered in the archive were recorded between 1970 and 1972 by the members of RF, while practicing *autocoscienza*, and constitute the subject of a collective transcription marathon, articulated in several legs and performed by a transversal, transnational and transgenerational group of womxn.³ The project was initiated by Angela Marzullo and Camilla Paolino in October 2018 and is currently ongoing.

and transcription.³ Our research group formed more or less at that point, conglomerating around these activities. To inhabit the *b-side* meant for us to align with the dark matter of cultural production, holding its façade by the side of caryatids from all times — a subterranean society to which most of us belong. We do so by performing collectively, in semi-public frames, the transcription of those tapes: a draining form of labor commonly delegated to populous ranks of invisible cultural workers.^c

But *b-side* also refers to our commitment to lend an ear to those voices that did not puncture the fabric of capital-h History. Those which, up to the present, resonated only across the *b-side* of the official narrative. Our work is intended to unearth and explore the neglected legacy of RF, most of whose members, once their bodies were gone, continued existing as voices on tape only. Obligated, like Echo — even though under rather different conditions than those posed by the ancient myth^d —, to repeat their conversation over and over again, trapped into eternal sessions of *autocoscienza*. On perpetual loops, these voices weave sets of oral histories, which they then reiterate. A rather boring occupation, one could say. And yet, the thrill is big: these voices seem to have figured something out. It is the epistemic function of the autobiographical account and its sharing. Knowledge surfaces at every disclosure, at every confession, at every acknowledgment that is being made within the collective dimension of this peer-to-peer exchange. It is a form of knowledge deriving from lived experience and material conditions, rather than from textbooks and sets of abstract, prefabricated precepts inherited from the Academy. Sharing, exchanging, listening, partaking. The spoken word. These are their epistemic tools.⁴ As ghalas points out, these voices are not trapped: they are working. And us, listening and re-listening to them — this is the imperative of transcribing, after all — we are working as well. Together, we rehearse.

3 The first leg of our collective transcription marathon took place on October 12 and 13, 2018, at the artist-run space *one gee in fog*, in Chêne-Bourg (Geneva). It involved Alessandra, Alice, Angela, Camilla, Carolina, ghalas, Giada, Linn, Louise, Marta, Nastasia, Sarah and Vanessa. The second leg took place at the Bern Kunstmuseum, between October 30 and November 4, 2018, where the transcription was performed by Alice, Angela², Camilla, Erzsi, ghalas, Giada, Giulia, Lucie, Maya, Noemi, Perla, Rosangela, Stella and Vanessa. The third leg took place at Sonnenstube, in Lugano, on March 22 and 23, 2019, where we were joined by Angela, Camilla, Charlotte, Enrica, Giada, Giovanna, Giulia, Ilaria, Isabella, Laura, Lela, Lucie, Margherita, Marta, Noemi, Sara, Stella and Vanessa. The marathon will continue until exhaustion of all audiotapes.

The fact that these voices exist on audiotapes and dwell within the archive isn't unimportant to our quest. It sets us wondering about the genealogy of RF's recording practice. In the attempt to retrace the latter, we unearthed a trail that led us back to Carla Lonzi's first experimentations with the tape recorder, dating back to 1965 — that is to say, right in the midst of the uprising. Since a few months, a momentous cultural unrest was under way on Italian soil, targeting the ruling power and its most faithful servant: institutionalized culture. Under these historical circumstances, Carla began to use the tape recorder, which in her hands became a tool of resistance employed to undo the power relations underlying artistic and cultural production. Recording became an anti-authoritarian practice; the audiotape a weapon of the cultural insurrection, operating subversively against the dominant order of paternal control. How?

To answer this, it is necessary to jump several years back. Bear with me.

It is autumn 1963 and things are drastically changing within the Italian cultural and artistic panorama. New voices are rising, clear and strong, interrupting at last the conceited monologue of art critic Giulio Carlo Argan and fellow scholars — all well-established academics, the legitimacy of whose positions hasn't been called into question before. The

4 The subject of their discussions, emerging from spontaneous interactions and collective thinking out loud, would have later served as the primary matter of their study and analysis: raw material to polish and turn into some of the sharpest, most radical and most advanced thesis of the Italian neo-feminist theory of the 1970s. The epistemological potential of the practice of consciousness-raising (the Anglo-American antecedent of *autocoscienza*) was clear to American feminist artists and pedagogues as well, to the point of even being integrated into academic curricula throughout the 1970s. The FAP — ran between 1971 and 1975 at CalArts by artists Judy Chicago and Miriam Schapiro, with Faith Wilding as graduate teaching assistant — provides a good example of this. As Wilding puts it: "Consciousness-raising helped us to discover the commonality of our experiences as women, and to analyze how we had been conditioned and formed on the basis of our gender. [...] As each woman spoke it became apparent that what had seemed to be purely "personal" experiences were actually shared by all the other women; we were discovering a common oppression based on our gender, which was defining our roles and identities as women. In subsequent group discussions, we analyzed the social and political mechanisms of this oppression, thus placing our personal experiences into a larger cultural perspective" (Faith Wilding, "The Feminist Art Programs at Fresno and CalArts, 1970–75," in *The Power of Feminist Art*, eds. Norma Broude and Mary Garrard (New York: Harry Abrams, 1994), 35).

color of these new voices makes the pillars of institutionalized culture tremble, threatening collapse. Their claims tackle the epistemological foundations and ideological implications of the official system of cultural and artistic production, so much entangled with and dependent on the logics of power, that they have become tools of power themselves. If before 1963 the voice of the Art Critic used to reign supreme — setting standards and criteria for art-making based on presumably “universal” values propelled by self-proclaimed “objective” and “neutral” narrators — as the year turns, the paradigm begins to shift. While the academy pullulates with dead Authors producing dead knowledge, outside the institution, in Palermo, in Verucchio and elsewhere, a new generation of writers, artists, critics and other cultural producers of sorts get involved in experimental and frantic searches for different ways to produce knowledge and meaning, for disentangling culture from the hegemonic ideology and the order of things it engenders.⁵

Carla Lonzi stands with them. An unrelenting question is haunting her, as it haunts many others from her generation: how to dribble the repressive power of interpretation and write about art

- 5 While in Palermo the neo-avant-garde writers of Gruppo 63 are taking strong positions within the field of literature, refusing to operate in conformity with the limp — yet, still dominant — remnants of Italian neorealism, in Verucchio is held the *XII Convegno Internazionale Artisti, Critici, Studiosi d'Arte*, which quickly turns into a battlefield where the growing tensions crossing the country's artistic panorama eventually deflagrate. The two events are not to be read as directly correlated. However, they both bear witness to the widespread cultural unrest taking place in Italy in the fall of 1963, which simultaneously touched different fields of cultural production. In general, the uprising targeted all forms of institutionalized culture produced by the hegemonic cultural policy built around central agencies such as the State or the Party. Inextricably bound in a game of reciprocal legitimation, both institutionalized culture and the ruling power had proven to be inadequate to seize and keep up with the rapidly shifting political and sociocultural situation. As for the Verucchio Convention, in which Carla Lonzi was directly involved, I refer to the recollection of the event by authors such as Laura Iamurri and Lara Conte. See Laura Iamurri, *Un margine che sfugge. Carla Lonzi e l'arte in Italia (1955–1970)* (Macerata: Quodlibet, 2016), 99–101; Lara Conte, *Carla Lonzi: la duplice radicalità. Dalla critica militante al femminismo di Rivolta* (Pisa: ETS, 2011), 89–93. Regarding the aforementioned entanglement of culture and power, which the new generation tried to undo over the sixties and seventies, particularly relevant are the studies of Giovanna Zapperi, who elaborates on the subject by taking the example of Carla Lonzi as an entry point, and reconnecting her reflections on art criticism and power — or on authorship and authority — to those of coeval authors such as Roland Barthes, Michel Foucault and Susan Sontag. See her introduction to Giovanna Zapperi, ed., Carla Lonzi, *Autoportrait* (Dijon: Les presses du réel, 2013), 8–35.

without assuming the standpoint of the external observer, nor the authoritarian stance of the Author?⁶ How to produce knowledge without complying to the criteria of disciplines such as Art History and Art Criticism, which have proven their inadequacy to seize and deal with the emerging tendencies in thinking and making? In other words, how could one challenge the existing model of cultural production and the regimes of truth it engenders?⁷

Carla — who after all is a doer — takes action, bringing a new prop on deck: the tape recorder.⁸ The device substantially changes the

- 6 For an interesting take on the entanglements of culture and power, authorship and authority, I refer to Giovanna Zapperi's introduction to *Autoportrait* (ibid.).
- 7 To better understand the way the discipline of Art History is constructed, as a linear and presumably neutral narration resting on sets of roles and myths that reflect and reaffirm the normative sociopolitical order — such as the myth of the (male) creative genius and of the autonomy of the artwork, or the roles of “muse” and “model,” traditionally assigned to women within the so-called creative process — I resort to Giovanna Zapperi's analysis, as outlined in the introduction of her book *L'artiste est une femme: La modernité de Marcel Duchamp* (Paris: Presses universitaires de France, 2012), 7–14. Calling upon a solid genealogy of feminist art historians and thinkers such as Linda Nochlin, Griselda Pollock and Irit Rogoff, Zapperi argues that the History of Art ultimately serves a specific world vision, legitimizing and perpetuating the hegemonic sociocultural and political structure, as established by and for the “mythical norm” to persist and continue to reign supreme.
- 8 According to the artist Luciano Fabro, “i registralori cominciano a girare con Carla Lonzi” However, despite her incomparable dedication to this practice, Carla was not the first and only writer engaging with recording at the time within the Italian cultural panorama. Almost simultaneously, the tape recorder started being used by a few other people, such as Pier Paolo Pasolini, who, during the filming of *Mamma Roma* in 1962, wrote his *Diario al Registratore*, published in the journal *Il Giorno*. Beforehand, in the late 1950s, Ernesto De Martino introduced the use of the tape recorder in the ethnographic and sociological field of study, with the aim of preserving the oral history and collective practices emerging in the south of Italy. De Martino's modus operandi also influenced the *Nuovo Canzoniere Italiano*'s ethno-musicologists, who, throughout the 1960s, recorded and prevented from disappearing some samples of popular music and folk songs. The origins of Carla's interest in the tape recorder do not seem to be directly connected to this tradition, though, and could perhaps be located elsewhere. For instance, in her collaboration with *Approdo Letterario*, which was first and foremost a radio broadcast. For further information about the circulation of the tape recorder in Italy in the 1960s, see Laura Iamurri's recollection of events. For further information about Carla Lonzi's experimentations with the spoken and the written word, see the next footnote.

way she writes about art, generating a form of writing that no longer comes as the fruit of the intellectual endeavor of One. Instead of writing *about* the artists she works with, Carla writes *with* them, by recording the conversations they have together and transcribing them for publication.⁹ An operation that is to be read as part of Carla's continuous search for modes to undo power and give voice back to the artists, who are no longer considered objects of the Art Critic's gaze — of his observation, analysis and interpretation — but as interlocutors, allies, friends.¹⁰ Partially renouncing her authorship — and authority with it — she opens up an unprecedented relational space inhabited by a polyphony of voices mixed with sounds and noises and anything else the magnetic band can catch.^g Suddenly, the linearity of the single-narrator^h-capital-h History of Art is flipped and unwound in a multitude of b-side stories, nourished by autobiographical accounts, anecdotes, subjective impressions, gossip.ⁱ The ultimate product of this operation is the book *Autoritratto*, published by Carla Lonzi in 1969: her act of leaving the art world.

As a matter of fact, even this strategy turns out to be deceptive at last. As Carla realizes soon enough, the tape recorder alone is not

- 9 A body of texts called *Discorsi*, published by Carla Lonzi in *Marcatré* between 1965 and 1969, is the result of this operation. All *Discorsi* have been gathered and published in Lara Conte, Laura Iamurri, and Vanessa Martini, eds., *Carla Lonzi, Scritti sull'arte* (Milan: Et al., 2012). Working with *Approdo Letterario*, Carla was trained in writing texts that were meant to be read, spoken, listened to within the framework of the broadcast. When Carla starts recording some of the conversations she is having with the artists she works with, with the aim of transcribing and producing written text out of them, she operates an overthrowing of the very practice she had been developing while working for *Approdo*, rather turning the spoken word into written text.^f
- 10 If observation and interpretation are generally perceived as objectifying mechanisms, by operating on the relation between an observing subject and what is turned into the object of the latter's gaze, the dynamics these operations entail assume shifting connotations across the work of Carla Lonzi, before and after 1970. As expressed in the preface of her 1969 book *Autoritratto* (republished in Milan: Et. al, 2010. Page references are to the 2010 edition), the very gesture of observing and interpreting the Art Critic performs upon the artists and their work — resorting to presumably “universal” values and “objective” evaluation criteria, which are actually the product of the intellectual endeavor of a privileged few — can be read as an exercise of power and an attempt at prevarication (3–6). After 1970, however, Carla's understanding of the subject-object relation the gaze engenders reverses, as expressed in her book *Assenza della donna dai momenti celebrativi della manifestazione creativa maschile* (Milan: Rivolta Femminile, 1971), 63–65.

sufficient to undo the law of the father, which art and culture abide by, and propel any effective sociopolitical change. The very foundations of the Italian epistemological system are too imbued of phallogocentric logics and prone to the patriarchal order to be hacked from within and acted upon. Exasperated, Carla distances herself from the art world for good in 1970, and, from there forth, devotes her energies to feminism only. But in this transition, she doesn't neglect to bring the tape recorder — which has become her prime proxy — together with the epistemic tools this device has helped to conceptualize and craft.

By the end of the story, Carla's passing has left a body of audiotapes and b-sides behind. And while these objects seem to bridge the gap between the experience of RF and coeval experimentations in art-making and cultural production — to some extent —, they still leave many questions unanswered. One thing we did understand is that the reasons why Carla Lonzi began to use the tape recorder back in 1965 and the reasons why the members of the radical feminist group started doing so in the seventies are not the same. Why, then, did the latter record the private conversations held during their *auto-coscienza* sessions? Was it in order to study together? To later retrace the pathway taken by the emerging new consciousness on its way to the surface? Or rather, did these women record their struggles and unraveling thinking processes for the sake of posterity, with the project of tracing and projecting their matrilineage into the future? Was it to remember, as well as for us to remember?

The quest is far from over.

- a take out the a, replace with the unknown x... plant the doubt, incubate the queer. Womxn no longer dragging men clasped to their tales, unloading their wings of the binary, flying over its cutting edges in a leap of feathered joy, juggling all the aborted letters in their wombs, welcoming the transitory and all transitions.
- b preceding camilla's invitation to infiltrate her text, we had bumped and brushed in thought proximity many times over; I had bought the book she was reading, she had watched the film I suggested, and we had both sat motionless hands and frenzied eyes over screens and keyboards listening to voices, hearing their silences, tracing it all back — and forward. That's for the introduction. I am here as a shadow to these exchanges, a differed sense-making, a lagging delirium. She sets the rhythm; I swing off note, blowing the silky fringe out of her eyes, backing up her thoughtful forehead. Or am I? The ambiguous position of the footnoter, ever since Ada (she's already here, in the first number) managed to disarticulate the authority of Louis Menabrea's body of text — the Italian military engineer she set out to translate but ended up commenting at length, three times the height of her reference — thus inventing manuscript hypertexting. This ambiguity then holds in her multifarious unidentifiable body... Where are the outlines of her figures? What traces is she following? All the connections lie in her handnotes. Keep reading, but my main job is to interrupt (and hopefully create a rapture).

- c c for Caryatids. See, we are also building our own lexical territory, arming our Amazons (aliens welcome), watering this hybrid family tree, disrupting the genealogy, off(f) course. Resting on top of her head, the edifice holds still. Her back straight, her body tense, she saves face, makes the flawless architecture sit unswerving, crushing her brain. But she looks calm, composed, serene. A pillar of power, right at the entrance of the establishment. She's the air hostess, attentive to your flight, keep the seat-belt on, would you like some water? she asks with a smile while grinding her teeth. Her eyes looking elsewhere, hazy, they might seem vacant but are actually riveted on the horizon.
- d do you know the story of Echo, the nymph who, instead of singing, repeats the words of others? Myth is full of vocal female creatures. Echo not only refracts another voice, her repetition begins while the other is still speaking. This creates a certain temporal overlap, a musicality, a rhythm. The young girl is transformed into an effect, a resonance. She cannot speak first, but she cannot remain silent. She speaks after and depends on others' discourses, but does this make of her a mere mirror? I hear in her voice resonating, her desynchronicity, not a regression, but a play, a laugh in the face of language, a triumphant scream that we can't resist throwing out, whether on a mountain pathway, or crouched over a well, hollering at the thresholds of earthly hollows.
- e *muet*, as French silently signifies femininity. It appears here, with no other referent but itself, loud, vengeful, ecstatic.
- f at around the same time, all the way across the ocean, in that New World and in its new art that the Italian modernists were resisting scorning so hard, Andy Warhol was squirming around his favorite self-proclaimed superstars, high on their heels and tripping over their pills, recording their chatter, walks and meals and shits. His recorder, unlike Lonzi's cumbersome massive equipment, hung around his neck flirting with his Polaroid. But their time was counted, they each got only fifteen minutes of fame, four minutes of film facing his Super 8, and maybe, if they were loud enough, a tape on his recorder. That's what Warhol did with Ondine (a.k.a Robert Olivo), his elected favorite from 1965 to 1967. *a: A Novel* was supposed to be an unedited transcription of twenty-four hours in the life of Ondine, Factory actor and inveterate amphetamine abuser. The word-for-word textual absurdities and enormities uttered by this camp character and his crew were typed out by young women whom Warhol hired for this laborious mission. The first was Maureen Tucker, who was a professional typist and prude transcriber, refusing to include all the swear words bellowed inside the huge hangar. She later on got appointed drummer in the Velvet Underground project, her hands performing another hammering of some sort. The other two were high-school girls skipping class to get a glimpse or listen into the world of their idols. Each had a different code that none of them discussed, they lent their ears, distracted, to the delirious discourses, adding to their inconsistency. Since none of it made sense, their fingers diligently logged every noise, scream, grunt, or mumble into clusters of unpronounceable letters. All the mistakes, typos, misspellings, wrong identifications of the speakers were kept unedited. Through the handling of their manuscripts, they had collectively authored the "bad" novel that Warhol so dearly wanted to produce. None of them were credited.
- g a real writer (as Roland Barthes — another critic of critical writing — would say) sees in language not its instrumentality, or beauty, but its problems, as Carla Lonzi did. What made recording and transcribing tools for her was the process's "elemental" characteristics, as she put it. Crouching over her desk turned into language laboratory, she called the material transformation of the sounds into text a "condensation," the transition from gas to liquid phase, from the ethereal waves she heard to the scripted symbols she drew. But in fact, physically speaking, this transformation is called a sublimation: the recorded substance passing directly from gas to the solid state, twice (voice to tape then sound to text)! What's "liquid" about language anyway?
- h "[M]y point is to make you mistrust academic writing, precisely because footnotes reveal the inner workings of scholarship": Chuck Zerby, *The Devil's Details: A History of Footnotes* (New York: Touchstone, 2007).

Do you read detective novels? Every character who speaks up, whether questioned or confessing, is judged untrustworthy. Their whereabouts need to be verified, their words vouched for by others. Imagine reading every text as you would a crime fiction; detective novels are not a genre per se, they just make a different reader out of you. Academic papers pretend to be one sometimes, with their numerical decoration posturing as data. Except that they add up to nothing, and instead of reminding you to be suspicious, these numbers reassure you, placing solid notes under your feet, cushioning your fall. "Where did she get that from? Which author before her had a longer, more detailed, influential thesis, for her to be able to speak like she does, with this assurance, today?" They make you rely on the author to provide you with all the necessary evidence, proving their words are unquestionable. We would like to speak differently, seek out doubt. Like the "h" that titles this comment, an ingressive sound in phonetics, inhaled through your mouth or nose, we would like you to gasp for your breath, for your information, for all possible sides. We are unreliable narrators of an ever-shifting position of authorship. There is a plot twist at every end point.

- i listen! From my mouth to your ear then mouth. It's only "hearsay," twist it around with your tongue, soak it in your saliva, all the words that pass through this cavity make up the truth, highlight the details, contouring the lies. And please... don't keep it to yourself.

RRM
RRRMMM
RRM

Francis Baudevin



1

Thursday, March 21, 2019: a new season begins in Renens, more specifically at ECAL. The evening kicks off with Arto Lindsay, who seems determined to take deep breaths of the early spring and its rites; another story which, as they say in passing, began with an encounter between Igor Stravinsky and Sergei Diaghilev in Lausanne.

As I provide a brief presentation of Arto's music to the students, I am reminded of Robert Christgau's excellent term, "Skronk," used to describe this incomprehensible genre of urban blues in the notes of his album *A Taste of DNA*, the invention of an onomatopoeia to describe the sound of the New York trio. That evening's concert would moreover be very reminiscent of the trio's creation with Ikue Mori and Tim Wright.

Nevertheless, the term "Skronk" is not used as such on the many record covers of Christian Marclay's recent releases, nor for the series of fifteen records resulting from the collaborations and interactions that were part of the exhibition at White Cube Bermondsey, in London (2015). It included the likes of Okkyung Lee (CLINK, CLANG, KLAK, WHUP), Mica Levi, David Toop, Elaine Mitchener, Thurston Moore, Ryoji Ikeda, Elliott Sharp, Nicolas Collins, and Laurent Estoppey. Still, all these covers feature a design elaborated from a collage of onomatopoeias, as if this sonorous lettering would reveal some aspects of the musical content or even the movements of the musicians during performances. Two-color screen printing was used.

One of the aspects of this story takes form with *Stripsody*, performed in 1966 by Cathy Berberian for a publication of Eugenio Carmi's. Its typography was resolutely modernist, with a preface by Umberto Eco entitled *Per un vernissage nonantirombo* ("For a Non-Anti-Noise Preview").

The adapting of the term "onomatopoeic" from this text in English suggests to me the neologism "onomatopoetic," which could well become the possibility of a description of this style. As for the score published by Peters, illustrated by Roberto Zamarin, it bears resemblance to Gébé (we stop everything, reflect, and that's far from sad). That year, Alan Aldridge designed *A Quick One* for the Who, with its drawn-out, particularly sonorous words that emanate from both the instruments and the mic. The year before, it was Serge Gainsbourg with his *Comic Strip* which plays on WIPs! CLIPs! CRAPs! BANGs! and VLOPs! along with ZIPs! SHEBAMs! POWs! BLOPs! and WIZZZZZes! The same goes for the Deviants with *Ptooff!* along with Sonny Stitt's *Pow!*. Moreover, one of Christian Marclay's first appearances on an album was in 1985 for

the compilation album *Plow!* with Pandora's Box for the Zurich label Organik.

This succession of, let us say, an educated culture (which itself draws from popular culture, the Beatles, comic strips...) by an assimilation of popular music engenders a sort of triangulation which, subsequently, plays out in real time. Naturally, this convergence of circumstances has resulted in a recycling of these toings and froings, zigzags, and side-steps in the realm of contemporary culture — a new form of the present, so symptomatic of our times, where today seems to be reduced to suddenly. The situation is right for Marclay's current use of onomatopoeias, a use that is directly related to the length of these brief and rapid interjections, whether they be amplified or muffled, often exclaimed, their capture always doomed to vanish immediately.

The proof lies in the almost simultaneous creation of the recording onto disc. The printing is also done on the spot, and the discs are available at concerts the following week. In one of the videos that document this exhibition, one notices Steve Beresford impishly manipulating a very amusing gadget destined for children with the aid of a pencil, *The Magic Gramophone and Record*, with its illustrated jacket that shows how to listen to the record.

In 2016, the following year, two albums were released as a counterpoint to this series for White Cube. They were made up of two duos with Marclay at the record player. The first was *Amalgam*, with Okkyung Lee on the cello, released by Northern Spy Records, here a mute image done in magenta and orange, inspired by the style of comic books, or perhaps mangas — at any rate, a very successful effort. Then, there was another collaboration, this time featuring Mats Gustafsson on the saxophone, with visuals made up of a collage of onomatopoeias: two circles that come together, reproduced in a negative exposure, two centrifugal forces that merge together. On one side is the piece entitled "In Hindsight" and the B-side of the LP, as black as it is smooth, is revealed by a light relief in dark grey, a different collage, more hybrid, in which the onomatopoeias retain bits of the surrounding drawing. In hindsight, this creation in a way serves to close the loop which opened with Marclay's very first album, which was released in 1985, *Record Without a Cover*. One side is made up of a recorded groove, the other is a relief with a circular typography which includes, along with the credits, a warning not to keep the album in protective packaging. Thus deprived of its cover, with the risk of wear and tear increased, so that any scraping or scratching would provide an added musicality that would make each copy unique.

On the jacket slipped into the 1983 double album *Locus Solus*, one side credits a trio that brought together John Zorn and Christian Marclay, accompanied by musician and cartoonist Peter Blegvad. A special note reassures the listener as to the high quality of the recording: "The crackles and scratches on sides A and D do not come from imperfections during the recording of this album. They are actually on the surface of the albums played by Marclay and Whiz Kid, and are recorded exactly as they were heard." I had already acquired this information in order to write a little article on Marclay's music for the architectural review *Faces*, to be entitled simply "Pops and Scratches," a preemptive bit of information which became obsolete, as it now is inscribed in full on the covers of Marclay's most recent albums.

In fact, these albums are mine, it seems pertinent to mention, since they authorize a musical and esthetic home use. For example, when they aren't necessarily orderly, they complete other works. This constitutes a difference with the practice of writing by critics or art historians, who are, in most cases, prevailed upon to write about works they do not possess. Naturally, this is why I wrote this text in the first person, with the intention of conveying these reflections expressed about an experience. While I enjoy collecting albums, in that context, Marclay's works are certainly not simply additional albums, but well and truly albums made *by and for* their covers.

With thanks to Emmanuel Grandjean and Valérie Mavridorakis.

I Sleeve design by Christian Marclay for ... *It's Just a Brisk Walk to the Gin Palace from Here, Let's Go Now* by Mark Sanders. Recorded live at White Cube on Saturday, February 14, 2015.

HEAD AGAINST THE SIDEWALK, WITH A BLOODY KNEE

Laurence Wagner

The first day is like a whirlwind that, from Switzerland to Café Oto, brought together a convergence of the most astonishing personalities and finest minds in the field of experimental music in the same inherent space. The best Swiss venues had headed for London. For three days, Bad Bonn (Düdingen), Südpol (Lucerne), Präsens Editionen (Lucerne), Spezialmaterial (Zurich), Amalgam (Yverdon) and cave12 (Geneva) would occupy the legendary space that is Café Oto.

Within the small perimeter around Dalston Junction a series of nocturnal reunions with friends took place: Anne-Laure puked, Boris raved about a vegan Eritrean restaurant and there were hugs aplenty as Andrew Weatherall's mix began to get our shoulders moving as we quickly quaffed our beers, similar to running for a bus and ending up with a fall.

LOUIS

London Fields, Friday afternoon, 2 p.m. The sun was shining unusually bright for the month of February on the little park of Hackney Downs in East London. Workers taking a break, carefree children and good old coves all purred with pleasure under the warming rays which led one to crack a smile, close your eyes and jut your chin up towards the sky.

My bag holds two works I picked up at Donlon Books, the wonderful bookstore next to Broadway Market: *States of Mind, Experiences at the Edge of Consciousness* and *The Autonomous City: A History of Urban Squatting*. I found them just as the owner was nervously changing the sounds of John Maus for those of Tzusing and my attentive gaze was wandering over the excellent selection from Pasolini to Psychotropes. I'm due to meet my friend Louis at the Tube station a few minutes from here and I'm gaily wending my way under the arcades as I check out the assortment of little shops.

Louis arrives. He is tall, powerful and imposing. His colossal bearing is topped off with a full beard and his Grecian nose lends him the allure of a masterly Apollo. Perhaps it is because of the mane of chest hair gleaming above his thorax, perhaps it is his deep gaze, but his chest emanates a sense of brute force incarnate within a beauty as solid as marble. Since we both love to walk endlessly, we set out on a promenade which, although hazardous, provides us with a precise objective: to reach the Institute of Contemporary Arts (ICA). Our stroll leads to a flow of conversation which soon has no other content than the sharing of our experiences, our methodologies of work, and our political utopias as we leave the city behind, with its density and its mercantile aggressiveness.

Louis is a brilliant musician, an enlightened gardener, an anarchic cook, and a die-hard militant with the lively mind of an autodidact that never ceases to weave, invent and propose. To converse with him is akin to plunging into the heart of a volcano or leaping into a tumultuous ocean. Our exchanges electrify my ideas and our discussion vibrates with an intensity renewed by our alternate breathing. We measured our steps and our common trajectory as we traced out our path along a virtual cartographic reality that lent our bodies the injunction of a common direction, one that we do not understand but which we have nevertheless chosen to obey blindly.

I have the concentrated look and uncertain gait of someone who does not know where they are going. Louis' pace is assured and he possesses the balanced tempo of a pedestrian who is being carried along. Our trajectories, parallel and harmonious, flow along our itinerary, filled with intimacies and conceptual affinities, both human and artistic.

Our obsessions have an affinity for the times and spaces we wish to envisage, like so many layers, multitudes and infinities. In this sense, Louis' music is like a sustained and haunting trance where the teleological spatiality of linear time comes apart, giving way to a cyclical, unfathomable form. The superposition of instants and worlds within a dramatic construct that empowers thought to be accompanied, even increased by sound. A music that allows the emancipation of conscience (or vice versa). A music that enters into a game of correlations between movement, one's thought, its activation and a series of intervening spaces. Interstices like regular cracks and constants that streak through the rhythm in layers of exponential times and gestural vectors that brush the contours of our presences.

Louis devotes himself to understanding the material nature of a temporality where realities are juxtaposed, where a poetics of assemblage frolics with meditative ruptures and hypnotic variations. Like Rouget's musical shaman, Louis is the agent of an incursion into the mind, where past musicalities murmur alongside the upheaval of our thoughts. His music is like our bodies in the city: carried along on the wave of our desires, propelled into immense and radiant spaces which we had not imagined to be possible, but whose late and unexpected discovery fills us with an impetuous, boundless sense of joy.

BELIA

Belia's sounds are comparable to moving landscapes that occur somewhere between my dreams, my memories and my fantasies.

They are like tunnels, forests, whirlpools, tattoos, islands, oceans, shores, beaches, seagulls, whirling dances, bells, ritornellos, swarms, steppes, churches, lost souls, fireflies, broken glasses, porcelain, fossilized harmonies, fog, silence, sleeper trains, igloos, melting ice, ice cubes in the shape of teeth...

A dark and baneful acceptance, a redemption like a lotus, an Italian march, a night race, a wound, a pool, a rail, a moonrise, a church, a fire, a deserted community, a parsimonious ceremony, a red pullover...

NORBERT

Norbert, you make planes and rockets take off, engines resonate in stroboscopic impulsions. Your bald head moves in obscurity and praise for the shadows you cherish envelop us all together. Your somber radicalism lends your music the air of a minimalist UFO. Norbert, I imagine you playing pinball among helicopters, like an amputated coleopteran. Your machines express themselves, like super industrial robots who sound an alarm. They are beatings, drips that transform themselves into cyberdrops.

The hammering of bagpipes is etched into the rotation of rattles, in accordance with the void. Puffs, puffs, whistling, cries, cries on the rhinestones as the eagle takes flight, Eléonor plugs her ears and my desire drowns in my beard. The orangey light of the neons pierces the window, illuminating us in fragments. All is machines and cardiac rhythms.

The red siren lights expand the space, traversed by a galloping horse. Sharp acid, strident, a metallic cold. The raving aspect of an alarmed expression that calls to mind the urgency of its reality amidst static electric shocks. Your migraine music, your satellite orbit, your fits and starts, humming and stridencies perambulate along poles leading to boreholes. Black oil, gas, electricity and other deposits bubble up under your fearsome jackhammer.

From within the drone of my conscience, I feel your surveillance, your oppressive and frightening binoculars where fires burn in silence within the depths of deep caverns.

ASDA

ASDA is two buddies: Sebastian Gainsborough, aka Vessel and Chester Giles, who are backed by another band of brothers — the little studded and inked punk, the funny fat guy, the gay with suspenders who, together, surreptitiously shake up the space of Café Oto with a roughness that is as rhythmic as it is sensual.

ASDA is like a Nietzschean abyss where whisky bottles gravitate between the bodies of Seb and Chester. ASDA does guys in, does not sleep at night, choosing instead to convert their solitary insomnia into poetry and noise.

From amidst vacuous lyrics, somnambulist presences tear themselves away from a one-on-one to cast off vulnerabilities. Think FUCK-U and wanting to screw the background sounds into the forefront, and up and down without managing to come. From this frustration emerges a gig where the entire crowd begins to dream of assisted procreation, multidimensional forms, and broken hearts.

Beauty and the beast create a hard-core sweetness full of ruptures and jerks. Vessel is barefoot and his hitched-up T-shirt reveals his wobbling gut as Chester's spoken words narrate the silent alleys edged with the lights of McDonald's. It's as beautiful as a hand-written notebook for overcoming the amnesia of melancholy.

ACTION OR EXTINCTION?

A radiating fatigue, multiple emotions, bizarre sensations at the corners of one's eyes, crackling tinnitus, multiple sneezes and a weakening of the throat are the symptoms you feel when you emerge from this sensorial and intellectual three-day sonic cyclone.

The band at Oto lit the beacon and made a clean sweep. Valerio and I speak of the power of imagination in our respective critical and choreographic practices. The invisibility of our mirages engenders fictional possibilities. As we take our leave of Dalston Junction, we pass before a vacant lot protected by a railing on which is inscribed *Action or Extinction?* Valerio shouts, "Action!" as he raises his fist in the air and disappears into the night. I embark on the plane that takes me back to Rome full of the intensity of these impressions and these images, while the threnody of time, the silent gazes and hair blowing in the gusts of the London Tube will long continue to fill me with happiness.

Oto Nové Swiss is a festival which took place on February 21–23, 2019 at Café Oto in London. Among the guests were Andrew Weatherall (UK), Louis Schild (CH), Belia Winnewisser (CH), Norbert Möslang (CH) and ASDA (UK). Thanks to Daniel Fontana (for a super idea), Remo Bitzi, Louis Schild, Eléonor de Pestors and Jeremy Schorderet.

SECONDHAND TEMPORAL OBJECTS:

AN EXPERIENTIAL LOOK AT THE AUDIO CASSETTE¹

Christophe Kihm

1 This text comes from notes for a lecture given at BIG on June 27, 2015, at the invitation of cave12. Its exact length of one hour was calculated to coincide with that of a cassette playing simultaneously in the background, featuring covers of the Rolling Stones single "Satisfaction" to which I referred during the lecture. A mike mixer was placed at the audience's disposal, which enabled them to raise or lower the volume of the sound during the lecture.

Audio cassettes are objects which are both technical and temporal. Once they are heard, they unwind over the same lapse of time as the conscience that apprehends them; sounds appear the moment it disappears. A phenomenological approach would emphasize the connection of this material object with the flow of consciousness. A pragmatic tack would propose the defining of an audio cassette by its uses, in relation to its technical functions; the cassette as material object, when one makes use of it, can be forwarded or rewound, repeated, selected and searched, etc. The technical object is eroded by these manipulations and is difficult to preserve: the tapes wrinkle, get cut, or erased after too many plays or re-recordings. Its mechanisms are very rudimentary and it is an easy matter to dismantle and reassemble a cassette in order to repair the tape or untangle it. This technical simplicity, this mobility and manageability place the cassette tape in the realm of the mundane. Its way of life is totally marked by these modest qualities; it does not possess the majesty or aura of vinyl; one carries it about, leaves it lying around, and its content is always erasable. However, from these modest circumstances, other qualities can develop that make it a singular object.

Reflecting back on the practices and experiences associated with the cassette encourages us to revisit the last forty years of the twentieth century. I will perform this act of rewinding by looking back at some of the ways in which amateurs made use of them. To that end, I pulled out three random cassettes from the box in which they were stored: three copies among a few hundred which I have kept, even if I have not listened to them for several years.

The first one is a tape of two mixes, one on each side: on one, *Subterranean Modern*, and on the other, *Live at the Deaf Club*. Both recordings are associated with the city of San Francisco: one is from the indie label Ralph Records, the other is a compilation of excerpts of concerts which took place in a punk club that was open in the late 1970s. These two albums came out in 1979 and I could listen to them in 1980 on this cassette in the comfort of my home. At that time, of course, given my age — I was twelve — I didn't have the cash to purchase vinyl records, not to mention expensive imports as rare as these two recordings. It was a supervisor working at my high school who had given me this cassette. When I look at it, it calls to mind his name and the circumstances of the exchange. It all began with a Snakefinger concert which I had attended the year before; it took place in an amphitheater at the University of Poitiers in incredible

conditions. This supervisor, who, I suppose, had been a student at the time, had recognized me in the schoolyard. It should be said that it was rather unusual to run into children at this type of concert. Consequently, this cassette prolonged my experience of this musical encounter along this San Franciscan trail which led from Snakefinger to Ralph Records and this compilation, entitled *Subterranean Modern*, in its own way, is a tribute to the city, featuring groups like Chrome, The Residents, MX80 Sound, right on up to the Deaf Club with the Dead Kennedys, The Mutants and also Tuxedomoon, all of whom are featured in the two mixes.

It is recorded on a high-quality chrome cassette, so I can still listen to it in good condition. What I hear today, to some degree, incorporates everything I heard when I listened in the past. This reminder of past listening in the present reinforces my experience of recollection. It brings up situations that weave themselves into stories, but I have only to contemplate this object in order to set this history in motion, where names of people and places are linked together, from Snakefinger and the Descartes Auditorium, to the Collège du Jardin des Plantes and San Francisco, opening up the singular topography of these musical navigations and connections. Another thing: in response to this gift, I myself recorded a cassette which I presented to this supervisor; the sound quality was far inferior. It contained cuts from Au Pairs and Gang of Four, along with the Bush Tetras and Des Airs, all recorded from the radio... In this manner, copies upon copies were exchanged.

I will stop here, since my aim is not so much to recount a personal anecdote in all its details and digressions, of which there would be many, but rather to use an example to underline how a cassette, taken randomly from a box, immediately calls forth a biographical story. I don't think I'm the only person who can attest to this phenomenon, since the cassette itself possesses its own powers to evoke a narrative which weaves together several elements, transcending several lines: biographical anecdotes, the environment at the moment of listening, the associations of the exchange and transactions associated with the cassette. All of them combine to form a framework of the direct, hand-to-hand circulation and sharing of the music, which implies the ritual dimensions of giving and exchanging. The temporal technical object is consequently associated with this on several levels — ritualistic, biographical, economical — all linked with the associated musical passage, both the one recorded on the tape, but also with each location, each person who received it. All come together in an economy of dual means — that

of a medium without qualities or high commercial value which contains copies of copies, but also a value augmented and conferred by use, in which the sharing of secondhand music is founded, along with its free exchange and circulation.

The absence of qualities of this technical object opens it to uses which make it materially fragile even as it confers symbolic stability. This operation, where the loss of fidelity of the recorded music is increased by retaping and distribution, is also the one which binds it to the circulation of one's collection, a singular function that the cassette fulfills like no other medium. Two other concepts are consequently associated with it: degradation and duplication, which intercept in turn a certain practice and mode of organization, namely the tastes and fervor of amateur collectors.

I wish to make one small digression in returning to the "technical-personal" object, in its biographical context, since one can also understand this relation because of the inherent neutrality of the medium associated with the blank tape. The tape must be recorded and this gesture brings to bear the personal decisions of a subject, their tastes, curiosities, desires. All are projected onto future listening sessions in situ, in both their individual or collective dimensions. The technical object is qualified by what it records, but also personalized further by the inscribing of titles and references, drawings, or collages on jackets, etc. The second cassette I took out of my box brings together all these qualities derived from a generic absence of qualities. I will not touch much upon the third: it is a compilation of the most psychedelic, and undoubtedly the best, recordings of Dr. John, the pianist and singer from New Orleans to whom Tom Waits owes so much, collected under the title *Gri-Gri Gambo Yaya*, with an extraordinary cover. It features a collage on an orange background of Dr. John's head, accented with lines and dots in grey felt tip, with the title embellished with scrolls in black ink.

These two cassettes were given to me by the same person and their taping takes us back to the early 1990s. They are both associated with a network of friends entirely dedicated to the sharing of music. It was one of them, undoubtedly the most exhaustive of collectors, as well as the one with the best ear and the most inventive talents for mixing, who made the tape. It features one hour of covers of the Rolling Stone's "Satisfaction." Its graphic design, with its collages, writing and patterns, comprises their signature: it is a painstakingly personalized object. Contrary to the first cassette I mentioned, which held the complete contents of two 33 rpm records, this one wends its way through a corpus of covers, associating

several systems of duplication, replication and alteration. While, from a technical standpoint, the blank tape applies these three operations to the audio source which it copies, the taped cover convokes them as well by relating to its direct referent, the original of which it is a version.

What is more, this cassette, which increases its modes of functioning through the choice of its content, is a conceptual object. This activation of power is all the more integrated into its creation because it does not comprise the original whose versions proliferate: the Stone's "Satisfaction" was not in this mix. This factor is important because a collection inherently never knows satisfaction; its dynamic is driven by a sense of want, which is also its deepest desire, which it cannot fulfill, at the peril of its very existence. Consequently, collecting bits of music whose title emphasizes that it is impossible to obtain satisfaction is tantamount to expanding the principle of the practice that allows them to come together through the content of the recording. A last element sustains this hypothesis: the list of its titles concludes with the note "to be continued...", which should not be taken literally, but rather applied to the consistently unsated desire of the collector, whose need to collect will continue perpetually. Finally, the linking of these covers results in a perpetual sort of stuttering, it always begins at the same point, with the same chords, the same verses and chorus, whether in Mexican Spanish, French, English, as a trumpet instrumental, an impression of Brigitte Bardot, bossa nova, free jazz, or rhythm and blues... This proliferation of versions with neither beginning nor end plays again and again the cover in a spiral of repetition, implying that the true subject of this cassette is degradation, not in this instance linked to the material aspect of the magnetic medium, but rather to the changing degree of culture. This is because, while the cover, which serves as an ironic reflection of the original that works as a referent, can be understood, like kitsch, as an effect of the culture industry. It is associated with an alteration or falsification of value, and does therefore assume a completely different status in the world turned upside down of the underground, where cultural degradation is a practice in itself. Since value lies in the degradation itself, the cover in its kitschiest versions becomes a powerful vector of added value (and ultimately, of "satisfaction").

The notion of degradation as a cultural value is conveyed by these covers and their duplications. It is linked to the mania of record collecting and the highlighting of the collection through the composition of mixes. As is the case for any practice of collecting,

“discophilia” is a passion associated with the possession of chosen objects whose rarity and quality are conceived, in the present case, within an ensemble made up of the industrial production of recorded music. It presupposes a certain way of loving music, through the criteria of choice and selection, which, in their turn, create added value.

The “Satisfaction” mix works as a sort of proof regarding record collecting, since it highlights a collection of singularities that appear in covers, divergences from the original. The inherent principle of its value is contained in the research related to these divergences and their variety, which is a manifestation of the authority of the collector as defined by their choices, their capacity to seek out that special recording, but also their ability to compile these variations in a mix, to the point that these pieces become a catalyst for the collection and the audio cassette becomes a privileged medium for the ardent discophile. It functions as an extension of the vinyl record, which it copies and transfers, thus promoting new circulations.

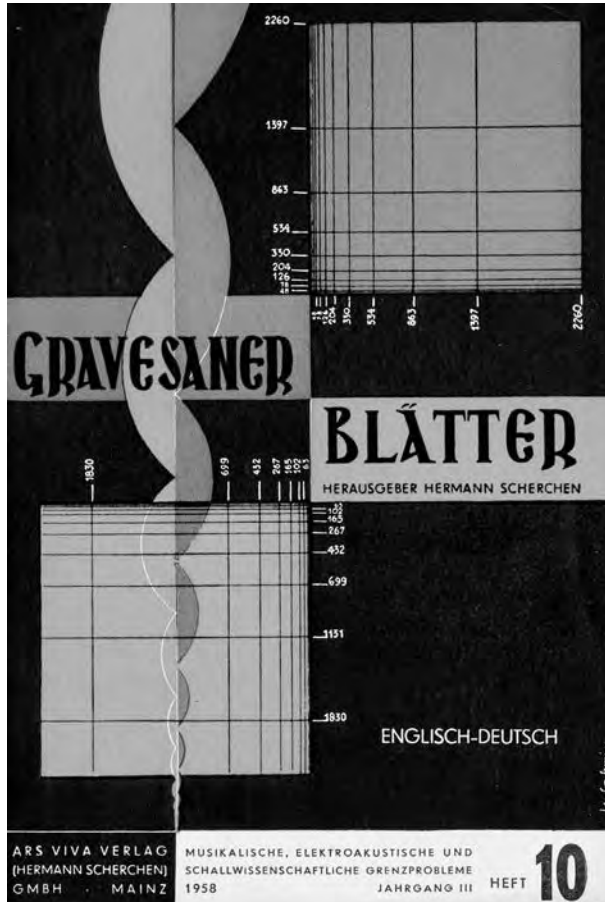
The cassette not only enables one to create these mobilities within the music industry by redeploing its productions in mixes and engendering mobility on a social level through exchanges associated with technical objects (such as car cassette decks or Walkmans). It opens up the possibility of combining music with physical mobility and new situations in its association with environments, walking, speed, creating previously unknown esthetic experiences. This associative logic is even reversible, since one can conceive compilations based upon one’s routes and travels, thus uniting activities with music.

The audio cassette as technical object, set in motion by the regular rotation of heads which ensure the movement of the fine magnetic tape at a speed of 4.75 centimeters per second is activated by a principle common to mechanisms for measuring chronological time such as watches, pendulums and clocks, with the reciprocal implication of the regularity of the rotation. It would necessitate an anthropological investigation, at the crossroads of the esthetic and the empirical, to examine the history of these objects and the perception of time procured by these simple, regular rotations. However, another relationship should be noted, since the basic principle of operation of these tape players dictates that the free rotation of the reels, as the magnetic tape unwinds, continues to accelerate as an increasing amount of tape is wound onto the main reel: the speed of rotation between the two reels is only equal when each one holds the same amount of tape, at the halfway point in the passage of time. This principle is reminiscent of another means of

measuring the passage of time, the hourglass, which also unravels in a sense and is then turned over. Contrary to watches, which convey a sense of imperturbable regularity, the hourglass creates the illusion of time running out, arousing a sense of anxiety linked to the objective end of its course. Any person who has recorded a cassette tape can remember this particular anxiety linked to times when one cannot synchronize the end of a song with the end of the tape, watching time slip by as the cassette player heads turn ever faster. However, each and every person who manages to make these elements coincide perfectly can also attest to the immense joy it produces — as if we had managed, for once, to truly measure the passage of time.

THE GRAVESANER BLÄTTER

Luca Frei



A last detour: Ticino was very often in a very similar situation to the Arc Lémanique region. On the one hand somewhat isolated and far from international centers, and on the other a retreat with activities with an international impact. Luca Frei followed one of these examples, the magazine *Gravesaner Blätter*, published between 1955 and 1966 and edited by Hermann Scherchen, who also ran his Electro-Acoustic Experimental Studio in Gravesano near Lugano.

The German musician and conductor Hermann Scherchen (1891–1966) strongly believed in the emancipatory potential of music. Scherchen welcomed the development of television, as he had done previously with radio, as a new means of reaching as many people as possible, and of cultivating their esthetic appreciation by listening to music. Thus, “alles hörbar machen,” his motto that appeared for the first time in his *Handbook of Conducting* (1929), should be understood not only in technical terms, e.g. literally to make every sound and every detail audible, but also as a pedagogical impulse to free sound from all constraints and limitations so that, in its turn, it would be able to free and elevate the spirit of the listeners.

The Hermann Scherchen Electro-Acoustic Experimental Studio in Gravesano was inaugurated in 1954 under the protectorate of the UNESCO’s International Music Council, with an international meeting titled “Music and Electroacoustics” that brought together composers, musicians, researchers and technicians in electroacoustics. Reports from the participants were collected and published in the book *Gravesano, Musik, Raumgestaltung, Elektroakustik* (Mainz: Ars Viva Verlag, 1955).

In a letter from 1956 Scherchen, who was sixty-five at the time, wrote that the studio marked the beginning of a spiritual collaboration that was really international and without trivialities, because “there is no institution, no directorate, no ‘Gravesano system,’ but only work done for the love of art and science” (excerpt from his diary of 1956). Scherchen might have been referring to the quarrel at the time between electronic music and concrete music, between the Studio for Electronic Music in Cologne, founded in 1951 under the direction of Herbert Eimert, and Pierre Schaeffer’s Groupe de Recherche de Musique Concrète in Paris, also founded in 1951. Scherchen’s interest in television and cinema, the transmission and the perception of sound, as well as the psychological and physiological responses associated with it, went beyond these dissonances,

as some of the titles of the following conferences that took place in Gravesano confirm: *What is popular music?* (1955), *Artificial reverb and first auditory refractions* (1956), *Electroacoustic music in radio, cinema, and television* (1958), *Music and television, music and medicine, music and mathematics* (1961).

The studio's activities and the results of its research work, as well as conference abstracts, were documented in the *Gravesaner Blätter*, a quarterly journal published between 1955 and 1966 (bilingual, in German and English, from 1957). The wide range of subjects included hall acoustics, instrument design, loudspeaker systems, equipment maintenance, compositional technique and aesthetics, psychoacoustics, and music sociology. Notable contributors included Iannis Xenakis, Luigi Nono, Pierre Boulez, Pierre Schaeffer, Luc Ferrari, Henri Pousseur, Abraham A. Moles, Lothar Cremer, Werner Meyer-Eppler, Roelof Vermeulen, and Henry Cassirer.

As Scherchen himself noted, the *Gravesaner Blätter* is not a specialized magazine. It aimed to serve a new synthetic research field, where, without compromise, the overall problems of music, electro-technique, and acoustics could be presented scientifically. The *Gravesano Scientific Record* series accompanied the volumes at irregular intervals, and included sound experiments and demonstrations, as well as new and unreleased compositions.

This table of contents [p.78] was originally compiled in 2015 as a separate appendix to accompany the complete digitalization of the *Gravesaner Blätter*, an archival project undertaken in relation to a personal research on Hermann Scherchen that resulted in the exhibitions *Hermann Scherchen: Alles Hörbar Machen* at Studio Dabbeni, Lugano, and Barbara Wien, Berlin.

The journal, which today is only available in very few libraries, was an important source for the international discussion of music in the 1950s and 1960s. In 2016 the digital collection of the *Gravesaner Blätter* was donated to the Akademie der Künste in Berlin, where Scherchen's archive is kept since the 1970s, and is now fully accessible for the first time through their online database.

I Table of contents, *Gravesaner Blätter (Gravesano Review)*, Hermann Scherchen, ed. (Mainz: Ars Viva Verlag, 1955–1966); compiled by Luca Frei, 2015: <https://archiv.adk.de/bigobjekt/44596>, www.a-sides.ch/gravesano

COMPENDIUM

The following list specifies notable examples of records created by visual artists or labels with a specific link to the greater *Arc Lémanique* region. Far from complete, it aims to cover the most relevant representative cases. The selection is based on sound works produced by visual artists, covers created by them, or records-as-objects used as a plastic material.

- Ⓐ artists with a strong link to the region
- Ⓟ local label or publisher
- Ⓒ cover
- Ⓡ recorded or mixed/produced in the greater *Arc Lémanique* area



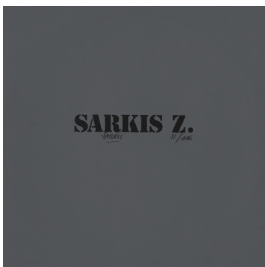
YAACOV AGAM
TRANS-FORMES MUSICALES
Publisher: Editions du Griffon
Content: Musical compositions by this artist who works in the field of optical and kinetic art
Released: Neuchâtel, 1962
Medium: Vinyl, 7"
Cover: Monographic publication with disc

P



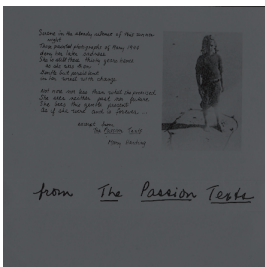
NICOLAS SCHÖFFER / PIERRE HENRY
SPATIODYNAMISM
Publisher: Editions du Griffon
Content: Music by Pierre Henry recorded in 1954 in Nicolas Schöffer's studio, based on his sculptures
Released: Neuchâtel, 1963
Medium: Vinyl, 7"
Cover: Monographic work by Nicolas Schöffer

P



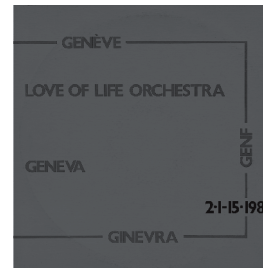
SARKIS Z. (ZABUNYAN)
DE L'ENQUÊTE SUR L'ARSENAL-ATELIER DE LA RUE V.
Publishers: Adelina Cüberyan ed. and Salle Patiño
Content: *De L'Enquête Sur L'Arsenal-Atelier De La Rue V.*, Transcription — Le kiosque d'Orphée, Paris
Released: 1974, Geneva and Paris
Medium: Vinyl, 12", single-sided
Limited edition of 116 numbered and signed copies

P



MARY HARDING
FROM THE PASSION TEXTS
Publishers: Ecart and The Mary Dorothy Verlag
Content: From The Passion Texts
Released: 1978, Geneva and Berlin
Medium: Cassette
Produced for her exhibition *The Passion Texts* at Gallery Ecart, 6 rue Plantamour, Geneva. May 17–June 7, 1978
Co-Publication by The Mary Dorothy Verlag, Berlin, (run by Dorothy Iannone and Mary Harding) and Ecart Publications, Geneva.

P



LOVE OF LIFE ORCHESTRA, PETER GORDON
(COVER: LAWRENCE WEINER)
GENEVA
Publisher: Infidelity (Lust/Unlust Music)
Released: 1980, New York
Medium: Vinyl, 12"
Cover: Lawrence Weiner (design concept) and Static Kling
Recorded and mixed at Aquarius Studios, Geneva
"Special thanks to Lawrence Weiner, Adelina Von Fürstenberg and David Wafford"

R



GÜNTER RUCH, NICOLA FRANGIONE,
VARIOUS ARTISTS
MAIL MUSIC PROJECT
Publisher: Armadio Officina Audio Editions
Content: Record conceived and compiled by Nicola Frangione. Works by Maurizio Bianchi, Sergio Cena, Arrigo Lora-Totino, Ubaldo Giacomucci, Enzo Rosamilia, Vittore Baroni, Steen Møller Rasmussen, Tommy Rinnstein, Serse Luigetti, Masami Akita, Franco Ballabeni, Gerald Jupitter-Larsen, Richard Kostelanetz, Bellee Etienne Marge, Paulo Bruscky, Sergio-Emilio Morandi, Jesse Glass Jr., Sue Fishbein, Rod Summers, P16.D4, Jane Fay, Carlos Zerpa, Luca Miti, Guy Bleus, Italo Mazza, Raffaele Cuomo, SWSW Thrght, Carsten Schmidt-Olsen, Niesporek Lutz, Giacomo Bergamini, Peter Paalvast, Günther Ruch, Emmett Walsh, Leif Brush, Piermario Ciani, Reservation-Henk-Jockeck, Naif Orchestra, Hiroko Iwata, Giovanni Fontana, Jaroslav Pokorny, Ruggero Maggi, Peter R. Meyer, Guy Stuckens, Klaus Peter Dencker, José M. Pezuela Pintò, Peeter Sepp Rock Rat, Lon Spiegelman
Released: 1983, Monza, IT
Medium: Vinyl, 12"

A



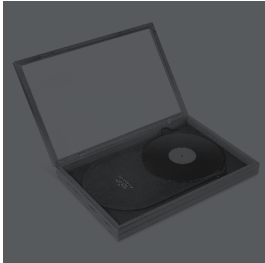
CLAUDE SANDOZ, VARIOUS ARTISTS
*PERFO 2, INCLUDING THE SYMPHONIE
PERFORMANTIQUE*

Publisher: Lantaren Venster Records
Content: Pieces by Robert Ashley, Anne Bean & The Bow Gamelan Ensemble, Belgian Institute For World Affairs, Marcelle van Bommel, Guillaume Bijl, Jan Bodde, Boegel & Holtappels, Timothy Buckley, Jacques Charlier, Laure Chenard, Droparchieff, Daniel Farioli, Boris Gerrets, Claudio Goulart, Roberta Graham, Servie Janssen, Hans Jongsma, Jürgen Klauke, Sonia Knox & Reeves Trevor, Komar & Melamid, Eduard Koopman & Sievert Bodde, Joseph Krempelsauer, Herman Lamers & Vivian Rowe, David McDermott & Peter McGough, David Medalla, Moe Meyer, Dennis Oppenheim, Orlan, Ria Pacquee, Thom Puckey, Claude Sandoz, Joseph Semah, Michal Shabtay, Stuart Sherman, Sirop A, André Stitt & Tara Babel, Rely Tarlo & Jacoba Bedaux, Henk Tas, "Blue" Gene Tyranny, Marieken Verheyen, Wackenhut
Released: 1984, Rotterdam.

Medium: Vinyl, 12"

The album served as catalog for a performance festival organized by Lantaren Venster in 1984 in Rotterdam

A



CHRISTIAN MARCLAY
UNTITLED (RECORD WITHOUT A GROOVE)

Publisher: Ecart editions (Villa Magica Records)
Content: 12" black vinyl grooveless record with a golden label, in a black suede bag with gold lettering: "Christian Marclay Ecart Editions Geneva New York 1987."

Released: 1987, Geneva

Medium: Vinyl, 12"

Limited signed and numbered edition of 50

A P



VINCENT BARRAS, JACQUES DEMIERRE
AU HOMARD

Publisher: Megawave Orchestra
Content: With Christian Oestreicher

Released: 1988, Geneva

Medium: Vinyl, 12"

Cover: Layout (graphics, painting) by H. Richard Reimann

A C



VITO ACCONCI
PHOTOWORKS, VIDEOS ET FILMS SUPER 8, 1969-1972

Publisher: Sous-Sol, ESAV (Ecole supérieure d'art visuel)

Content: Audiotape from *VD Lives / TV Must Die* (1978) and *Ten Packed Minutes* (1977)

Released: 1988, Geneva

Medium: Cassette and box

Additional info: <http://a-sides.ch/acconci/>

P



JOHN ARMLEDER, VARIOUS ARTISTS
TELLUS #21, AUDIO BY VISUAL ARTISTS

Publisher: Tellus, The Audio Cassette Magazine

Content: Works by Joseph Beuys, Maurice Lemaître, Filippo Tommaso Marinetti, Raoul Hausmann, Antonio Russolo, Marcel Duchamp, Kurt Schwitters, Lawrence Weiner, George Brecht, Patrick Ireland, Richard Huelsenbeck, Arrigo Lora-Totino & Fogliati, Jean Dubuffet, Mimmo Rotella, Joan Jonas, Christian Boltanski, Ian Murray, Terry Fox, Jonathan Borofsky, Magdalena Abakanowicz, Richard Prince with Robert Gober, Martin Kippenberger, Jack Goldstein, John Armleder, Terry Allen, Gretchen Bender, Y Pants, Ed Tomney, Susan Hiller

Curated by Claudia Gould, Joseph Nechvatal, Carol Parkinson.

Released: 1988, New York

Medium: Cassette

Cover: Cover art by Cindy Sherman

A



SYLVIE FLEURY AND SIDNEY STUCKI / DJ SID
BOOTS & LIPGLOSS / I DON'T CARE FOR PICTURES

Publisher: Mental Groove

Content: *Boots & Lipgloss, I Don't Care For Pictures*

Released: 1990, Geneva

Medium: Vinyl, 7", white

A P



JOHN ARMLEDER, SYLVIE FLEURY, VARIOUS ARTISTS
BEFORE THE SOUND OF THE BEEP / AVANT LE BIP SONORE

Publisher: Mood Media

Content: Works by Martine Aballéa, Catherine Gautier, John Armleder and Sylvie Fleury, Monique Nevers, Jérôme Basserode, Florian Mutschler, Guillaume Bijl, Philippe Cazal, Barry Bergdoll, Zhen Chen, Lau Chak Kit, Patrick Corillon, Dominique Roodthoof, Michel Dector, Cary Carran, Jochen Gerz, Douglas Gordon, Noritoshi Hirakawa, Anne Marie Jugnet, Martin Kippenberger, Ken Lum, Eric Maillet, Hélène Myara, Ulrich Meister, Karl Walk, Nick Storey, Marylène Negro, Klaus Scherübel, Erik Samakh, Sam Samore, Ian Marshall, Roch Lebovici, Gary Simmons, M. Franklin Sirmans

Released: 1993, Graz

Medium: Cassette

Before the sound of the beep, an exhibition-journey curated by Jérôme Sans, retraced the itinerary of the Parisian galleries of the Marais during their closure in August. A journey with neither a start nor an end point, which one can take in any direction, twenty-four hours a day. Each artist created an original sound work for a gallery's answering machine, replacing the usual informative message.

A



ALEXANDRE BIANCHINI, HUBER MEAN
VERSION # 1

Publisher: Centre genevois de gravure contemporaine (CGGC)

Released: 1994, Geneva

Medium: Vinyl, 12", 45 rpm, 300 copies

Mix of a text and different types of music (jazz and acid jazz). Edition offered to the members of the association Centre genevois de gravure contemporaine (CGGC).

A P



JOHN ARMLEDER, VARIOUS ARTISTS
MURS DU SON / MURMURES

Publisher: La Villa Arson

Content: With works by Eric Maillet, Lars Fredrikson, Isabelle Sordage, Eric Ciampossin, Ludovic Lignon, Jérôme Joy, Richard Kongrosian, Robert Barry, José Antonio Orts, Kristin Oppenheim, Nathalie Talec, Erik Samakh, Pascal Broccolichi, John M Armleder

Released: 1995, Nice

Medium: 4 x CD

A



JOËL MÜTZENBERG
UNTITLED

Publisher: Attitudes

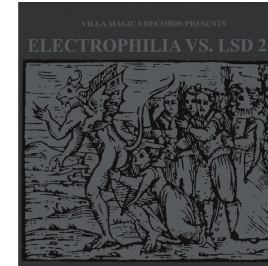
Released: 1996, Geneva

Medium: Cassette

Red and black photocopy (29.7 x 21 cm) and sound recording

25 copies and 5 artist's proofs

A P



JUTTA KOETHER, STEVEN PARRINO
ELECTROPHILIA VS. LSD 25 — OSCULUM INFAME

Publisher: Villa Magica Records

Released: 1996, Geneva

Medium: Vinyl, 7", red, and CD

P



FRANZ TREICHLER, VARIOUS ARTISTS
COPIER COLLER

Publisher: Quatermass

Content: Works by Scanner, To Rococo Rot, Bump & Grind, Rehberg & Bauer, DJ Olive, Kreidler, Vincent Hänni, David Shea, Stock, Hausen & Walkman

Released: 2000, Geneva

Medium: 2 x Vinyl, 12"

In 1999, for La Bâtie festival in Geneva, Eric Linder invited Franz Treichler to prepare a sound bank consisting of fifty different sounds. This sound bank was created as a basis for the work of a dozen artists, with sound fragments ranging from crackling gravel to the sketch of a hip-hop rhythm, which were ready for reshaping, distortion, transformation...

A P



FRANÇOIS KOHLER, MATHILDA ANGULLO
KLAXON

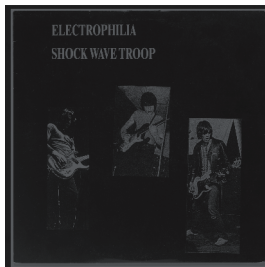
Publisher: Circuit

Content: *Klaxon*

Released: 2001, Lausanne

Medium: CD

A P



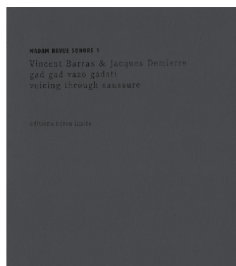
STEVEN PARRINO
ELECTROPHILIA / SHOCK WAVE TROOP
Publisher: Circuit
Released: 2002, Lausanne
Medium: Vinyl, 10", 45 rpm

P



PAULINE BOUDRY, RHYTHM KING AND HER FRIENDS
GET PAID
Publisher: Eight & Zero
Content: Rhythm King and Her Friends — Linda, Pauline, Sara
Released: 2003, Lausanne
Medium: Vinyl, 10"
Cover: Linda Woelfel, Pauline Boudry

A P



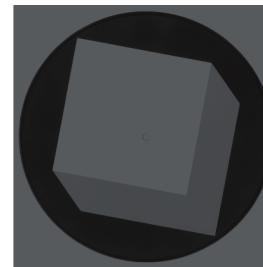
JACQUES DEMIERRE, VINCENT BARRAS
GAD GAD VAZO GADATI, VOICING THROUGH SAUSSURE
Publishers: Héros Limite, then Bardem
Content: Bardem published a new recording on 3 CDs in 2014
Released: 2004, 2014, Geneva
Medium: CD
Cover (Bardem ed.): Olga Kokcharova

A P C



VARIOUS ARTISTS
NO MORE LIGHTS ON MY STARGUITAR
Publisher: Centre d'édition contemporaine (CEC)
Content: Works by Mossuraya, John Armleder, Baron Samedi, Elena Montesinos, Steve Lemercier, Ana Xpe, Yanick Fournier, Bruno Dürr, Splitt, Benoit Guignat, Reynolds, Uusi Fantasia, Albert Angelo, Kim Seob Boninsegni. Compiled by Bruno Dürr.
Released: 2005, Geneva
Medium: Vinyl, 12"
Cover: Bruno Dürr

A P



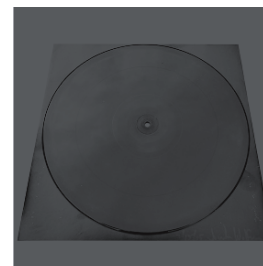
ONE PLUS ONE, MATHILDA ANGULLO
COUNTERPOINTS
Publisher: Circuit
Content: Composition by Steve Reich, arranged by One Plus One
Released: 2005, Lausanne
Medium: Vinyl, 10"
Cover: Francis Baudevin

A P C



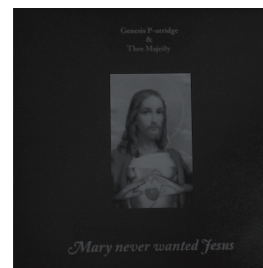
LAURA SOLARI
DO YOU SPEAK ENGLISH?
Publisher: Editions dasein
Content: *Oiseaux des villes, Oiseaux des campagnes, Oiseaux d'eau*
Released: 2005, Geneva and Paris
Medium: 3 CD
Cover: Laura Solari

A P C



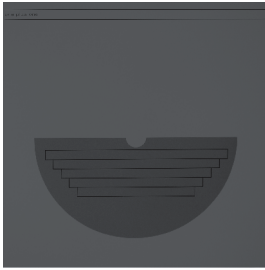
JORDAN WOLFSON
UNTITLED
Publisher: Villa Magica Records
Content: One locked groove on each side, endlessly skipping
Released: 2005
Medium: Vinyl, 12"
Cover: black vinyl record in generic black sleeve

P



GENESIS P-ORRIDGE & THEE MAJESTY
MARY NEVER WANTED JESUS
Publisher: Villa Magica Records
Content: With Genesis P-Orridge, Morrison Edley, Bryin Dall, Fred Giannelli, Gini Ball, Alex Fergusson, Lady Jaye Breyer P-Orridge, Morrison Edley, Larry Thrasher
Released: Geneva, 2005
Medium: Vinyl, 12" and CD
Cover: Genesis P-Orridge

P



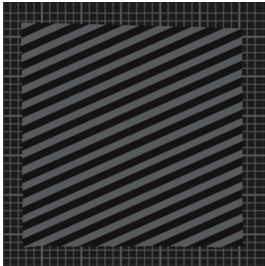
ONE PLUS ONE, FRANCIS BAUDEVIN (COVER)
STRUNG OUT / PIECE IN THE SHAPE OF A SQUARE
 Publisher: Eight & Zero
 Released: Lausanne, 2006
 Medium: Vinyl, 12"
 Cover: Francis Baudevin
 Released in collaboration with the Cabinet des Estampes
 Geneva, for the exhibition *Audio: Une proposition de
 Francis Baudevin*

P C



MURIÈLE BEGERT
*INFORMATION OVERLOAD UNIT
 (DE)CONSTRUCTION SITE MUZAK*
 Publisher: iorecords (information overload unit records)
 Content: field recordings
 Released: Geneva, 2006
 Medium: CD
 Cover: Murièle Begert

A P C



PHILIPPE DECRAUZAT, NEW HUMANS
UNDERCOVER
 Publisher: Circuit
 Content: Soundtrack for Decrauzat's 16mm film *A change
 of speed, a change of style. A change of scene; Part II* by
 New Humans
 Released: Lausanne, 2007
 Medium: Vinyl, 12"
 Cover: Philippe Decrauzat

A P C



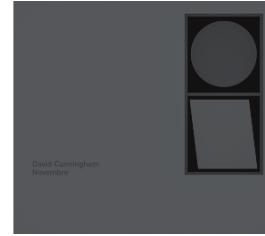
CHRISTIAN MARCLAY
GHOST (I DON'T LIVE TODAY)
 Publisher: Eight & Zero
 Content: Christian Marclay on phonoguitar
 Released: Lausanne, 2007
 Medium: Vinyl, 12", single-sided
 Cover: Francis Baudevin, Philippe Oberson
Ghost (I don't live today) was recorded live at the Kitchen
 in NYC on March 9, 1985. For this performance Christian
 Marclay used his phonoguitar, a modified turntable that he
 strapped around his neck, to play records by Jimi Hendrix,
 emulating the legendary guitarist's moves and sometimes
 thrusting the turntable into the amp to create loud, screech-
 ing feedback. Released on the occasion of the exhibition
 at Cabinet des estampes (Geneva) *Audio: une proposition
 de Francis Baudevin* (March 30–July 2, 2006).

A P C



RHYTHM KING AND HER FRIENDS, PAULINE BOUDRY
NO PICTURE OF THE HERO
 Publisher: Eight & Zero
 Released: Lausanne, 2007
 Medium: Vinyl, 12"
 Cover: Francis Baudevin

A P C



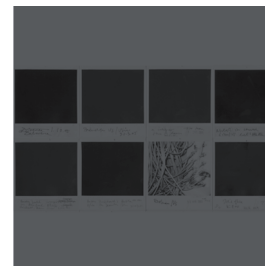
DAVID CUNNINGHAM, FRANCIS BAUDEVIN
NOVEMBRE
 Publisher: Circuit
 Released: Lausanne, 2008
 Medium: CD
 Cover: Francis Baudevin, Gavillet & Rust
 Recorded on November 8, 2002 in London, during
 the preparation of a performance for the opening of
 On Kawara's exhibition *Consciousness. Meditation.
 Watcher on the Hills* at Ikon Gallery, Birmingham.

P C



PIERRE VADI, MODERN REASONABLE
DELTA
 Publisher: Diva Records
 Content: With Christian Pahud, Francis Baudevin
 Released: Geneva, 2008
 Medium: Vinyl, 12"
 Cover: Schönwehrs
 Published on the occasion of the exhibition *Pierre Vadi
 Delta* at Swiss Institute, New York.
 Distributed by Hard Hat, Geneva.

A C



VARIOUS ARTISTS
*DOLMEN. CONTEMPORARY ART AND SOUND
 SERIES 2000/2006*
 Publisher: Dolmen Associates
 Content: With Frederick Quennoz, Daniela Grüniger,
 Steve Donzé, Paolo Colombo, Günter Müller, Richard
 Jean, Keith Rowe, Toshimaru Nakamura, Tomas Korber,
 Charlotte Hug and others
 Released: Geneva, 2008
 Medium: 2 × CD
 Comes with a book filled with photographs, some of
 which were taken during installations and gigs

A P



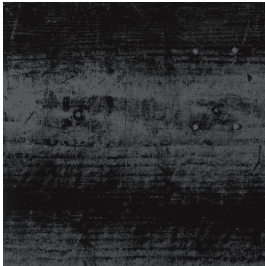
CHRISTIAN MARCLAY
THE SOUNDS OF CHRISTMAS
 Publisher: Villa Magica Records
 Released: Geneva, 2008
 Medium: Vinyl, 12"
 Cover: Laurent Benner

A P



GERWALD ROCKENSCHAUB
IT'S...
 Publisher: Villa Magica Records
 Released: Geneva, 2008
 Medium: EP, Vinyl, 12" and CD
 Cover: Gerwald Rockenschaub

P



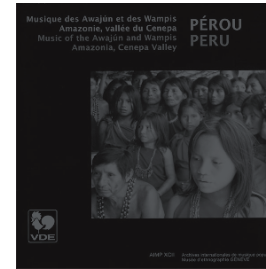
RHYS CHATHAM, VARIOUS ARTISTS
GUITAR TRIO (1977)
 Publisher: Circuit
 Content: With Rhys Chatham, Christian Pahud, Philippe Oberson, Eloise De Breteuil, Franziska Staubli, Maude Oswald, Sami Benhadj, Valérie Niederoest
 Released: Lausanne, 2009
 Medium: Vinyl, 12"
 Cover: François Kohler, Gavillet & Rust
 Recorded at Circuit, Lausanne, during the exhibition *La chute d'eau* on June 7, 2008. Came with the exhibition catalog.

A P C R



VARIOUS ARTISTS, GÜNTER RUCH
ARTE POSTALE! 100 — KLANG!
 Publisher: Near the Edge Editions
 Content: With Mike Dickau, Günter Ruch, Reid Wood, Krell, Franco Piri Focardi, Jan-Willem Doornenbal, Bruno De Angelis, Joel S. Cohen
 Released: Forte dei Marmi, 2009
 Medium: CD

P



FRANZ TREICHLER
PÉROU: MUSIQUE DES AWAJÚN ET DES WAMPIS, AMAZONIE, VALLÉE DU CENEPA
 Publisher: VDE-Gallo Records
 Content: Music of the Awajún and Wampi people
 Released: Lausanne, 2009
 Medium: CD
 Music by ethnic groups of the Peruvian lowlands, recorded by Franz Treichler. Published as part of the collection of the International Popular Music Archives (AIMP) in Geneva.

A P



PHILIPPE DECRAUZAT, NEW HUMANS
SUPER LOCO
 Publisher: Circuit
 Content: With Eric Tsai, Howie Chen, Mika Tajima
 Released: Lausanne, 2010
 Medium: Vinyl, 7"
 Cover: Philippe Decrauzat

P C



LIONEL MARCHETTI & JÉRÔME NOETINGER
PARIS — GENÈVE
 Publisher: Πτώματα Κάτω Από Το Κρεβάτι / Corpses Beneath the Bed
 Content: A-side recorded by Rudy Decelière during *La cave12 à l'Ecurie (#73)*, February 2, 2009
 Released: Athens, 2011
 Medium: Vinyl, 12"

R



VARIOUS ARTISTS
INNERSELF GLOBOPHOBIC CLOWN TESTER
 Publisher: Wildrfd
 Content: With Exteenager, Donald Suck, Cancelled, Anita, Uitutna, Bulb, GB
 Released: Geneva, 2011
 Medium: Vinyl, 12"
 Cover: Thomas Perrodin

A P C



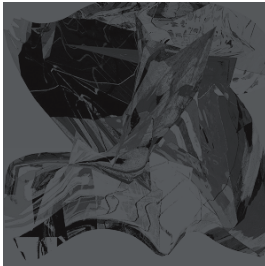
SEA URCHIN (FRANCESCO CAVALIERE, LEILA HASSAN)
CALL OF THE MASTER OF THE HAZE
 Publisher: Das Andere Selbst
 Released: Geneva, 2012
 Medium: Vinyl, 7"
 Cover: Thomas Perrodin
 Limited edition of 100

P C



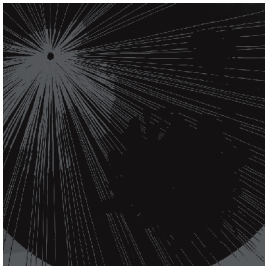
SANDRINE PELLETIER, LUGANO FELL
KAIRO
 Publisher: Mental Groove
 Content: Improvisation with carefully not chosen vinyl records, Korg sampler and modified portable turntable.
 Released: Geneva, 2012
 Medium: Vinyl, 12", white with mirror effect
 Cover: Olivier Ducret

A P



BUVETTE (CÉDRIC STREULI)
PALAPA LUPITA
 Publisher: Rowboat
 Released: Vevey, 2012
 Medium: Vinyl, 12"

A P



ANITA (ELEONORA VITTORIA POLATO)
HIPPOCAMPING
 Publisher: Wildrfd
 Released: Geneva, 2012
 Medium: Vinyl, 12"
 Cover: Sofy Maladie (Sophie Alphonso)

A P C



NORBERT MÖSLANG
KILLER_KIPPER
 Publisher: cave12
 Released: Geneva, 2013
 Medium: Vinyl, 12"
 This sound piece was recorded on September 23, 2011, in the contemporary art building (Bâtiment d'art contemporain, Geneva), at the invitation of cave12 and FMAC for the contemporary art festival (MAC 11).

P R



GILLES FURTWÄNGLER
J'AI VU QUE TON PÈRE ÉTAIT SUR FACEBOOK
 Publisher: Circuit
 Released: Lausanne, 2013
 Medium: 7" lathe cut vinyl
 Cover: Gilles Furtwängler. Folder, disc and typographic prints.

A P C



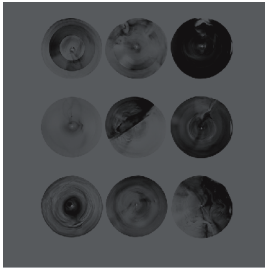
KARST / VINCENT BARRAS
CORPUSCULAIREMETRIQUE
 Publisher: Insubordinations
 Content: Vincent Barras with Luc Müller, d'incise, Cyril Bondy, Abstral Compost
 Released: Geneva, 2013
 Medium: Vinyl, 12"

A P



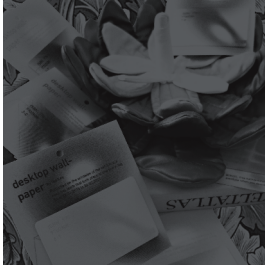
ALEXANDRE JOLY
SAPIN
 Publisher: Kunsthaus Langenthal
 Released: Langenthal, 2013
 Medium: Vinyl, 7"
 Cover: Alexandre Joly, with poster

A P



SANDRINE PELLETIER
PROCESSION TOWARDS THE UNKNOWN
Publisher: Self-released
Content: with Cherif El-Masri, Samy Sayed, Sherif Adel
Released: Lausanne, 2013
Medium: Synthetic Amber Resin, 11", single-sided
Recorded in Cairo, 2013. Nine copies in wooden boxes.
Manual overnight pressing on synthetic amber resin.

A P



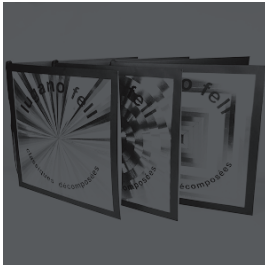
VARIOUS ARTISTS
BLISS
Publishers: ActiveRat and Editions Clinamen
Content: Ceel Mogami de Haas, Thomas Koenig & Guillaume Foldz, Elena Radice, Guillaume Dénervaud, Seyoung Yoon, Mathieu Arbez-Hermoso
Released: 2014
Medium: card and downloadable files
Curated by Ceel Mogami de Haas, the collection consists of downloadable desktop images and sound pieces.

A P



BUVETTE (CÉDRIC STREULI), KOUDLAM
ROUGH TRADE / GALERIE AGNÈS B.
Publisher: Pan European Recording
Released: Paris, 2014
Medium: Vinyl, 7"
Limited edition of 100 copies

A



LUGANO FELL
CLASSIQUES DÉCOMPOSÉES
Publisher: Mental Groove
Released: Lausanne, 2014
Medium: Vinyl, 12"
Cover: Art direction by Olivier Ducret
Live improvisations were cut directly to lacquer and pressed onto vinyl in one day. 2 x 12" vinyl; one marbled, one transparent. No labels, 3 sides (4th side is blank). Only nine handmade vinyl copies.

P C



VARIOUS ARTISTS
THE CONFERENCE OF THE BIRDS
Publisher: Razoff
Content: With Indias Indios, Delmore fx, TRema, triPhaze, Knifeloop, Johnny Haway, Urged
Released: Geneva and Berlin, 2014
Medium: Cassette
Cover: Sofy Maladie
The production goes back to a Zonoff/Picnic project, a radio show during the 48 hours Neukölln Festival, Berlin, in 2012.
Compiled by Zonoff.

A P



ALEXANDRE JOLY, JOHNNY HAWAY
(JONATHAN FRIGERI)
CHAMANIA
Publisher: Zonoff
Released: Geneva and Berlin, 2014
Medium: Cassette
Extemporaneous composition by Alexandre Joly & Johnny Haway.
Recorded in Picnic's grotto in Berlin.

A P



EMMA SOUHARCE, MARIE MATUSZ
NEON TAPE
Publisher: Copypasta
Released: Geneva, 2015
Medium: Cassette
Record from the show *Dans le fond*, Paris, 2015.

A P



GÜNTER MÜLLER / NORBERT MÖSLANG
PAVILLON DU LAC GENEVA 2015
Publisher: Dolmen Associates
Released: Geneva, 2015
Medium: Vinyl, 12"

P R



JOHNNY HAWAY (JONATHAN FRIGERI)
FIELDRECORDING SARDEGNA
Publisher: Razoff
Released: Geneva and Berlin, 2015
Medium: Cassette

A P



JOHNNY HAWAY (JONATHAN FRIGERI)
PARANOMASIE SORGENTI
Publisher: Ripopée
Released: Nyon, 2015
Medium: Cassette
A fold on tracing paper and a soundtrack to illustrate it.

A P



ANITA (ELEONORA VITTORIA POLATO)
CARTOLINA
Publishers: Wildrfd and Ripopée
Released: Geneva and Nyon, 2015
Medium: Cassette

A P



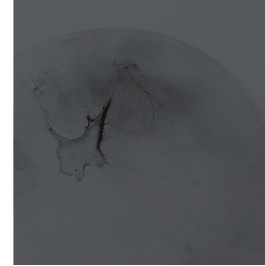
MAI-THU PERRET
FIGURES
Publisher: Villa Magica Records
Released: Geneva, 2015
Medium: Vinyl, 10"
Cover: Mai-Thu Perret
Music from a performance by Mai-Thu Perret, commissioned by Le Centre d'Art Contemporain de Genève and first performed for La Biennale de l'Image en Mouvement in September 2014. Silk-screened vinyl and sleeve.
Limited edition of 100.

A P R



FRANCISCO MEIRINO
A POSSIBILITY (ONE OF MANY)
Publisher: Zonoff
Released: Geneva and Berlin, 2015
Medium: Cassette

A P



TALI SERRUYA
AUCUN FANTASME À L'HORIZON
Publisher: Macaco Press
Content: With David La Sala, Mathilde Lehmann, Léa Meier, Tatjana Baumgartner, Lorezo Dozio, Loic Reiter, Christelle Sanvee, Rafael Smadja, Isabelle Vesseron
Released: Geneva, 2015
Medium: Synthetic resin disc, 12"
Limited edition, published on the occasion of the collective performance *Aucun Fantasme à l'horizon*.

A P R



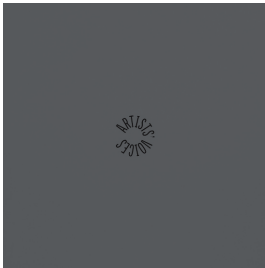
CHRISTIAN MARCLAY
SCREEN PLAY
Publisher: Aussenraum Records
Content: Ensemble Babel Plays Marclay. With Jacques Demierre, Anne Gillot, Noëlle Reymond, Luc Müller, Antonio Albanese, Laurent Estoppey
Released: Lausanne, 2016
Medium: Double Vinyl, 12"
Cover: Francis Baudevin, Nicolas Eigenheer

A P



JACQUES DEMIERRE
FLOATING PIECE OF SPACE
Publisher: cave12
Content: With Jacques Demierre, Axel Dörner, Jonas Kocher
Released: Geneva, 2016
Medium: Vinyl, 12"
Cover: Xavier Robel
Recorded live at cave12 on October 1, 2014.

A P R



VARIOUS ARTISTS

ARTISTS' VOICES

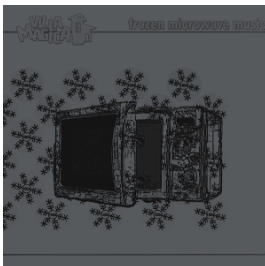
Publisher: Centre d'édition contemporaine (CEC)

Content: with Marcus Geiger / Heimo Zobernig, Claire Fontaine, Jonathan Monk, Vivienne Griffin & Kaspars Groshevs, Gerard Byrne, Tobias Madison, Mathis Gasser, Ricardo Valentim, Spartan Heavy, Ryman Sneed, Gilles Furtwängler, Beat Lippert, Ramaya Tegegne, Thomas Hirschhorn, Anne Le Troter, Rita Ackermann, Jason/Bad Electric, Giulia Essayad, Fabian Marti, Sylvie Fleury, James Richard, Emanuel Rosetti, Jason Dodge, Tobias Kaspar & Jan Vorisek, Ryan Conrad Sawyer, Damián Navarro

Released: Geneva, 2016

Medium: 3 × Vinyl picture disc, 12"

A P



JOHN ARMLEDER AND TEAM 404

FROZEN MICROWAVE MUSIC

Publisher: Villa Magica Records

Content: Piece created together with Armleder's students (Team 404) at Braunschweig University of Art / HBK: Noreen Schindler, Rocco Bittner, Sebastian Gräfe, Stefan Kodura, Ulla Ostendorf, Vadim Schäffler, Wolfgang Pickare...

Released: Geneva, 2016

Medium: Vinyl, 12", and CD

A P



OLIVIER MOSSET

OLIVIER MOSSET PRESENTS CHRISTMAS IN TUCSON

Publisher: Villa Magica Records

Released: Geneva, 2016

Medium: CD

Christmas music compilation made in Tucson, Arizona.

Designed and produced by Olivier Mosset.

A P



SYLVIE FLEURY, SIDNEY STUCKI

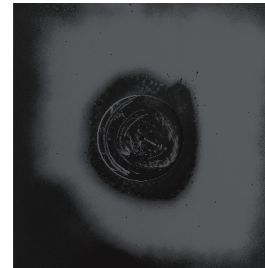
SOUND COLLABORATIONS 1996-2008

Publisher: Villa Magica Records

Released: Geneva, 2016

Medium: CD

A P



FRÉDÉRIC POST

COLLAGE

Publisher: Villa Magica Records

Content: with excerpts from Bernd Schurer, Daft Punk, Honda Beats, Peter F. Spiess, Romainville, Pierre Belouin & Cécile Babiolo, Ultra Milk Maids, Hoppen, COH, Steven Parrino, ErikM, Kraftwerk, Stéphane Perrinjaquet

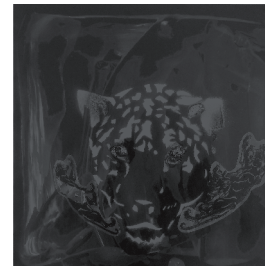
Released: Geneva, 2016

Medium: Glue disc, 12"

Cover: Frédéric Post

Discs handmade from glue

A P



FRÉDÉRIC POST

AGUA FLORIDA

Publisher: Villa Magica Records

Content: recorded from discs made from glue by

Frédéric Post and Romainville, 2008

Released: Geneva, 2016

Medium: Vinyl, 12"

Cover: Frédéric Post

A P



VINCENT KOHLER, FABIENNE RADI

PREAUSODY

Publisher: art&fiction

Content: Claire Michel de Haas (voice)

Released: Geneva, 2017

Medium: Vinyl, 10"

A P



GÜNTER MÜLLER / NORBERT MÖSLANG

VLAN VOILÀ

Publisher: cave12

Released: Geneva, 2017

Medium: Vinyl, 12"

P R



DELMORE FX, EXTEENAGER (ELIA BULETTI)
TOKE PICABIA
 Publisher: Das Andere Selbst
 Released: Geneva and Berlin, 2017
 Medium: Vinyl, 12"
 Cover: Stéphane Robert

A P C



JEREMY YOUNG
THE POETICS OF TIME-SPACE
 Publishers: Musée d'ethnographie de Genève and Silken Tofu
 Content: Remixes with historical recordings from MEG / Musée d'ethnographie de Genève's collection
 Released: Geneva and Brussels, 2017
 Medium: CD

P



RUDY DECELIÈRE
YOU NEVER KNOW WHAT IS ENOUGH / UNLESS YOU KNOW WHAT IS MORE THAN ENOUGH
 Publisher: Pulver and Asche
 Content: With Marcel Chagrin, based on analog tape recordings from April 2015
 Released: Chiasso, 2017
 Medium: 2 x LP, Vinyl, 12"

A



RYOJI IKEDA
MUSIC FOR PERCUSSION
 Publisher: Vinyl Factory
 Content: With the percussionists (Eklekto): Alexandre Babel, Stéphane Garin, Lucas Genas and Dorian Fretto
 Released: London, 2017
 Medium: Vinyl, 12"
 Co-produced by Eklekto Geneva Percussion Center, Ryoji Ikeda Studio and La Bâtie Festival de Genève

R



VARIOUS ARTISTS
MENZA SONORA
 Publishers: Ripopée and Zonoff
 Content: With Alexandre Joly, David Liver, Gian Paolo Minelli, Henry Deletra, Gianmaria Zanda, Julien Maret, Laura Solari, Valentina Pini & Micha Seidenberg, Giordano Rush & Camilla Ranouchka, Christophe Piette, Agathe Max, Ceel Mogami de Haas, Andrea Marioni, Jérémy Chevalier, Marc Matter, Zamzamrec, Elg, Simon Grab, Sofy Maladie, Francisco Meirino, Oliver Scharpf & Davide Cascio, Alex Baladi, C-drík aka Kirdec, Calle Records, Gilles Aubry, Mat Pogo, Roberta Wjm Andreucci, JD Zazie, Kim Laugs, Marco Lampis, Renaud Marchand, New York, Laurent Schmid, Pauline Guiffard, Daniel Kemeny, Les Superlanguage, Fabio Besomi, Tucano, Francesco Cavaliere, Angela Marzullo, Inox Kapell, Flo Kaufmann, Demis Ton, dj shluchT, Eleonora Polato, Seamus O'Donnell, Stephanie Pfister, Oscar Olias
 Released: Nyon and Brussels, 2017
 Medium: CD and book

A P

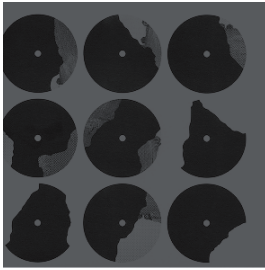
CM GRATITUDE (COSTANZA CANDELORO AND MARION GOIX)
HANNO ORGANI MISTERIOSI DI PRESAGIO E CORRISPONDENZE / THEY HAVE MYSTERIOUS ORGANS OF PRESAGE AND CORRESPONDANCE
 Publisher: Miami books
 Released: —
 Medium: Vinyl, 12"

A P



RUDY KANHYE
YOU CAN'T BUY ME LOVE
 Publisher: activeRat
 Content: The recording is a sonic trace of the performance *You can feel it but you can't hear it* by Rudy Kanhye at Kino Rex, Bern, 2017
 Released: Geneva and Bern, 2018
 Medium: Pink vinyl, 12"
 Cover: Mathieu Arbez Hermoso

P



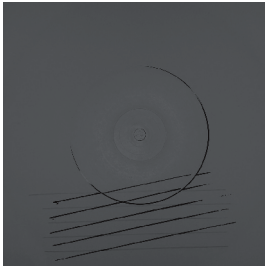
FRANCISCO MEIRINO
LA PLAINTÉ
 Publisher: cave12
 Released: Geneva, 2018
 Medium: Vinyl, 12"

A P R



EMMA SOUHARCE, BIBLIOTEQ MDULAIR
PRIMITIVE ELECTRONICS BRAIN DANCE
 Publishers: Aussenraum Records and Copy pasta
 Content: Live performance recorded at Cinéma Nova in Brussels
 Released: Geneva and Lausanne, 2018
 Medium: Vinyl, 12"

A P



FRANCISCO MEIRINO
VISIBLE/INVISIBLE
 Publisher: Ed. Standard/Deluxe
 Content: Assembled and recorded by Francisco Meirino at standard/deluxe, Lausanne
 Released: Lausanne, 2018
 Medium: Vinyl, 7", 33 rpm
 Cover: Elise Gangebin-de Bons

A P R C



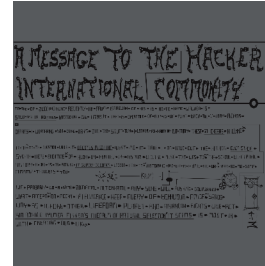
L'ENSEMBLE BATIDA, THOMAS PERRODIN
OBLIKVAJ #4 — LAST MINUTE SHODO
 Publisher: Hécatombe
 Content: With Alexandra Bellon, Viva Sanchez-Morand, Raphaël Krajka, Jeanne Larrouturou, Anne Briset
 Released: Geneva, 2018
 Medium: Flexi-disc, 7", 33 rpm
 Cover: Thomas Perrodin
 Recorded at Fonderie Kugler, Geneva. The flexi-disc comes with a book that contains illustrations. It is the fourth in a collection of five releases.

A P R C



VARIOUS ARTISTS
ABACUS — RADIO MAGIC
 Publisher: Razoff and HEAD-Genève
 Content: With Scanner, Delmore fx, Felix Kubin, Jealousy Party, Johnny Haway
 Released: Geneva and Brussels, 2018
 Medium: Vinyl, 12"

A P



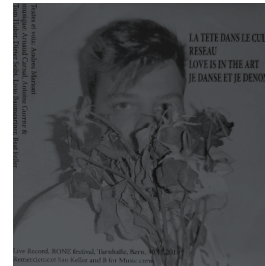
GOODIEPAL (PARL KRISTIAN BJØRN VESTER)
A MESSAGE TO THE INTERNATIONAL HACKER COMMUNITY
 Publisher: Razoff and HEAD-Genève
 Released: Geneva and Brussels, 2018
 Medium: Cassette
 Cover: Goodiepal, with a written pamphlet

P



ZOHASTRE
PAN AND THE MASTER PIPERS
 Publisher: Zamzamrec
 Released: Bristol and Geneva, 2018
 Medium: Vinyl, 12"
 Cover: Olmo Guadagnoli

A P C



ANDREA MARIONI
LIVE RECORD BONE FESTIVAL
 Publisher: Self-released
 Content: Text and voice by Andrea Marioni with Arnaud Carnal, Antoine Guerne & Tom Huber, Dieter Seibt, Livio Baumgartner, Beat Feller
 Released: 2019
 Medium: CD

A P



OLIVIER MOSSET, CHRISTOPHE
MOSSET/CHRISTOPHE
Publisher: Centre d'Art de Neuchâtel (CAN)
Released: Neuchâtel, 2019
Medium: Vinyl, 12", 45 rpm
Cover: Martin Widmer

Ⓐ Ⓟ Ⓒ

PUBLISHERS

Ⓐ = artists published on records

ÉDITIONS DU GRIFFON

Marcel Joray
Based in Neuchâtel, founded in 1944
Ⓐ Nicolas Schoeffer, Pierre Henry,
Yaacov Agam

ADELINA CÜBERYAN ED.

Adelina von Fürstenberg
Based in Geneva, only one disc produced
in 1975
Ⓐ Sarkis Z. (Zabunyan)

ECART

John Armleder, Patrick Lucchini,
Claude Rychner
www.archivesecart.ch
Based in Geneva, founded in 1969
Ⓐ John Armleder, Mary Harding,
Christian Marclay

ERIC FRANK

Eric Frank
Publishing house of the eponymous gallery,
dissolution of the gallery in 1992
Ⓐ Peter Gordon, Jean Ristori,
Arto Lindsay...

MEGAWAVE ORCHESTRA

H. Richard Reimann (Mega Wave Studio)
Based in Geneva, short-lived, 1987–88
Ⓐ Jacques Demierre, Vincent Barras...

ACTIVERAT

Laurent Schmid
www.activerat.org
Based in Bern and Geneva, founded in 1987
Ⓐ Angela Marzullo, Rudy Kanhye, Delmore
fx, Exteenager (Elia Buletti), Johnny Haway,
Eleonora Polato, Mathieu Arbez Hermoso,
Sarah Burger, Laure Marville, Ceel Mogami
de Haas, Yoan Mudry and Nastasia Meyrat...

CENTRE D'ÉDITION CONTEMPORAINE
GENÈVE (CEC), previously Centre genevois
de gravure contemporaine
Véronique Baccetta, director and curator
since 1988

Ⓐ Rita Ackermann, John Armleder,
Alexandre Bianchini, Gerard Byrne,
Valentin Carron, Claire Fontaine, Jason
Dodge, Giulia Essyad, Sylvie Fleury, Gilles
Furtwängler, Mathis Gasser, Marcus
Geiger / Heimo Zobernig, Vivienne Griffen
/ Kaspars Groshevs, Thomas Hirschhorn,
Tobias Kaspar / Jan Vorisek, Anne Le Troter,
Beat Lippert, Tobias Madison, Fabian Marti,
Jonathan Monk, Damián Navarro, James
Richards, Emanuel Rossetti, Ryan Conrad
Sawyer, Ramaya Tegegne / Ricardo Valenti...

SOUS-SOL, ÉCOLE SUPÉRIEURE D'ART VISUEL (ESAV)

Catherine Queloiz, collective, students of
the curatorial studies course-seminar of
1988–1989 (more info: a-sides.ch/acconci)
Ⓐ Vito Acconci

CAVE12

Marion Innocenti, Sixto Fernando
www.cave12.org
Based in Geneva, founded in 1989
Ⓐ Francisco Meirino, Norbert Möslang,
Jacques Demierre, Lionnel Marchetti,
Günther Müller, Paola Carbone...

MENTAL GROOVE

Olivier Ducret
mentalgroove.bandcamp.com
Based in Geneva, founded in 1989
Ⓐ Sylvie Fleury, Vidya Gastaldon, Stéphane
Armleder, Sidney Stucki, Sandrine Pelletier,
Lugano Fell...

HÉROS LIMITE

Alain Berset
www.heros-limite.com
Based in Geneva, founded in 1994
Ⓐ Jacques Demierre, Vincent Barras...

ATTITUDES

Olivier Kaeser, Jean-Paul Fellay
Based in Geneva, active 1994–2009
Ⓐ Joël Mützenberg

CIRCUIT

Collective
www.circuit.li
Based in Lausanne, founded in 1998
Ⓐ Francis Baudevin, Philippe Decrauzat, Rainier Lericolais, David Cunningham, Christian Pahud, One plus One, Rhys Chatham, New Humans, Steven Parrino...

EIGHT & ZERO

Francis Baudevin
Based in Lausanne, founded in 2002
Ⓐ Francis Baudevin, Christian Pahud, Axelle Stiefel, Christian Marclay, Rhythm King and Her Friends (Linda Wölfel, Pauline Boudry, Sara John), Mooshine / Ziska Lovis...

MATHIEU COPELAND

Mathieu Copeland
Mathieucopeland.net
Founded in 2003
Ⓐ On Kawara, Michael Parsons, Susan Stenger, Robert Poss, Alan Vega, Alexander Hacke, F.M. Einheit, Kim Gordon, Mika Vainio, Bruce Gilbert, Ulrich Krieger, Warren Ellis, Jim White, Jennifer Hoyston, Andria Degens, Spider Stacy...

VILLA MAGICA RECORDS

John Armleder, Stéphane Armleder [aka The Genevan Heathen], Sylvie Fleury
villamagica.bandcamp.com
Based in Geneva, founded in 2003
Ⓐ Heimo Zobernig, Mai-Thu Perret, John Armleder, Christian Marclay, Rainier Lericolais, Gerwald Rockenschaub, Genesis P-Orridge, Sylvie Fleury, Sidney Stucki, Steven Parrino, Olivier Mosset, Jordan Wolfson, Frédéric Post, Jutta Koether...

ÉDITIONS DASEIN

Laura Solari, Stéphane Robert
Dasein.studio, founded in 2004
Was based in Geneva, then in Paris and now in Tesserete, TI
Ⓐ Laura Solari, Delmore Fx (Elia Buletti), Exteenager, Yan Duyvendak

MADE AT HOME RECORDS

Bruno Dürr
Published only one vinyl (co-edited with the CEC) and a cassette; founded in Geneva in 2005
Ⓐ Peter Stoffel, Kim Seob Boninsegni, Bruno Dürr, Ana Axpe, John Armleder, Solvej Dufour Andersen, Laurent Schmid, Shahryar Nashat...

ÉDITIONS STANDARD/DELUXE

Collective
www.standard-deluxe.ch
Based in Lausanne, founded in 2005
Ⓐ Francisco Meirino

INSUBORDINATIONS

Laurent Peter, Cyril Bondi
www.insub.org
Based in Geneva, founded in 2006
Ⓐ Laurent Peter / d'incise, Vincent Barras, Jacques Demierre...

ZONOFF

Jonathan Frigeri
www.zonoff.net
Founded in Geneva in 2007, now based in Geneva and Brussels
Ⓐ Angela Marzullo, Henry Deletra, Delmore Fx (Elia Buletti), Exteenager, Johnny Haway, Jealousy Party, Alexandre Joly, Francisco Meirino, Laurent Schmid, Sea Urchin (Francesco Cavaliere, Leila Hassan), zOH, Olmo Guadagnoli...

RIPOPÉE

Jessica Vaucher & Stéphanie Pfister
www.ripopée.net
Based in Nyon, founded in 2008
Ⓐ Johnny Haway, Francisco Meirino...

ZAMZAM

Héloïse Thibault, Olmo Guadagnoli
www.zamzamrec.org
Based in Saint-Aignan (FR; previously in Geneva), founded in 2011 in Bristol
Ⓐ zOH, Olmo Guadagnoli & Héloïse Thibault, Eleonora Polato, Johnny Haway...

ÉDITIONS CLINAMEN

Mélanie Borès, Roxane Bovet and Lucas Cantori
www.editions-clinamen.com
Based in Geneva, founded in 2013
Ⓐ Ceel Mogami de Haas, Thomas Koenig & Guillaume Foldz, Elena Radice, Guillaume Dénervaud, Seyoung Yoon, Yeji Lee, Mathieu Arbez-Hermoso...

AUSSENRAUM RECORDS

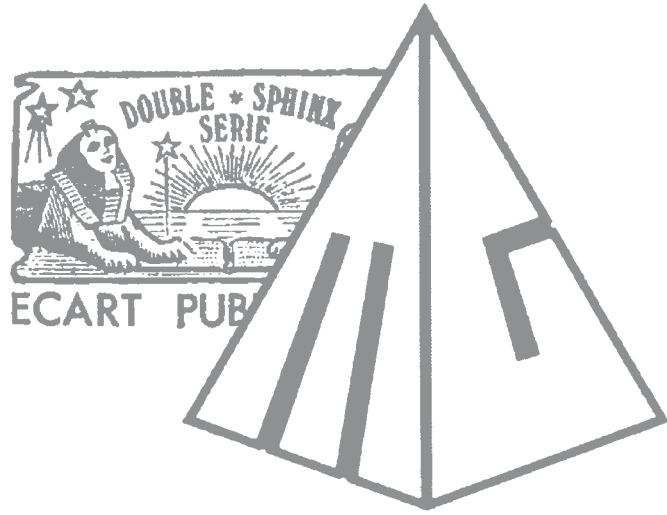
Andreas Unterkircher
Based in Cugy (VD), founded in 2013
Ⓐ Christian Marclay, Francisco Meirino, Bibliotheq Mdulair (Emma Souharce, Daniel Maszkowicz)...

RAZOFF

Jonathan Frigeri, Laurent Schmid, co-edition activeRat and Zonoff
Founded in Geneva in 2014
Ⓐ Angela Marzullo, Ramaya Tegegne, Goodiepal (Parl Kristian Bjørn Vester), Scanner (Robin Rimbaud), Ergo Phizmiz, Delmore fx (Elia Buletti), Exteenager, Felix Kubin, Johnny Haway...

COPYPASTA

Emma Souharce, Daniel Maszkowicz
Based in Geneva, founded in 2015
Self-edited vinyls and cassettes of BIBLIOTHEQ MDULAIR and befriended artists
Ⓐ Marie Matusz, Emma Souharce, Daniel Maszkowicz



GLOBULAR CLUSTERS

Initially the popularity of tape recorders as an underground music recording format was not related in any form to a fascination with the specific aesthetics of the medium, but simply with its function. The decision to buy a cassette rather than a vinyl was a decision based on relative convenience, since sound quality is actively sacrificed in favor of portability and compactness — and these are benefits for which the cassette has no relevant claim at the moment, while an iPod is doing the same thing exponentially more effectively. Can we go beyond the idea of a cultural nostalgia and that the tape is just cool and find an engaged or artistic justification for its return?

Jonathan Frigeri

ANNE LE TROTTER [AL]

In conversation with Laurent Schmid [LS]

By email, August 2019

LS You have two different creative processes. One is more linked to performance before a public, and the other is based upon the editing of recordings of spoken texts. What is the relationship for you between these two fields of activity, and how do you have them interact?

AL I would say that there are actually two elements in my work. When I interview people and/or acquire existing recordings, and when I'm the one talking to my recorder, or during performances. As for collected talks and/or interviews, I have a great sensibility for the spoken word, and my interest in call centers, sperm banks and the merchandising of affect are issues close to my heart.

I'm interested in the discourse and services provided by these different enterprises, because there is an inherent fragility in the speech of the participants. I had never encountered such an inventory of sperm donors for example, such fragility in the face of the future, which comes through as you listen to people recounting these sonic biographies. The speeches that I collect and perform contain an element of the real which escapes me, one that is conveyed by the words. The denouement remains unknown to me, since I'm contemporary to the events of which I speak. Florence Meyssonier (whom I met at BF15 during my exhibition *Les Mitoyennes*, whose curator was Perrine Lacroix) wrote a text about one of my sound installations, *L'Appétence* ("Desire"). In it, she speaks of waiting, of expectation within the audio piece, and it is this notion of advancement and expectation that is at the heart of what I create. Apart from these people who have spoken to me, or to whom I have listened, who have touched me and remain with me each day, on a more general level, these three groundings in the real correspond to three ways of speaking:

It was after a trip in 2017 that I began to take an interest in sperm banks. It is possible to select your donor's skin color, their type of hair, the color of their eyes, their level of education, etc. A recording of the voice of each donor completes their portrait. You listen to them

answering questions linked to their personality, their family relationships and their work. Afterwards, the sperm bank asks their employees to make verbal comments about the donors they have encountered in order to share their impressions with the potential clients of the bank. This recording is then re-transcribed into a biography that anyone can access.

Right after this first piece, I created a second sound installation entitled *The Four Fs: Family, Finance, Faith and Friends*, which is constructed as a “body to be brought to life,” which is to say that the words appeared in it like organs lending rhythm to the piece. These “organ-words” have a designated place (both in the montage and in the spatialization of sound).

They activate regularly to make this body breathe.

The “organ-words” are linked to one another thanks to the repetition of the word “and.”

The “organ-words” consistently reorientate this body of sound — they attempt to “make the human anatomy dance” (Antonin Artaud).

All the work around call centers is based upon the repetition of words and phrases, which is related to the medium of the sound installation itself. After infinite repetition, the words, the phrases and time itself become vacant, run out, and are erased. Words become devoid of meaning, leaving only a shell. The protagonists of the sound installation obliterate the content of the phrases by stretching out certain syllables of the words that they pronounce. The exhibit *Liste à puces*, organized in 2017 at the Palais de Tokyo, proposed a Sarrautian approach to the scripts of telephone calls.

On the other hand, *Les ami-e-s à louer* (“Friends for Rent”), is not a sound installation. It is a video based upon a performance which took place during the event *Partitions (Performances)* at the Fondation Ricard (2019), and again at Silencio as part of the exhibition *La voix libérée* (2019). First I am seen brushing my teeth, then I end up saying “anger-words” taken from the website Family Romance which offers a “service of affects.” The site offers the possibility of paying someone to apologize in your place; one can also request to be “chewed out,” but also to be awakened in the morning by a friendly voice, and so on.

My interest in *mots-organes* (“organ-words”), *mots-coquilles* (“shell-words”) and *mots-colères* (“anger words”) is rooted in their relationship to biography, to anticipation, to the scenario, but also the way in which these recordings call forth the reality that I’m attempting to replay. In the piece *The Four Fs: Family, Finance, Faith and*

Friends, the sperm bank transforms its donors into characters by applying adjectives concerning them, almost uniquely through words. For me, this is similar to Mike Nichols’ film *Who’s Afraid of Virginia Woolf?* where we see the characters of Martha (played by Elizabeth Taylor) and George (Richard Burton) who have invented a son out of thin air, one who only exists through words.

At the moment, I’ve taken an interest in graphology, where, precisely, it’s a question of the space on a page, which is perceived as a social space upon which the person writing moves about. The graphological analysis observes the blacks and whites, the chosen means (ball-point pen, ink pen, felt-tip, etc.), the written and the non-written. We speak of the “climate” of writing, of the rapidity of flow, pressure, line, rhythm, form, sometimes for the purpose of analysis with a view to hiring, sometimes for an assessment or to make a selection.

These are things I pay attention to when I create an installation, as was the case with *Parler de loin ou bien se taire*, a 2019 sound installation shown at the Grand Café, Centre d’Art Contemporain in Saint Nazaire. I think of the way in which I structure my page (the ground), and how the visitors will read what I have written (within the sound installation and in the space). I think of how they will move through the space, and of the paratext which they will contribute. On the “page” of a space, the point of departure is very important. How will one access the page? It is for this reason that the idea of a threshold (which could be comparable to the space within the margins) appears frequently in my work. I must choose my instrument then reflect (or not) upon the structuring of the space, as if I found myself before a graphologist.

The space of the page and the handwritten text is a mock-up of the sound installation. Words (indirect in most of my interventions, except for performances) remain a medium for organizing people.

As far as my words are concerned: I work totally differently when I am alone before the recorder. Then there is no written text, so I invent little by little, over the course of the recording sessions. I have discussions with myself, I listen to myself, I retranscribe and pick up the discussion as I lend it some form. I like to work with my voice in terms of questions of time and rhythm; that is how I created my performance for the Fondation Ricard. It is also in that manner that I constructed the sound installation *Fifi, Riri, Loulou*,¹ and all the other ones where I record myself.

1 <https://soundcloud.com/anne-le-troter/fifi-riri-loulou-anne-le>

What I really like with *Fifi, Riri, Loulou*, is that one has the clear sense of someone in the process of thinking, it moves forward at a fast pace; it is a thought that proceeds without interruption until it arrives somewhere. It is a place without air, deprived of ventilation, which, for me, symbolizes the urgent need to enable the thought to arrive somewhere. It charges along, it is intimate, and it could be unstoppable.

Even if the montage that I do subsequently diverges from it, when I record solo, I follow the principle of a dialogue:

Always, in my hand, is nestled my recorder Toby Thomson. My recorder is named Toby thanks to Thomson, who proposes a new relationship with objects. I speak to my recorder. At first, I felt a bit awkward, the way you do when you are speaking to someone you don't know.

When I whistle, Toby Thomson answers me. He bows and nods his head to say "Yes." Like one of those bobble head figurines that one sometimes sees on dashboards:

— "Yes, yes, Toby Thomson, I put you on my back."

— "Yes, yes, Toby Thomson, I brace you on my hip."

— "Yes, yes, Toby Thomson, I caress you."

— "Yes, yes, I tickle you"; "Yes, yes, I stroke you"; "Yes, yes, I give you a little scratch."

My recorder is my new fire, one that warms me, one that rallies me, one that tells a story, and even one that cooks. My recorder, my telephone, my computer and my tablet, these are my "hot water bottle-objects" which I slip into my bed.

I speak and think with my recorder Toby Thomson. I began to write with Toby Thomson. Moreover, I would always watch my mother record her voice for her work. Her relationship with the object was astonishing, she would glue her lips to it, as if she were nibbling on something. Somehow, more went in than went out...

That was how I began to write *Claire, Anne, Laurence*, published by Hard Copy in 2012, and *L'Encyclopédie de la matière*, published by Héros-Limite in 2013 — through the use of recordings. Unlike *L'Encyclopédie de la matière*, where the sound pieces had been translated and reworked into a written format within the book, *Claire, Anne, Laurence* was written without recording. *Claire, Anne, Laurence* is a very oral text, where speed is de rigueur, as it is in *L'Encyclopédie de la matière*. I often record at home, in my bedroom and even on my bed; for me, speed has its own space.

These recordings are always the point of departure for the rest. They are useful when I create a performance or a video, where I focus upon the words of other people, of course, but, above all for me they represent something complete, a sound piece, a space where the text is laid out in all its linearity, an experience similar to reading. I like the idea that *The Four Fs: Family, Finance, Faith and Friends* could be read on a record that we prepare, because they are sonic biographies.

LS Your work is rather singular, but one does manage to perceive some influences. Where do you place your work within the context of contemporary art?

AL I feel like discussing desires ;-), in any case, first in terms of an oeuvre which moves me a great deal: the work of Lisbeth Gruwez, specifically *It's Going to Get Worse and Worse and Worse, My Friend* (2012). Gruwez and Maarten Van Cauwenberghe reworked the recording of the preaching of an ultra-conservative American tele-evangelist, Jimmy Swaggart, to create a dance performance which I had the good luck to see at the Théâtre — Scène Nationale de Saint Nazaire in 2019, which I really, really loved. I really like the "mastication" of the discourse on the soundtrack, produced by the work of Van Cauwenberghe, and Gruwez's spoken choreography is incredible. I imagine that it's this relationship between the sonic archive, and what they make of it, how they rework it to propose something else, that moves me.

The DIY function of cassettes in the 1980s and 1990s was a revolution. It enabled the reproduction and sharing of sounds even as it offered the possibility of personalizing the cases with ball-point pens. It was a period when the cassette was a medium that was accessible to each and everyone. Today, their production can be seen as a resistance to the cloud, Spotify or iTunes, allowing for the possibility of each person physically possessing the music they listen to. However the owners of working cassette players are few and far between and their use can seem like nothing more than the exercise of a collector's verve for vintage. I've learned that certain groups, who have neither the means nor the desire to release a record, put out a limited edition cassette and that the physical object makes a selling point for a digital download code. In this case, I find it a bit problematic both to use a data server to load files, which contributes to climate change and the squandering of our energy resources, all to produce an artifact whose manufacture makes extensive use of non-renewable fossil fuels, and which, in most cases, will prove obsolete to its owner. Even as vinyl

LPs take up too much space and require excessive amounts of raw materials to make their manufacture viable, it remains nevertheless a stable format adapted to long conservation, to working with and listening to music. I have no qualms about saying that I would need more information on the subject in order to understand the relevance the cassette tape would hold in 2020.

Frédéric Post

DANIEL LÖWENBRÜCK — TOCHNIT ALEPH

I founded the label in 1994 at the age of twenty. Back then, I was a bit more involved in the post-industrial and noise subculture. Basically, the idea of creating a label was for me to have some sort of official vehicle which would let me get in touch with artists I was interested in, and having a label would allow me to approach artists differently and on another level than being just a concerned fan, because I would be able to offer something in return (e.g. the publishing of a record or edition).

In my opinion, culture shouldn't be a one-way street and I didn't want only to suck information but give something back to this culture, to work for it and get really involved. Back then, this was actually the only way to gain knowledge; you had to work hard to get information; things wouldn't just come your way without you making a considerable effort. You really needed passion and curiosity, and patience. And to start to distribute records and editions yourself was a necessity when you started a label in those days. Trading your products with other labels was the norm and part of the culture. As I wrote before, this isn't (or rather, wasn't) a one-way street, but a more healthy "scene," so different from today.

And over the years, my label changed along with my interests and curiosity. But the label (as an entity) continued to function as a vehicle for this. I often in my "career" approached artists I knew only very little about but was very interested in and eager to find out more. I would ask them to let me into their world and philosophy and would be able to offer something in return.

TOCHNIT ALEPH


Daniel Löwenbrück

tochnit-aleph.com

Based in Berlin, established in 1994

🇦 Dorothy Iannone, Hermann Nitsch, Christina Kubisch, Dieter Roth, Gerhard Rühm, Valeri Scherstjanoi, Roman Signer, Wolf Vostell, Artur Żmijewski...





In the face of technological over-consumption, and the constant evolution of data storage media, cassette tapes have emerged as a poor medium in terms of data manipulation but one that lasts. Cassettes produce a warm sound along with a background WHISPER that new technologies have attempted to eradicate completely (with the exception of digital emulation).

Cassettes enable us to respond to the fear of this “void” and make up for this lack of irregularities, errors and artifacts. It makes it possible to work with magnetic media, to sculpt this support, to reap the benefits of magnetic sound compression, referred to as the “glue effect,” which homogenizes a sound mix, and allows for a desired harmonic distortion.

They also have the advantage of being able to be exchanged hand to hand, thus creating a direct connection between the producer and the listener, as well as the creation of a physical artwork.

Continuing to use cassettes keeps alive a musical movement that fought to retain its independence (especially over the course of the 1980s).

The current obsession with coolness will not change anything when faced with the fear of silence and death. This medium is not just used by cool people.

Aymeric de Topol

JOHN ARMLEDER [JA]

In conversation with Roxane Bovet [RB],
Mathieu Copeland [MC] and Laurent Schmid [LS]

Geneva, June 24, 2017 and March 13, 2018

JA Many people have come to Geneva because many forms of music were present here — experimental music inspired by classical music, improvised music, etc. There was a venue in Geneva called the New Morning, which is no longer there. It was a jazz club that also dabbled in other genres, located near L'Usine. I believe Peter Gordon did a concert there which was organized in part by Eric Frank and the Centre d'Art Contemporain [in Geneva].

mc Who was Eric Frank? You have mentioned him several times.

JA He was a gallery owner from Belgium who had a gallery here in Geneva. I think he has passed away. He was also the gallerist of Charlemagne Palestine.

mc What was Charlemagne Palestine like when he lived here? He stayed a long time, didn't he?

JA I couldn't say because he came and went. However, he did remain for a long time at Eric Grand's place. He performed in several concerts with Adelina von Fürstenberg and later, with Guy Issanjoux. When Gustave Metzger began doing art again, since Charlemagne was there, he decided to do an immense wall. I never really knew what it was.

mc Recently, when I met with him, Charlemagne Palestine said that he was sure he had done an exhibition with you. Do you remember it?

JA Actually, he did do one. It was during the time when he was often seen in Geneva. He made murals with collages. When Ecart moved to the center, there was a fairly large room on the ground floor and he made use of the back wall.

mc According to Charlemagne, they were drawings of arrows, and there was also an audio installation on loudspeakers. He made it at a time when he was piloting planes. They were broadcasts, in real time, of air traffic controllers with music droning in the background.

JA It reminds me of a project by Diego Cortez which I exhibited, for which he had worked with a guy named Seth Tillet who had a gallery in Brooklyn. They created a performance piece in which they used a CB [radio] next to Ecart. They had taped the exchanges of truckers. It was sort of the same idea...

ls You did several broadcasts on John Duncan and Paul McCarthy's [program] *Close Radio* with Ecart.

JA It was the time of alternative radio. We had done a series of live broadcasts of various lengths. Once we did a concert with Giuseppe Peri. Our best program was on a day we had gone rowing. We simply put the microphone on the boat, we didn't speak. As a result, all you heard for an hour was the sound of the oars. I also did some things with Bleu LagunE, and performed a piece by Christian Marclay. There were many people doing this type of thing. We did an exhibition with Brion Gysin, which was part of a masterclass at the Colloque de Tanger. It took place at Ecart, part of it in the Salle Patiño where, at the time, the center for contemporary art was located. I was not the one doing the programming, but since they needed a space, we used the Ecart space. All this because I was close to an American who had been living in Villars, on the other side of the valley, who owned a bookstore called Am Here Books. He had scrapbooks by [William] Burroughs, and tons of totally bizarre books, as well as titles by [George] Maciunas. Since this was of interest to me, we put together an exhibition on concrete poetry, and, consequently, audio versions of this type of thing. It was in the middle of the 1970s. [Henri] Chopin had taken me to Gysin's place, who, at the time was on his first deathbed. [Gysin] told me to go see him at Camden Hospital, since no one knew he was there. I did not know Gysin at the time. I went there and, on the top floor, there was this enormous cloud of smoke. He was constantly smoking joints! When I got there, he said, "Hide everything!" It was very sweet, but he was dying... and three years later, I ran into him on the streets of Paris. He lived on for three years after his first death.

LS Elisabeth showed us the Mary Harding cassette, which had been co-produced by their own production house.

JA At the time, she was the partner of an artist named Barry Machelion. We did a little book. It was very complicated because we had printed it on tracing paper. It was the same image which each time was slightly turned. We rediscovered it and we're going to bind it. Actually, it had been added to an envelope which we had printed.

LS Is that more or less the only production of a cassette that you had done?

JA That's a good question... I did cassettes with other people. We did an exhibition of cassettes with Ruedi Schill, who had a gallery in Lucerne called Apropos. I think that we made cassettes for the occasion, but I don't remember if we really produced them. There were about fifty of them, or perhaps a hundred cassettes of artists' productions. There was also Claudia Gould, who was at the Jewish Museum in New York, who had been making cassettes before that. Also, Audio Arts by William Furlong in England. Claudia and I participated in anthologies. I performed a piece by Georges Brecht: it lasted one second! Christian Marclay performed one of my pieces, whose title, *Sixteen Blow Pieces*, might seem a bit outré but it really isn't. I don't remember who produced it, but Claudia created that cassette. I also did another one with Paul McCarthy.

LS You never made a vinyl album?

JA We did one at Villa Magica, with the students of my class at HBK Braunschweig. It was a concert of microwave ovens. I was the orchestra conductor and there were around ten different models of microwave ovens.

JA Did you attend the concert I did with Stephan Eicher at MAMCO? We invited a famous ventriloquist, who could not come. Finally, we came up with a woman who was a ballerina and an amateur ventriloquist. It was totally bizarre. She did ventriloquism, but without any dummies or people. So she would talk but you couldn't tell to whom the voice corresponded. She was supposed to announce each piece. There were people who said that this was the only thing they liked. So, on the third evening, we told her to just do whatever she felt like doing. She totally

stole the show. Between the pieces, her performances got longer and longer. She would announce the pieces and add commentary.

RB Was this the first time that Stephan Eicher and you worked together?

JA It was the first time that we had done a show together. Before that, we had done several TV appearances. Once on the radio, based on me, and one show based on him with Frédéric Mitterrand, who had tried to do something at a theater in Paris. It was a "fake" live performance, it was terrific. There was this really serious Swiss philosopher and writer, whose name I can't remember, who really liked Stephan. Sylvie Fleury was with him, with earrings like chandeliers. The guy was next to her and was talking. He was totally covered with reflections from them. It was all really bizarre. Stephan adores Joseph Cornell, so we showed one of his films. Do you know Stephan Eicher?

RB Actually, it's funny because, before I discovered Grauzone and its experimental period, for me Stephan Eicher represented the Swiss pop my parents listened to, which we sort of made fun of.

JA I knew him before his hit *Déjeuner en Paix*, when he was making experimental music with Grauzone. Once he did a concert with a dictaphone. I wanted to do it again. When he was very young, Stephan attended an art school called F+F [Form und Farbe, School for Art and Media Design, Zurich]. That's where I met him for the first time. There was an artist who was producing his work at the time called Martin Heller — he is from my generation. I went to see them there. It was experimental music, fairly low-key but experimental just the same.

LS Artists' records are also of interest to us. Where did the idea come from? How did it develop?

JA In the beginning we would just put albums at the Ecart stand, then Lionel [Bovier] was invited to do his own stand. A friend of mine asked me if I wanted to contribute something. I think the first year we did books. The second year, we did a retrospective. We redid part of it with Stéphane Kropf, who had constructed album display containers.

We repeated the exploit three times. It was at the invitation of Lionel, who managed that space.

We began to make albums with Sylvie [Fleury] and Stéphane [Armleder], my son, when I was at the Villa Magica. That's why the album has that name. But we had already done an album before that, with Christian Marclay, which is this album without grooves. It was produced by Ecart. Later, we made another album with Christian for Villa Magica — the album without grooves with a gilded jacket cover. We made very few of those.

mc If I'm not mistaken, wasn't the beginning of Villa Magica based on the idea of Christmas albums?

JA Absolutely. At the Villa Magica, we did those Christmas "mega-decorations" with Sylvie. If you look back at the history of commercial music, especially in English — and rather more specifically, American — when you sign with a major label, the contract mentions the obligation to release a Christmas song, or even an album. We said we would do the exact opposite. We did not share the same ambitions! It is true that certain artists had more success with their Christmas album. Our idea was to play off that.

ls We had one last question, regarding your rapport with other producers and album sellers.

JA This medium, which was available, grew very quickly. Like mail art, everyone knew everyone. There was this idea, that I really liked, of the abolition of certain criteria of quality. At the time, recording systems were a bit cobbled together. As far as albums were concerned, it was a bit more complicated because you had to find someone to press them. But we quickly hooked up with all the people who did that. In the beginning, there weren't a lot of people involved.

mc Tell us about your ties to people like Philip Corner.

JA I met Philip Corner through the people at Fluxus.

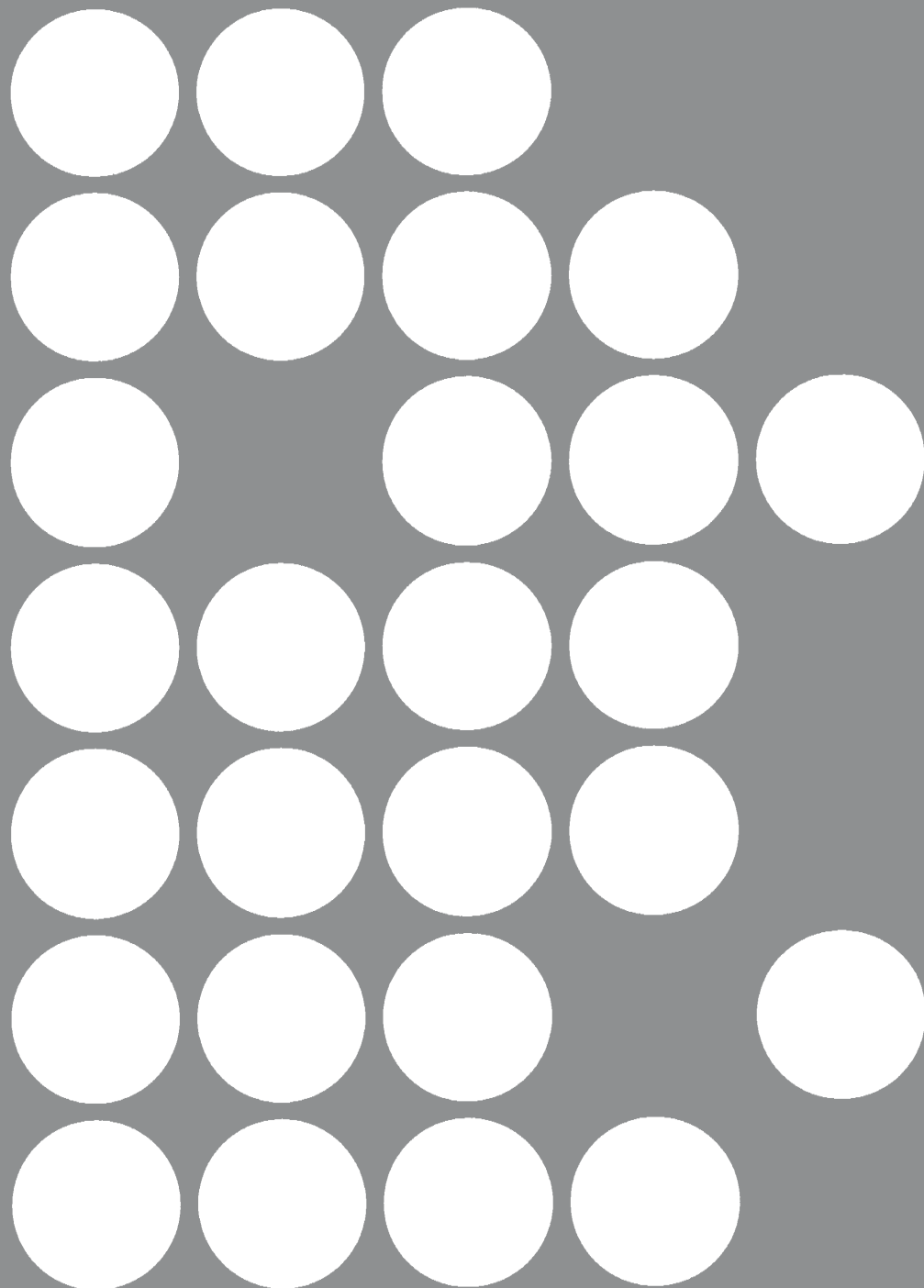
mc But he has always presented himself as a musician above all.

JA Many members of Fluxus were musicians. The problem [with the albums] was that their production was complicated. Naturally, with

cassettes, this was not the case. However, with albums, you had to find someone who could press them, then you had to make the album cover. But we loved that, because they were also beautiful objects.

ls That's also why albums are back in vogue.

JA That is for two reasons — because all the rest has disappeared, we make everything like that. At first, Villa Magica made vinyl records and CDs. People would buy CDs to put them in the car and who knows what else. Today, CDs are pretty much done.



I think that the cassette tape has always been an object of fascination for some people. As for its comeback, it seems to be comparatively small relatively speaking and limited to a milieu whose motivations I do not always understand but whose sensibility I appreciate. Perhaps, today, one can take a certain pleasure in recycling this old, “obsolete” media in a spirit of resistance to the dictates of technology. Is this a question of nostalgia? — I don’t know. Does one need to justify oneself? — No.

Benjamin Novello (Blanktapes)

It is curious to observe that, in the digital age, when we have access to the “availability” of platforms such as Deezer or Spotify, the cassette tape is making a comeback. Consequently, the question is whether the total dematerialization of music truly satisfies us.

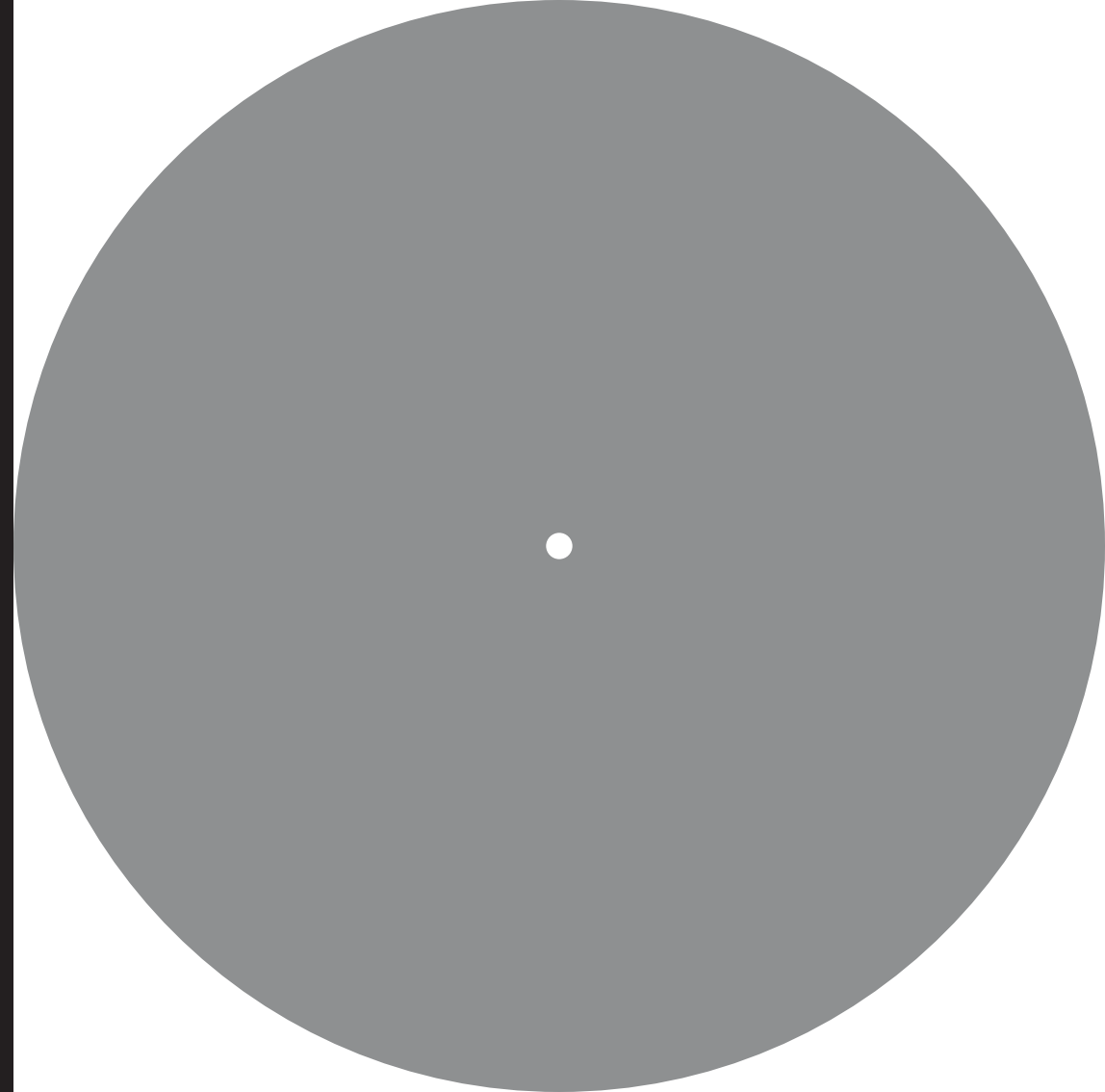
Currently, we have the possibility of listening to a hodgepodge of millions of titles in MP3 format at one click of a button, but the production levels of LPs and cassettes have continued to rise more than ever over the past two decades.

It just might be that we will always have a need to touch, handle, smell, and physically enter a universe made up of particles in motion in order to truly embark on a voyage and dream.

In addition to being a tangible counterpoint to digital encoding, cassettes are the incarnation of the esthetics and ideology of DIY, one might even say its symbol or even its spirit. Even as it asserts its claims of liberty and subversion, it is also definitely cool [o = o].

They offer two customizable musical momentums and a visual passport that teleports you to a magical sonic experience ‘ ‘) °° . * . *
“ ‘ ‘) ‘ ‘ *

Zamzamrec



KARL HOLMQVIST [KH]

In conversation with Roxane Bovet [RB]
and Laurent Schmid [LS]

This interview took place in May 2019 at Karl Holmqvist's studio in Berlin. It is a summary of two discussions we had over the past year, the first during the recording in Geneva of *Staircase Mystery* and *The Man Who Sold the World*, both of which are featured on the record album produced by A-sides. The other interview took place right after the recording of the sound pieces *Declare Independence* and *Addition, Addition, Addiction* which will appear on the B-side of the album.

RB Earlier this afternoon, we mentioned *The Man Who Sold the World*, and whether it was inspired more by [David] Bowie or Nirvana. Can you explain more about your use of citations and earworms?

KH I like the idea of covers, of different versions, but actually these things are about memory and the way I remember song lyrics, and also when someone is listening, the way a listener remembers them as they hear them, as I read them. There's a moment, I guess, at some point where people think, "Oh, I know these words from somewhere," and then it takes maybe another couple of minutes before they remember where they know them from. So, it evokes a kind of traveling back and forth between being in the moment and hearing something and remembering something. I think of that as a sort of time travel that takes place between the now and the then. Also, songs are special because they often get stuck in your head. So, it's sort of like you possess them, and you can carry them around with you in that sense.

LS Is that the reason why you mix your own texts with these song lyrics?

KH Let's just say it's meant to imitate the way the mind and our thoughts work... The way the mind is constantly slipping, trying to focus, trying to concentrate on one thing but shifting constantly

between subjects, between substance and trivia... At least that's what my mind does!

RB Together with Mathieu we were speaking about Rirkrit Tiravanija's work, *Karl's Perfect Day*, the video that was featured recently, in the last show of the Centre d'Art Contemporain. He underlined the difference between the live performances you usually do and the one in the video.

KH *Karl's Perfect Day* is a film that Rirkrit Tiravanija and I made together. I think it premiered two years ago, in 2017. The premise for the film is that Rirkrit asked me to put together an idea of a perfect day, what I would be doing, where I would be going and elements that would be part of this day. I remembered that one time my friend, the artist Haegue Yang, was going to introduce me to Arto Lindsay, the man with whom I'm doing the concert in the film. When you collaborate, things always shift according to the person with whom you are working. Arto is so great to perform with because of the way he is able to improvise and pick up on things in the moment. I'm interested in exteriority and interiority, performance and process, the exposure and even the exhibitionist tendencies associated with a stage performance. When I began to take an interest in stage performance in the early 1990s, people would often say that performance artists were only out to get attention. I thought, "Wait a minute, is there any type of artist who is *not* out to get attention!?" But clearly I was attracted to this differentiation that occurred there, between what was respectable or not.

LS To what extent is your work redefined by the fact that it is part of another artist's work and undergoes changes as it passes through different phases? What difference does it make to you to do something live, or to record it?

KH Of course, it's nice to have recordings and traces of things, but I also think of a reading as a performance because of the way people listen to me when I read and the kind of situation created by the exchange between me and the listener in the moment when I'm reading. Of course, with a recording, it doesn't really work the same way, because then the listener will be in their home, I guess, listening to me on their record player. I don't know if they are listening

or if they are doing the dishes or making the bed or whatever. It doesn't have that kind of intensity in the moment, the intently focused listening that I consider to be part of the performance, but it's good that it exists as an object. It's something you can go back to and listen to. John [Armleder] is in his seventies now and making his first record. He is actually a performance artist but he also does a lot of other things. I also haven't done a lot of records in my life for this reason. I think the kind of live performance situation is maybe more interesting to me, for what it is I'm trying to recreate somehow.

RB You were speaking about live performance as a platform of exchange. Do you think that, currently, making records can become a platform of exchange with other people even though you're not on stage?

KH Yes, I agree.

RB We are also interested in the whole scene and the network of artists and the importance of just being friends, eating together, hanging out, which is often at the start of everything. Mathieu asked what your link with the conceptual scene was at the moment.

KH He probably knows better than I do [laughter]. I don't know. I'm friends with some of them, but I would say I'm more connected with the art world than the performance or music scene, and I don't really know anything about contemporary poetry. I guess it was mostly during the early 1990s in New York that I was hanging out with artists and going to spoken word readings. Then I began participating in them, and thinking that this form could somehow be presented in an artistic context. It became some kind of performance art that was, for the most part, presented in galleries or perhaps at a friend's opening, in a museum lobby or something like that.

It somehow became contemporary art rather than contemporary performance, or poetry. Other than that, I don't know. We also invited Fia Backström and Sophia Le Fraga to perform in Geneva. I also like to involve other people in what I do, but there's no system or special structure to get them involved.

LS You already had contacts within the Geneva scene? You mentioned John Armleder...

KH I know John, yes, also from the early 1990s when I was living in New York. I was actually working as a gallery assistant at Daniel Newburg Gallery where John was exhibiting at the time. He would arrive with just a few ideas and I would spend time with him going around New York sourcing the materials for his installations that would all be done in situ with a few improvised elements picked up on the way. I remember being very impressed by how easy it all seemed and how it added this other timeline and performance aspect to the gallery exhibition.

LS Charlemagne Palestine also lived in Geneva for some years.

KH I'm sure he has, he has lived everywhere [laughs]. Of course, he was in New York forever and now he's in Brussels. I guess we all have a nomadic element in our practice.

John Cage once exhorted us to break all LPs. For him, possessing a record album did not represent the possession of the music but rather a mere participation in the game of capitalistic consumerism, regardless of the release or the number of albums made. Was it the same for cassettes? In any case, he worked with tapes, that is sure, but what did he think of the tape as a “commercial” medium? I would like to ask him this even if I suspect that his answer would be the same as it was for records. Like Cage, I have a thing for mushrooms, these living organisms that burst forth from rot. Cassettes are like rot. The poor parents of “taped” media in 2019. I buy and consume mushrooms. I love, purchase and consume cassettes. I purchase and consume the music of John Cage. I am a capitalist. A capitalist when it comes to cassettes and rot, and LPs and computer files, and music in general. Whatever the medium, what matters is that I have access to music, sounds and noises (it’s all the same to me), and, of course, delicious plates of mushrooms too! There’s nothing better than listening to cassettes while eating mushrooms. So let’s buy cassettes and mushrooms and enjoy ourselves like the good little capitalists we are. Bon appétit, happy listening and Make More Cassettes! Yeah!

Sixto Fernando



VOLKER ZANDER — APPARENT EXTENT

Apparent Extent is a label for artist records. I always work in the realm of public art institutions. It's always this triangle: artist + art institution + label. "Making public records" is what I do. I started Apparent Extent in 2005. I had moved from Kassel to Munich and I had given up my job as landscape architect to be a full-time musician. I was touring and I had a surplus of time. Time is an important resource. Just being in a tour bus traveling the world wasn't enough for me. I basically started my label out of boredom. I felt disconnected from my friends and I wanted to reconnect. Bring home gifts and souvenirs.

By "small niche," you mean the field of artist records, right? Everything in the art world is a niche, limitation and limited access is maybe what drives this cultural field, that we call the arts. In 2005 you could see that the world of music would crumble. The CD became a dying dinosaur, and vinyl production atomized to the size of private pressings. Two sparks were important. First, naming the label Apparent Extent after a concept used in the nineteenth century by the British architect John Nash. I found this term by chance in a lecture compilation by my favorite city planning theorist, Joost Meuwissen. Once I had the name, Apparent Extent became a metaphor and the magic spell to propel my work into a different space. The second spark was meeting the work of the Swedish artist Johanna Billing in 2006. By chance I saw an exhibition by Johanna in Frankfurt am Main at a public non-profit gallery called Basis. The music in her films stuck and I knew I had to release her soundtracks. More importantly, there was more than just music in her music. I think that is important. I found her through her website. She liked the idea and suggested we connect the releases with other public galleries, to release them as "public publications" you could say.

Through Johanna Billing's records I garnered the interest of progressive curators like Kathleen Rahn (then in Nuremberg and today in Hanover) and Anja Casser at Badischer Kunstverein in Karlsruhe. Kathleen Rahn saw the liberating potential of Apparent Extent as a public label and made the connection between me and the artist Christian Jendreiko in Düsseldorf. And through Jendreiko, whose practice is creating social

environments for the collective expression of individual voices through the use of musical instruments, poetry, theory, paintings, sculptures, costumes, etc. I met a lovely cluster of artists, musicians, and theorists like Angela Fette, Philipp Schulze, Markus Karstiess, Detlef Weinrich, Michael Hirsch, most of them living in Düsseldorf. It started as a very friendly circle of like-minded people, which keeps on growing living connections into the US, the UK, Paris, Sweden, India. Jendreiko calls this the "Generative Assemblage." Sharing is an important factor here and slowness is also a very important factor. I always compare Apparent Extent with the Kon-Tiki, an unsinkable raft on the Humboldt Current in the Pacific, creating its own ecological island through just going with a flow. In the future we need to move forward and change Apparent Extent into a "Regenerative Assemblage." Sustainability is not enough.

APPARENT EXTENT

Volker Zander

apparent-extent.com

Based in Cologne, established in 2005

🕒 Johanna Billing, Ruth Buchanan, Karl Holmqvist,
Christian Jendreiko, Simon Dybbroe Møller, Mika Taanila,
Hannah Weinberger, Emily Wardill, Franziska Windisch...

Recordable

A medium is sometimes not what we think it is.

Even our music consumption, something so simple and basic and very historical, is filled with very specific hows, whats and whys. And especially, we read and study how we should do this consumption.

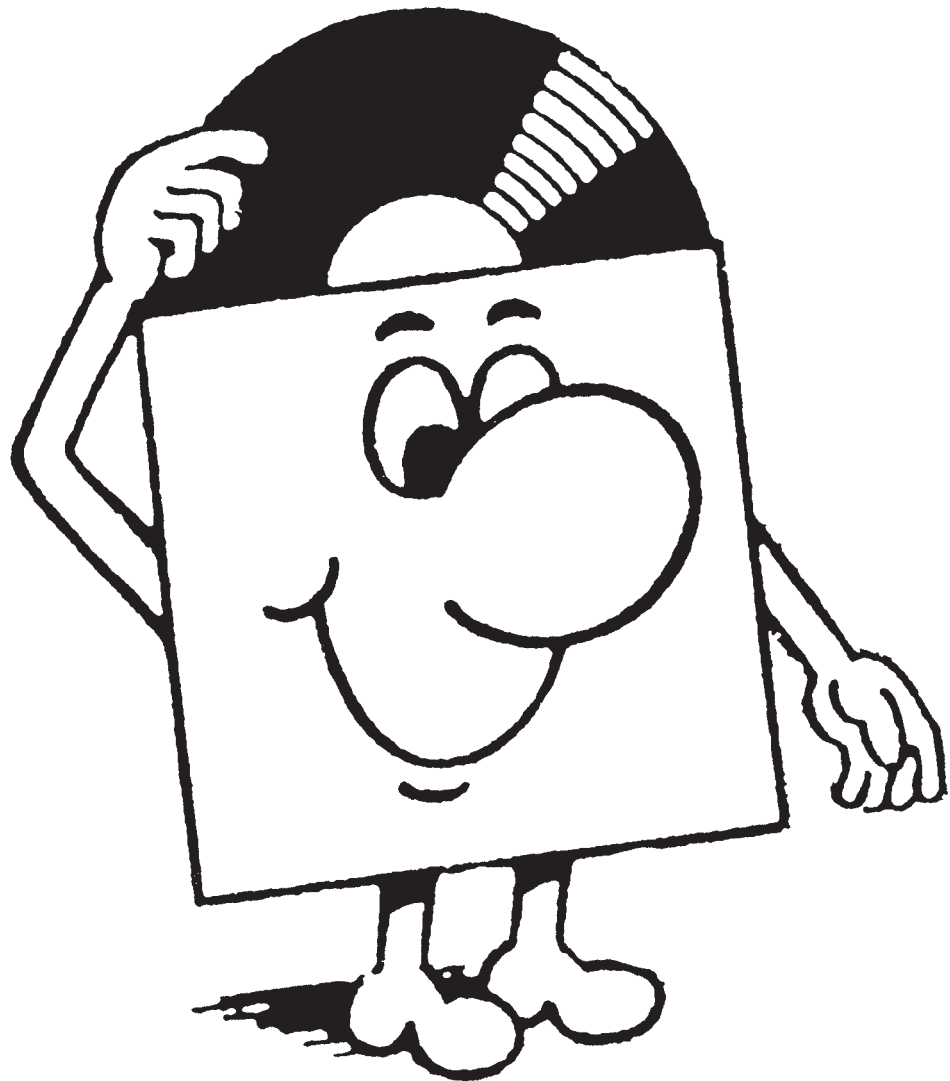
I started to dub tapes and sell them, because it was the cheapest thing to do back then. And tapes sold better than CD-Rs. However CD-Rs were even simpler to make. So sometimes I did choose to burn a CD-R.

My favorite medium is early eighties budget pressed classical music vinyls (you know, those very thin records with way too many minutes of sound on each side). Everything sounds super compressed and almost aggressive. Another favorite of mine is listening to positive island music on a rundown sound system. Since it makes me think of situations. Of specific places, memories, but also of politics, stories, people, nature, etc.

Because sound is romance. It's maybe the most romantic thing there is, since our ears and hearts are different, and we can decide how and why.

Media is so overestimated. Please do remember, a lot of the vinyl and tape "warmth" is invented. Because a generation is getting close to, or is already in its midlife crisis. So it goes out to spend money to seek fast comfort, on objects that give them this comfort. Is this wrong? No! Is this artistic? ...?

Lieven Martens



MP³

AUDIO

Cassettes as a medium for the dissemination of music have taken on a new meaning and weight in the internet age. At a time when everything is digitized and instantly transferable, the idea of releasing sound as an artifact, sound as or on an object, into the public space carries this significance: this is an object that, in order to enter the digital environment, has to be processed, transferred, converted. Cassettes (and of course vinyls) have the rare distinction of being alien to the internet, languages that do not synchronize with that which is principally spoken (binary).

In the internet age, things which don't fit into it take on a different, magical quality.

Vinyl shares this distinction with the cassette, which brings us to the other reason these nice little boxes are so interesting at this point — most composers who are making interesting work are, of course, financially destitute, because nobody listens to interesting work anymore, though lots of people make it. Record labels will only release safe bets, guaranteed to fit into some metaphorical box or other (though not necessarily, in the Spotify age, a literal box). These financially destitute avant-garde renegades can seldom afford the heavy costs of a deluxe, full-color gatefold sleeved vinyl with inserts and stickers. Cassettes are the affordable alternative and, when all the supercool kids realize it's time to get off the Internet and create a new underground, I believe cassettes will be the place where it happens.

Ergo Phizmiz



CHARLEMAGNE PALESTINE [CP]

In conversation with Mathieu Copeland [MC]

Brussels, January 2019

MC At one point you were living on and off in Geneva?

CP Yes, I had a residency, I was coming over from time to time. I was staying at Halles de l'Île regularly, the slaughterhouse that was converted into an art center in the middle of Geneva.

MC Who brought you there and why did you come to Geneva in the first place?

CP Adelina von Fürstenberg.

MC She was the director of the CAC, the Centre d'Art Contemporain. How did you meet her?

CP At a Bologna art fair. She fell in love with my performances and she said, "Come to Geneva." So I came, and then I met Eric Frank who was hanging out at the Centre d'Art Contemporain, and John Armleder who ran the bookshop at the Center. I set up the installation *e'clat* at his bookshop; it was one of the earliest installations that I did in Geneva. Gradually I became more and more involved. I also did two shows with the Eric Frank Gallery.

MC Who did you hang out with during your time in Geneva?

CP A lot of the people who were part of this scene. There was John [Armleder]. There was another artist from Geneva, Daniel Berset. He did *The Broken Chair*, now at the United Nations. It's a monumental sculpture, twelve meters high, constructed of five and a half tons of wood, which depicts a giant chair with a broken leg. It stands across the street from the Palais des Nations. He was one of the artists at the

Eric Franck Gallery and he liked to drink and have fun. Rebecca Horn was also an artist at the gallery, as well as Jaume Plensa. There was also a guy named David Bowie who would come often to the gallery, and who was an artist featured there. I also hung out with [Gérald] Ducimetière. He's the one who created bronze sculptures of different people that he placed on the streets of Geneva. There was even one of Monique Barbier of the Barbier-Mueller Museum. She was a good friend of Adelina's... well, I wouldn't say they were good friends, Adelina tried always to coax her into helping out, and she was always reluctant. I also used to know Marie-Claude Blancpain very well. She was a very close friend of mine. We used to hang out before she opened the Blancpain Gallery. There was also the German artist Salome and [her partner] Luciano Castelli, a famous painter. They painted together and did weird pieces together. They were a gay couple in life and sometimes even in performance. Luciano would dress up like a woman, get on all fours like a dog, sporting a diamond leash and Salome would promenade Luciano around Geneva. Then there was André L'Huillier, who was a very famous collector who had a hotel where he would let artists come and stay, he was fabulous. If there was an event happening in Lausanne, we would drink a couple of bottles of champagne in the back seat of his limousine on the way from Geneva to Lausanne. [Then there was] Hendel Teicher, who was a very important curator in Geneva. She was on the board of the AMAM, the Association du Musée d'Art Moderne, where she worked as a curator. Eventually, she moved to New York and became the wife of painter Terry Winters. They got together in the late 1980s, and have also worked together. I also met Peter Downsborough for the first time in Geneva. We actually lived in Geneva at the same time for a short period, in adjoining suites. Well, we weren't right next door to each other, but it was like being on the same floor of a hotel. It must have been around 1983 or 1984, I can't remember exactly. That's when John Armleder had just become acquainted with Sylvie Fleury, who was an art student who had not yet begun her career. I was there with my half-Filipino, half-Mohawk girlfriend, Camila Caesar, whom I had met in the early 1970s at CalArts. At first, she was living with Don Buchla, who had invented a synthesizer that I got to play. He had built one at CalArts for Morton Subotnick, the great-grandfather of electronic music.

MC You were there as professor though, not as a student?

CP [I was a Teacher's] Assistant, but the only professor I was assisting was myself because no one else was doing what I was doing.

Even Morton Subotnick wasn't crazy about what I was doing, but he defended me. Together with Alex Serge, who was the son of the Russian composer Alexander Tcherepnin, we set out to develop an oscillator that was stable. At the time, oscillators were very unstable, they would drift constantly. Let's say that he developed the technology, while I had the idea. That was that. In 1972, with the help of Serge and Buchla, I built a synthesizer at CalArts in Valencia, California, just outside Los Angeles.

I was at CalArts during its formative years. Simone Forti introduced me to the whole group. She and Bob [Robert Whitman] were in New York when CalArts opened. Lots of very interesting artists were invited to CalArts, many were her friends: Dick Higgins, Emmett Williams, Nam June Paik, Stan Brakhage, Stan Vanderbeek, John Baldessari. Who else? A whole bunch of Fluxus artists came and went. Simone moved back for a while. Alison Knowles... Who else? A Japanese Fluxus artist called Ay-O.

MC How beautiful, is that where your collaboration [with Simone Forti] began?

CP Yes, when I met her in the corridors of CalArts she had just been invited there by what was then the Pasadena Art Museum, which is different than it is today. She enjoyed collaborating. She was looking for a musician. She came to me one day; we were going to actually try to organize a concert at CalArts, which never materialized. Then she invited me to work on a piece for the Pasadena Art Museum. Four months later, we came up with *Illuminations*, which is still known, almost fifty years later. Her friend, Fabio Sargentini, a gallery owner from Rome who had a taste for performance art in those days, decided in 1972 to organize a music and dance festival and invite Simone along with the people she was working with at that time, namely me, Philip Glass, Steve Reich, La Monte Young, Trisha Brown, Yvonne Rainer. There were other dancers, Lucinda Childs, who else? Joan Jonas was not at that festival, but was involved indirectly. In 1972, Jonas and Richard Serra were a couple — a strange couple, but nevertheless a couple. He was a bit of a performance artist in those days.

In the very early performances we used to do with Simone Forti, I would be davening. Davening is the Jewish ritual of reciting prayers in a synagogue. Forty-five, almost fifty years ago, when we started out, I would be singing and walking, while she was dancing in the room. She was doing this, and then I would start doing that, and it was amazing. It works even better now than it did then. I used to be

very physical and would, say, throw myself on the floor. Now we are much more fragile, and our age has been integrated into the piece. If you see it from another point of view, her infirmity is now linked to my davening, and you might even say it becomes something even more profound. Our way of working together has matured in a manner that's very powerful. We did our last performances when I did my enormous installation in Los Angeles.

That's about it. I hung out with the group Grand Union, which had all these different dancers. After Simone, Robert Whitman had a wife from South America, Sylvia Whitman, who was a dancer. There were a lot of dancers. Many of the women artists of the time were dancers, but some of them did other things in addition to dance, there was also Lynda Benglis and Judy Chicago.

MC During the time you've spent in Geneva, did Yannis Sistovaris invite you to do a concert with Takis?

CP Yes. [Sistovaris] is a good friend of Takis, they're both Greek and in those days Takis was living mostly between Geneva and Paris, back then, he was not in Greece much. Today, in his old age, he lives almost exclusively in Greece.

He would come regularly or semi-regularly to Geneva because Sistovaris in those days was one of the bygone collectors who, once upon a time, would take all artists out for dinner. He ended up hosting groups of about thirty people and used to pay for everybody in Greek restaurants; he loved dancing, we would all break glasses, big plates and dance and really make a lot of noise and spend a lot of his money on food.

So, Takis would come along from time to time. Back then, he was still young enough to enjoy eating and drinking. It turned out that Takis really liked my music a lot, which of course in a certain way annoyed me because I was trying to disappear as a musician and become a sculptor but he remembered my work from before, and many other people did too, so he kept bugging me.

Takis had plans to do a project and proposed that we do a kind of duet. I perceived it differently from being a musician in the traditional sense as I was going to be and I was already decorating my instruments, so it evolved into something like two sculptors doing a CD collaboration. Ah, Takis and his magnets... He used magnets to make kinetic sculptures that would move and create sounds. This was a natural development of certain aspects of his work. I would dialogue in my own way with several of his instruments. I played with all his musical sculptures.

It was really awesome. We did a couple of sessions on a Sunday and Monday during the show. It wasn't intended to be a public thing but it's possible that we did invite people as well and it became an event and generated a recording that was supposed to become a CD that we had hoped to release, but I don't know why it just never worked out.

MC Was that the only performance you did during that period?

CP Just about the only one, I think it was the only one.

MC Do you have any idea what happened to the recording?

CP I know who was supposed to have it. The guy who sponsored it, Yannis Sistovaris, and his family had a fur shop on the rue du Rhône. He still lives in Geneva and I bought a couple of my works back from him but he cannot find the tapes. Oh, that would have been a great album to produce.

MC Even though you say you only wanted to be a sculptor, and that you were not performing at that time, did you continue to compose, or think about music in any way?

CP No, I never thought about music. I think about whatever I am doing in the moment. I live in the present.

MC Having known you for a few years, I find it hard to believe that you would cut yourself off from a means of expression, which music clearly was for you. Of course, I understand you had sculpture, but I find it hard to accept that you would choose to completely stop music.

CP But I did. It was a certain sort of period for me, I thought it was about survival. I really thought that it was impossible for me to survive doing music. It still is, in a way.

MC How do you approach sound?

CP I approach sound as a material. Basically, I'm just a sound artist when I'm dealing with sound. All the rest just amounts to sticking things into genres which I don't relate to. Saying, "like a sculptor would conceive of it, not as a musician would... as a composer..." I hate those terms.

MC What terms do you prefer, if you hate these?

CP Sometimes I'm dealing with sound art, but sometimes I'm dealing with light art, and sometimes I'm dealing with balls art, and sometimes I'm dealing in creature art, and so on. So it's just another form of art. Something relevant.

MC Where would sound as fluid modular sculpture fit?

CP You see a speaker, or perhaps it might be two speakers, then there's everything that's going on amidst the sounds in the room, that's a fluid modular sculpture.

MC It's as simple as that?

CP It's as simple as that but it's invisible because it's just sound. In those days, I often just did sound. It was invisible. The architecture of the room was ordinary. This was the case before I began to put teddy bears in it. If there were no bears in it, when you entered, there would just be the room and the sound. Actually, there was a very early installation I did in Paris for [Ileana] Sonnabend, and it was in a room like that. Her gallery was exactly as it would have been empty and it was only filled with my sounds.

MC What did the sounds consist of?

CP It was somewhere between a machine and a drone. Like a sacred Indian sound but a machine. It was mixed using some kind of synthesizer; it was continuous sound.

MC ... Which is a great thing. That's why this form of music, the synthesizers and the movie and all that served your art a lot because you could really generate this continuous sound that would never stop.

CP That's also why more and more now with my installations wherever you look there's something. There's no white wall between pieces, no matter where you look, there is something visual everywhere and sound everywhere.

MC Furthermore, you have hundreds of eyes watching your back.

CP There you go.

MC When did you first think of using teddy bears? Was there a eureka moment when you remember saying to yourself, "This is it!"?

CP My favorite Teddy, the one who started the whole thing, was given to me in early 1969 by Elaine Hartnett. She was a secretary at the Design School of CalArts who still lives in California.

MC One more question: regarding Anne Maregiano's film *The Golden Sound*, would you compare that notion to a sort of alchemical process?

CP Alchemists, yes, alchemists are into gold.

MC Yes, transmuting lead into gold.

CP So I transmuted that into a word about sound, the idea of searching for the "golden sound." What is the golden sound? It's like being an alchemist; you keep mixing and mixing, and you hope one day what you create will turn into gold. If it were to turn into gold, what would it sound like, what would it look like? I never got there.

CP As is the case with most alchemists, it was a quest with no end.

MC Right, beautiful. You just showed me some types of drawings. Did you do many of them at the time?

CP I didn't make very many. That's the whole problem. If I had hundreds of them, then I could sell them and I wouldn't feel like I was losing them. But I have so few, I don't want to sell any of them. I wasn't as prolific as some of my colleagues. I was getting drunk and all kinds of stuff, when I should have been working.

MC What's the story behind this one, the helicopter sound?

CP That was when I was invited by the Berlin Festival in 1979, I think. I was a pilot and I had the idea that we could do an air show at Tempelhof, which is the little airport right in the middle of Berlin. The idea was that all these flying objects would be adorned with masks and all kinds of things. They would be like totemic pterodactyls or something.

MC Right, interesting.

CP I was recently in a film in Stockholm, Sweden where I played the notorious composer, artist, and assassin who was called Carly Jonas Luther Alkvist. He had a family in Stockholm and a very strange career. At one point, he was accused of killing his patron. He had to flee to America. He remained in Virginia until the end of his life, and got cancer. By that time, he had become an artist who was considered one of the great geniuses of Sweden. A group of intellectuals, artists, students and all kinds of people came together in a group to defend him and try to secure a pardon for him.

So, one night in the late 1970s, I was at my favorite art bar, called Magoo's, which was in what we now call Tribeca. In those days we used to call it Lower SoHo. There was this girl who was totally blitzed and kept saying things like, "You look just like him [Alkvist]!" Finally, I discovered that I looked just like this guy. I had a series of performances and other projects I was doing that summer of 1978 or 1979, but they said they would pay me four times as much to come to Sweden for several months and play him in this documentary, it was a sort of artistic documentary film, so I did.

When I was there, I met a guy who was their friend, who was a pilot and had his own little helicopter and his own little airplane. He fell in love with some of my drawings, which I did with arrows. It was like when I would run around in my performance pieces, my body would make it like arrows so I was running in that direction, but it could also be seen as an airplane. He fell in love with my work and he wanted to buy some pieces, but he couldn't pay the amounts that I was asking.

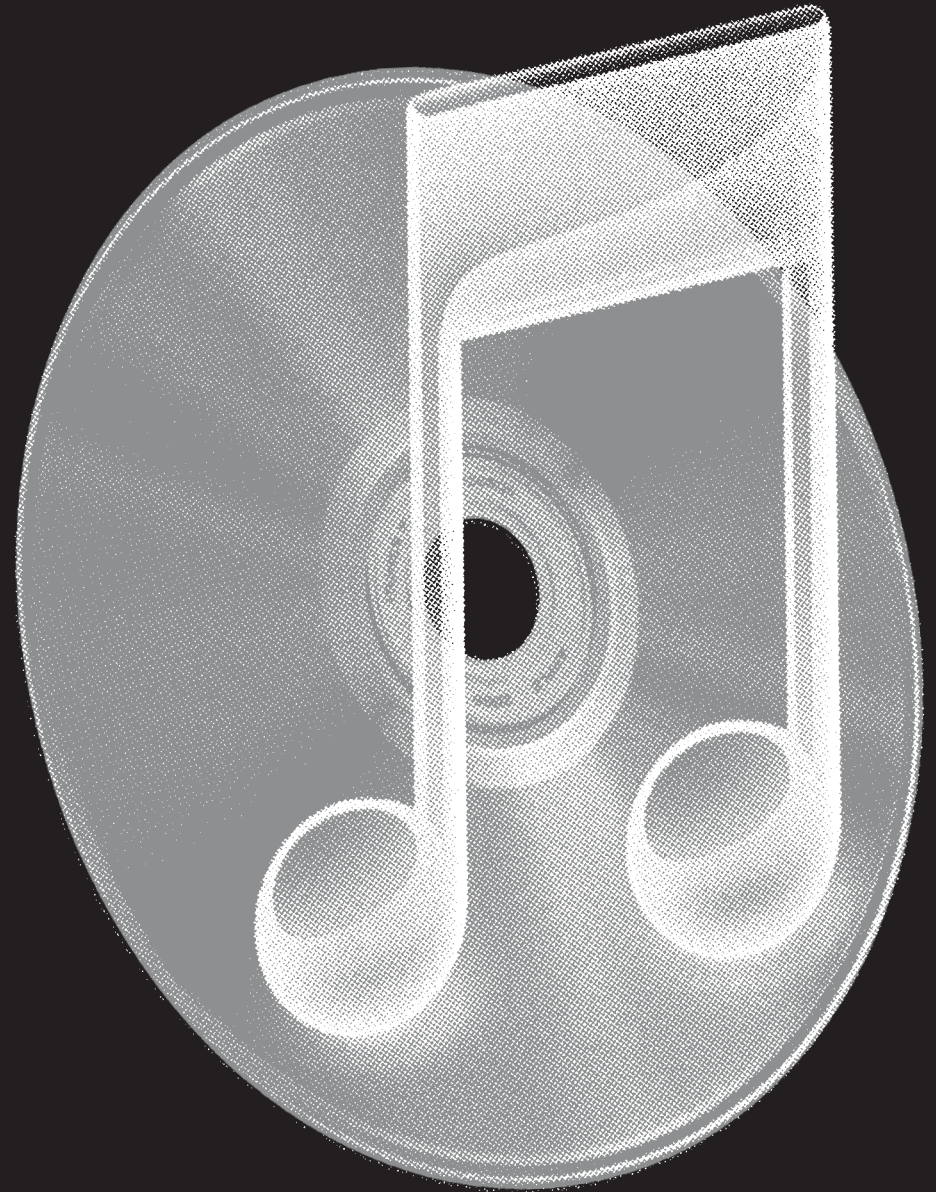
So he said, "I'm a flight instructor for airplanes and helicopters. What if we make a trade. You can stay in our house whenever you want for as long as you want, and I'll teach you how to fly." He had a very big, beautiful house in the countryside in a place called Märsta near the Stockholm airport. Finally, he taught me how to fly. That was around the time that I met Adelina in Bologna. I was into all this flying stuff and Adelina's husband Franz Egon von Fürstenberg-Herdringen also liked flying. We used to listen to the CB radio he had in their house in Geneva. We could listen to all the pilots asking for clearance, the air traffic controllers, all that kind of stuff. I had the idea of doing a sound piece that was inspired by this. I played it for John Armleder and he liked it a lot. He said, "Would you want to install it in my bookshop?" It was installed hanging from the ceiling.

MC Were there several pieces?

CP No, there was just one. I may have even used one of those model airplanes you build from a kit. I placed speakers on it and it would just turn with the wind like when you opened the door and the sound would move.

As a musician, one is very dependent upon the financial choices of the cultural and technological industry, even when one is far from the mainstream. I'm not a fan of lo-fi culture, for which the cassette is the logical medium. I, on the other hand, see the cassette as the current counterpart of the CD-ROM — an ideal technology for DIY production but which has a shelf life of around a decade. As a musician, I follow and react to my cultural context. In fact, I sometimes release my music on cassette, mostly because that's what labels have proposed. It's what's economically viable for them, on a small scale. However, I admit that I almost never listen to music on this medium.

d'incise



JAN VAN TOORN — SLOWSCAN

I started as a publisher in the pre-computer era, in 1983, inviting artists to join my audio cassette magazine of which nine volumes were actually made (Gordon Mumma, Ron Kuivila, David Rosenboom...) ranging from textsound pieces to electronic music, found sounds, etc... There was not much for sale at the time, except for USA mail order which had to be paid by international money orders, orders for purchasing stuff took months... So that was one of my motives for starting a label at the time...

I met many artists in the late seventies and early eighties in person, at festivals and concerts, and thus my network developed in a primitive, non digital era. Now it's much easier to get in contact with artists than it was twenty years ago, but in the digital era it is also not guaranteed to get things done, you have to meet people to get things done.

SLOWSCAN

Jan van Toorn

Based in 's-Hertogenbosch, established in 1983

🎧 George Brecht, Henri Chopin, Philip Corner, Herman de Vries, Robert Filliou, Joe Jones, Allan Kaprow, George Maciunas, Dennis Oppenheim, Nam June Paik, Charlemagne Palestine, Ben Vautier, Emmett Williams...

MAURIZIO NANNUCCI [MN]

In conversation with Mathieu Copeland [MC],
Laurent Schmid [LS] and Roxane Bovet [RB]

Milan, January 2018

mc You are one of the main specialists in the world regarding the moment when artists discovered sonic productions, and the record album.

mN In the 1990s, I had two curricula. For five years, I worked at the Studio di fonologia musicale in Florence (S2FM). We worked in teams, which means that the sound works we created were not signed by Maurizio Nannucci, say, or Alvin Curran. It was an interesting experience. Artists are used to the idea of signing their work, and here we were doing the contrary. The period was also one in which a good energy prevailed, very utopian. However, I am not nostalgic about it: I also like our times, they are also full of energy, as well as contradictions. This is how my interest in music began. I am not a musician, I don't know how to read music, but I've done many sonic pieces.

mc Your approach is based in language, isn't it?

mN In the context of Florence, I was using voice. I used words as generators of frequencies. My interest was entirely linked to the voice. I had experimented with the writing of concrete poetry using a typewriter. It is strange: I made squares using a single letter, or the same word, and I did not know what concrete poetry was. The Swiss context was very important to the concrete poetry movement. There was [Eugen] Gomringer in Bern, Courtmartine, another poet who was experimenting during that period. It was a very good situation there, Daniel Spoeri would also come there.

mc Were you also connected to the English concrete poetry scene?

mN Yes, I organized an exhibition in 1967 in Bergamo, on concrete and electronic music. These experiences have remained rather marginal. My exhibition at MAMCO with Gabi [Gabriele Detterer] followed a similar dynamic, seeking to instigate reflection. We are supposed to be doing a second exhibition, which is to be entitled *Around Concrete Poetry*. I had major disputes with the likes of Joseph Kosuth regarding the tautology. Tautology appeared before conceptual art in the domain of concrete poetry, but in a different manner. We were doing research within that context, using linguistics and epistemology. The exhibition at MAMCO could also be larger since we disposed of exceptional materials. Towards the end of the 1960s, it was one of the first experiments of the International Style, along with minimalism and conceptual art. Today, such things no longer exist, since information travels. But, at that time, there was a context of research into concrete poetry. This term, concrete poetry, was created by Öyvind Fahlström. In South America, there was Augusto de Campos and Décio Pignatari, and in Japan, Seiichi Niikuni and Ytomoto Yuki. In France there was Pierre Garnier. There were also many people who worked in this field for short periods of time, but who ended up no longer relating to concrete poetry. One problem was the contamination of concrete poetry by visual poetry, which is something completely different. Concrete poetry is about working on language, while visual poetry is about working on the image. Sometimes the two have come together.

ls Your work as a publisher and producer is also of interest. You publish quite a lot.

mN Not so much. Recently, we reissued sound poetry from 1975, and also some Antologia Fluxus albums which had been produced by a London label. As a producer, I'm also working on a new album by Carsten Nicolai (Aka Alva Noto). I've also done an album based on all the recordings John Giorno made in Florence in the 1970s.

mc Are you the one who brought Giorno to Florence?

mN Yes, he came several times. He did performances in several venues. The first was at Zona, a non-profit space that I had founded with other artists such as Giuseppe Chiari, Alberto Mayr and Gianni Pettena. It was a space dedicated to music, radical architecture and the visual arts. We were the first in Italy to show [Joseph] Kosuth, General Idea and James Lee Bryars. Guy Debord also made an appearance. Next to our space was a little bistro where you could drink

wine, and he drank an incredible quantity. We thought he was a policeman, so I went up to him and asked him if he was interested. He answered: "Yes, I am Guy Debord." Then we went to dinner, and he remained there, continuing his drinking. Afterwards, having forgotten the name of his hotel, he ended up crashing with some friends.

LS You were also quickly invited to Geneva, to do a show at Ecart.

MN With John [Armleder] there was a strong sense of solidarity.

MC How did you two meet?

MN I think he used to live in Florence. I don't remember exactly, but it was in the early 1970s.

LS I have the impression that you are attracted to the non-material? When you use neon, the focus of the piece is light. In sound, you have chosen a form whose content is also not very tangible.

MN I think that my work in neon stems from my work in concrete poetry. At the time, Pelican produced brightly colored typewriter ribbon in yellow, green, blue, purple... They only made them for a few years. I discovered them. In my first experiments, I put the color on the paper myself. Afterwards I went to the print shop. It was color upon color, a different tonality. It quickly gave me the idea upon which neon could expand. I also took an interest in the spatial dimension. Normally, neon is used in cities to capture one's gaze and provide information, and it was intriguing to bring this element so typical of an urban context into a more limited space. In the space, I have always used angles rather than the line of the eye, for example, the line between the ground and the wall, etc.

RB In your work with neon, there is always the question of typography, of what type to use. Is this a question you have dealt with from the beginning?

MN Yes, when I work with neon, I work from two points of reference. One is my writing. The other is a text you also exhibited in Geneva that I drew in 1969, which I still use. I had done a little work with

Letraset, using the type font Nannucci. Another thing that I want to say about neon is that I hate the way paint is used to make the letters comprehensible. For me it is always a question of balance, and I seek out a potentiality.

MC What is beautiful in your work is that there is a continuity of line and a superposition of each of the letters. There is a palimpsest of the right word through light, but each of the colors is what reminds us of the word to be said, as we can see at MAMCO.

LS How did you begin to work with the spoken word? I have a cassette of yours released by a German producer.

MN Yes, *Express*; finding that practically amounts to archaeology!

MC The question of the spoken word as exhibition has always fascinated me. What has always obsessed me is the question of the materiality of the spoken word. It is neither mouth, nor ear: it's this other thing. Is this something that has driven you since the beginning? How did you seize upon this immaterial materiality?

MN I always imagine that someone who observes my works will read them. You can read them in a low voice and attempt to decode them. As a result, you don't just say, you speak.

MC What is cool is that there is your voice reading *More Than Meets the Eye*, then there is my voice, with my tonality, that will read the same phrase. And although both have a different radicalism, nevertheless, it is the same work.

MN I have a deep interest in the voice, the aspects of phonetics, signification. I do not speak English well, yet I use it. It has added a dimension that gave me the possibility of going a bit further with the signification of language. The phonetic aspect of English helps me a great deal.

MC So you never use Italian?

MN Very rarely.

MC The idea of translation stems from a discussion that I had with Lawrence Weiner, Robert Barry and Vito Acconci. Weiner always said to me that both languages should co-exist, English and the language of the context in which it intervenes. According to Acconci, only the destination language is pertinent, not the original. Barry said only the original, since otherwise he would not be able to access the reality of the word.

MN Once we took a lovely trip to Bolzano with Gabi and Robert Barry. We spoke about such things. I know Kosuth, Weiner and Barry well and they are all very different from each other.

MC Your decision to appropriate another language is fascinating.

MN I've always worked this way. I made things using a typewriter and was told they were concrete poetry. Then I wrote things and was told, this is conceptual art. I said to myself, "What can I do?!"

MC Did you reach this turning point towards semiology at the end of the 1960s, focusing on a semiotic idea of the text?

MN All the texts I have written are my own. I've used Shakespeare twice.

MC Appropriation is something that occurred late in your work process, isn't it?

MN Shakespeare is another thing that happened, that I wanted to say and write. But, on the other hand, the citation itself does not interest me.

MC Would you say that your texts are poetry?

MN No, I'm not a poet. I have great respect for poetry.

LS At the moment, there is a trend among younger artists to make vinyl records as visual artists. It is said that there was a linked history that preceded this phenomenon, one about which we were interested in learning more. Our idea was

to examine which artists had passed through Geneva who were active in these intersecting fields of sonic and visual arts. We realized that a network had existed at the time, one which has not really been chronicled.

MN Indeed, there had been a multitude of networks, a cosmology. Everyone worked in a different dimension. Charlemagne Palestine, for example, was a real musician. However, all things considered, we did not make distinctions, it was more a matter of differing attitudes. I knew Ernst Jandl really well. He came to Florence often with his wife, Friederike Mayröcker. They are personalities who are part of literature. They worked within this visual, phonetic and sonic context. I think that the real connection was the possibility of working with radio. In Vienna and Cologne, radio offered a major scope. In Italy, this was lacking. The Milan studio was a music studio. The spirit of the symphony always prevailed there.

MC Was this materiality of radio of interest to you?

MN In 1981 or 1984, we used a free radio frequency. Along with other friends, we did a program entitled Zona Radio, where we only played electronic music. We did interviews with [John] Giorno, and [Karlheinz] Stockhausen also came in.

MC What was he like?

MN I spent two months at his place, listening to bits of tracks! He had a sort of school around him. He was a guru.

LS Radio is taking back some of the networks of which you speak.

MN Afterwards, strange things happened. I wanted to launch a record label for distribution. At the time, I had friends who made music, wrote songs. The album was ready to go in 1973, but it didn't work out. Another friend advised me to try CBS in Milan. Now, there was this really well-known folk singer in Milan named Caterina Caselli, who came to me and said: "I don't understand anything about this, but I like the idea." We made 4,000 copies with CBS, which was enough for world-wide distribution at the time. However, there was something I had forgotten: after three or four years, if the albums weren't sold,

CBS would reuse them. So they destroyed the remaining copies, and I myself, only have three left. That was another thing I did.

MC Incredible! Back to your radio experience: do you use it as a means of production?

MN It can be a means of production, since there is a professional structure in place which enables one to work effectively. When I began to use the computer to make music, I used Fortran. I could create a Fortran program. There are artists who just make records. We, on the other hand, also did other things.

MC What interests me is researching the possibilities of non-material art, or at least, an art that offers the possibility of another incarnation. Many people realize that collecting art is not possible, but the collection of artifacts is.

MN Another aspect, particular to the making of record albums, is the fact that their production is not limited to a small number of copies. Likewise, if we made posters, we would print 100 or 200. Invitations were also produced based on the address list of galleries. At the time, the galleries were not in Hong Kong or Shanghai, they were in Bern, and had a rather local focus.

MC I remember a discussion with [Lawrence] Weiner, who once said to me: "If you understand the work you own the work."

MN Yes. That is what an album represents. There is a physical reality, and it's also a democratic one. This is important.

MC Taking the idea of radio as a process of production and recording, one can be reminded of the links between your oeuvre and that of James Lee Bryars — an art of the ephemeral, an art of the moment. Neon is not permanent, it has a limited life. I remember a wonderful remark by Alan Vega who said to me one day: "What I love about light is that I will survive the light bulb."

MN I always say, "In fifty years, they will say that, at the end of the twentieth century, artists worked with a strange luminous medium called neon, now a lost technique." Neon is already beginning to

become obsolete. LEDs cost ten times less, and they are made of plastic so they don't break. I hate LEDs for professional reasons!

MC Let's take Dan Flavin, for example. You can't buy the neon he uses in Europe, you have to obtain it in the United States.

MN Flavin didn't use neon, but rather fluorescent tubes.

MC If I'm a collector and my neon breaks, do I lose my work by Maurizio Nannucci, or can I have it repaired?

MN You have a certificate and a drawing, but fragility is also of interest to me. It is not necessary to work in bronze or marble. It all depends upon our relationship with time, the significance of duration.

MC What about the concept of property? Sometimes you inscribe "copyright" after your texts, why is that?

MN It's a signature of sorts. It's a bit of a contrast with what one said about music.

LS The aspect of community always seems to have been important for you, with Zona, for example.

MN Yes, and the same is true with Base/Progetti for art — another space we have had for twenty years.

MC In fact, the idea of community of which Laurent speaks is intrinsic to the very concept of creating exhibitions.

MN Creating relationships gives me great pleasure and is important to me. In the 1970s, there was a solidarity and an ambiance that made many things possible. Also, one made contact in person. Today, contacts are made in a more abstract manner, and responses are immediate. At the time, we had to write to each other, and you had to wait for the letters to arrive. For example, I have all the letters John [Armleder] and I wrote to each other, when we were preparing projects.

LS It's very interesting since you have not only produced your own pieces, but also helped others to create their own.

MN What was interesting was also the fact that there was no specificity in the strictest sense of the word. At that time, musicians mixed with artists, theater people, etc.

MC Do you still maintain the same sort of contact now, with the Italian avant-garde scene?

MN I should say that my network was more international. In Italy, the situation was a bit unusual: Arte Povera was paramount. Most of the artists of my generation who remained in Italy encountered difficulties. For example, today, there is an interest in [Vincenzo] Agnetti, but that was not the case at the time. We were friends with Jannis Kounellis and Giulio Paolini. We knew each other before Arte Povera. With [Mario] Merz, it was impossible because he was jealous of my neons! But the international dimension of music and concrete poetry offered me a wider scope. Creating albums and artist's multiples was possible because of international connections. In Italy, these things had not developed much. I never experienced downtime. When I didn't have an exhibition on, I would go to studios and I would try to create sonic works, or a book, an album, a poster...

MC Did you manage to live off your art early on?

MN Yes — not terribly well, but I managed to survive. I had connections in galleries in Germany and in France. The 1970s went well: I did the Venice Biennale and documenta. But the 1980s were more difficult. A collector during that time said that he would sell all his conceptual art and buy up figurative art. It was the period of the transavanguardia.

MC During that time, Norman Rosenthal once said to me that, as he was preparing the exhibition, they had the conviction that it would change the art market.

MN At this time, my work became increasingly radical. I stopped my photography and took an interest in the urban context. My first work in neon was an installation in red, twenty meters long, installed in a small street in Florence. It was the first time that a neon work had been installed outside a gallery.

MC During your life, have you encountered conflicts between exhibition organizers and artists?

MN I've organized lots of things, perhaps too many... In the 1960s, I organized exhibitions of music and concrete poetry. I also have a large archive, especially things linked to my work: record albums, concrete poetry, small press works. I also produced artist's books. For example, I've recently published a book by Olivier Mosset. There have also been [works by] Antoni Muntadas, Lawrence Weiner, Sol LeWitt, Dick Higgins, a book on radical architecture... I have a publishing house and a record label.

RB Do you make a distinction between the publishing of books and producing albums?

MN They are different contexts, but it's always a question of two-dimensional objects.

MC On the other hand, do you feel there's a difference between what you produce for others and when you self-publish?

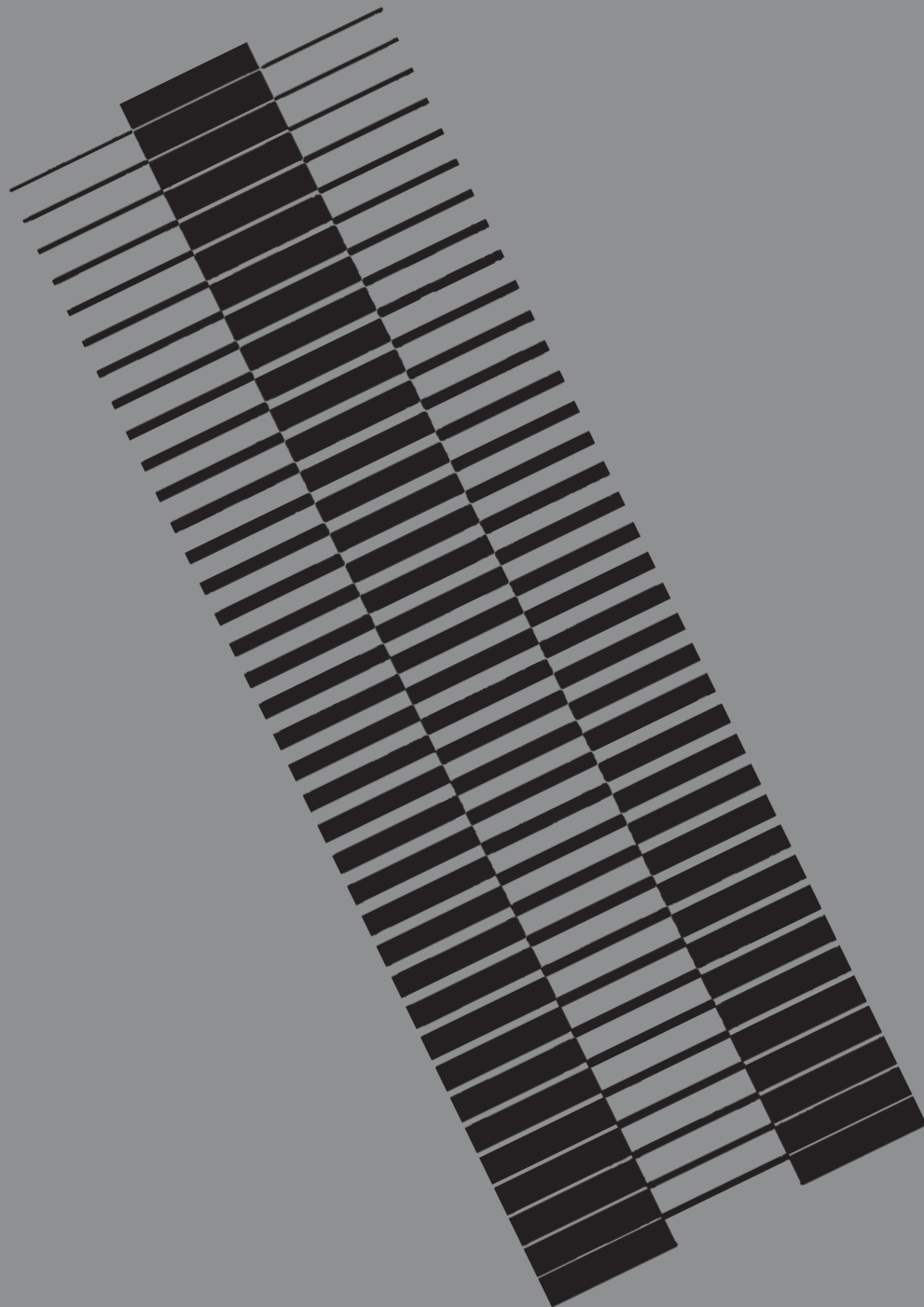
MN Yes, that is very important. I really like publishing others, but, for my own publications, I go to other publishers, which helps me to increase my network. I have done very little self-publishing. I'm also seeking a social value.

MC Have you managed to define what an exhibition is, through your work which encompasses both your works and those of other artists?

MN It's a way of meeting each other, and it's also like a declaration. Making a choice and being the object of a choice: these are two dimensions of an exhibition that I enjoy. I really like the works of others. It is less tiring than making a work yourself!

MC I thought it splendid that your retrospective at the MAXXI was only made up of thirty works.

MN You know that book I made, *ED/MN Editions and Multiples 1967/2016*? In this book, I drew no distinction between my own publications and the publications which I had edited.



I would like to specify that cassettes weren't merely a convenience, but it was also the fact that one could record one's own cassettes. Therein lay the real revolution. Making your own record was difficult, but suddenly one could record whatever they wanted onto cassettes and it was cheap. This enabled the public to appropriate music for themselves by creating bootlegs or home mixes, as well as enabling underground movements to produce their own releases which led to considerable development. Anyone could produce their own label, or record several copies of their music to distribute any way they saw fit. As far as I'm concerned, this has not changed. I produce a cassette when I don't have the means or access to produce a record album. CDs don't have the same lasting power as cassettes. So in my opinion this is my preferred physical medium for low-cost production. You can have a factory duplicate them, or do it yourself, which lends the process a certain freedom. The medium itself offers a great deal of freedom. You can choose the length you desire with 14'16" sides for example, or go right up to 120 minutes, while CDs are limited to 80 minutes. Additionally, there is the concept of the A-side and B-side which corresponds to records, and I generally compose my albums with that in mind, a story in two parts. There is also the esthetic dimension — it's simply prettier than a plastic disc. I also appreciate its mechanical aspects, the idea that a purely mechanical motor is used to turn the wheels of the cassette so one can listen to the tape. So, in my view, there is absolutely nothing nostalgic about it, the cassette tape remains the perfect physical medium for micro-production.

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I perceive the return of the cassette from several standpoints: on the one hand, there is certainly an element of nostalgia, on the other, there are the esthetics of sound. The simple fact of not being able to skip around on a cassette obligates the listening public to listen to at least one entire side. For a young audience, this aspect has become something of an experience, if not a challenge.

Additionally, the lightly saturated bass sound, as well as the deterioration of the medium which occurs with each use, incurring slight acoustic modifications, makes for interesting listening, providing one's ear with the impression of always hearing something new. For a new release or a new production, it is interesting to experiment with all these parameters, which, in and of themselves, transcend the music.

Feldermelder



ANDREW CHUDDY AKA N.U. UNRUH [AC] FRANZ TREICHLER [FT] FM EINHEIT [FME]

In conversation with Mathieu Copeland [MC]
and Laurent Schmid [LS]

Geneva, March 2016

MC What is it like, as a musician, to start working with one's own archive? What is it like to use the past as a material to create? What is it like to confront a wealth of history in the making, and still feel a new way of working? What we experienced last night started first of all as a piece in Berlin in February, and it encompassed a reworking of what you had done in order to lay out something for you to work with — or against?

FME First of all, it does free me to have no autobiography. I would find it very uninteresting to talk about my personal life. It all started when a friend of mine, Siegfried Zielinski, at the time professor at the UdK in Berlin, had a seminar for about two years setting up a map of media thinking and media acting in Berlin in the 1980s. The Transmediale festival invited him to set up an exhibition of the atlas, which basically implies locating the publishers, the galleries, the artists' studios, the clubs, and what would happen with media at that time. He invited me to contribute to a show, using my archive. I spent about two months digging into a lot of stuff, and discovering new things. Most of it was saved on compact cassettes so I had to digitalize thirty or forty compact discs. I took that compressed archive, put it onto a hard disk, and gave it to the students of the seminar. That was, from my point of view, what the eighties

sounded like. And I told them to do whatever they wanted with it. In doing this, I also found a lot of interesting things for myself; I would set up new tracks with it. There were for instance machines that don't exist anymore, which were on tape. And so, I set up a couple of tracks and then I had to perform them. I do hate to play solo. For me, music is about communicating. Ask Andrew [aka N.U. Unruh].

MC So Andrew, what was your impression when you listened to the material?

AC He wanted to have one of these book-tearing machines. Actually, we have two of them. I built another two for that thing in Berlin. We only had one yesterday. It was not too obvious but there were other things that were limited because of the air freight. But I think we did well. In Berlin, we did something bigger.

FME A little bit, but the basic idea was the same. For me it was nice to discover things again. Something of you that you presented thirty years ago is still very close to you: it's part of your vocabulary. So it was a very natural thing to ask the creator of the machines to interpret in another way.

MC If I remember, your way of working was actually to create vacuum tracks onto which you play again live.

FME Yes.

MC So Andrew, how was it to actually listen to the vacuum tracks. Does it bring up memories or, quite to the contrary, do you treat it as if it was somebody else's work?

AC Some of them were known to me, of course. There were a lot of quotes from Neubauten. But they had a different approach. It was of course charming for me, and also very easy to follow. As he said, it is one way to express own's vocabulary. We're still the same. The body doesn't forget anything. Neither does the mind. You just continue. For the thing about the medium: cassettes don't play that role anymore. Today, you can record with a mobile phone. You can do videos. At the time, it

was always television: nobody had video machines. It was very expensive. Today, it is the total opposite: you have too much of it, you have to spend much more time editing. Or you have a nice archive and go very specifically into that.

MC Friends, I know that you have also considered looking to the wealth of thirty years of making music. What is your relation with your own archive and the one of the band?

FT It's basically the archive of the band. The Young Gods always worked with sound as a material, mainly using two machines: a recording machine and a sampling machine. When you extract sounds from their context, they tend to have their own meaning and a meaning, which is different from the context in which you found them. And so you juxtapose and start to make something like a painting from a palette: you don't know exactly what you are going to do but you need to use your memory to know where the sounds are. When you start putting stuff together, then you start thinking: "I want to include that sound because it has that color, and it can go with the depth of this or that." You start building up things. At the time, we were working with Walkmans. I didn't know much about quality at the time so I was considering every sound source. I did accumulate but not that much. I know quite well everything I have. I had to go through my very old material mostly because someone wanted to do a book about the band. First, I went through the pictures and then I had to go through the sound. But I think that sound does not relate to time. The only thing that would make it relate to sound is probably the way you record it. I did actually work with old sound recently. I went to the "library," let's call it like that. I have the classics: heavy guitar or banging on stuff. At the time, you wanted the sound to be loud; it was the best way! I was invited to play with a Brazilian band who played a line-up: bass, guitar, drums, and percussions. I added some The Young Gods coloring by adding more guitars, samples, tunes, to what they were doing. I found it quite strange because I could recognize the sound of The Young Gods in someone else's music. Why not? It fitted. When you

start looking at sound this way: old and new material, it doesn't matter. Of course, you want to do new things all the time, you don't want to repeat yourself. But if you take a little bit of distance, then you recontextualize them and it makes sense. It's like a color again. Basically, it's just a question of ears: if it's too cliché, then just don't do it. But if it's fun, then why not?

FME That's very much to the point. We all of us are constantly searching for new, unheard sounds and colors. But when you just go back with a distance of twenty, thirty years, then you realize how rich you are already. For example, for the first theater show we did together in Hamburg in 1984 or 1985, for us to prepare... What are people afraid of? We spent two or three days putting microphone pickups everywhere. It was really funny to listen to it again: what crazy methods you would use. And you realize that it's all there. From today's perspective, thirty years later, you can find something totally different in it, which makes it rich to use.

FT Let me add something. To me, Neubauten was very inspirational in terms of methods and music. I would always feel like I was the little brother. And Neubauten was like: Yeah, sure! You guys were mixing Berlin riots, field recordings, and Armenian music, in a way that was very innovative. You could say that some other people did it in the seventies, but you had another approach. I was more like a charlatan, taking from other people. You were actually my king of stuff, banging on it trying to make metal sound like this and this. I was very impressed because of the constructing of sound machines: you were not using the regular drum kit. What I liked about you was the fact that everything literally could collapse, even the instruments. A mic could just jump out because it was not glued well. There was this danger for you guys playing on stage and not knowing what was going to happen. This was very inspiring even if The Young Gods were totally different: everything was digitalized and this key is this sound and this other this one... Ok, you were more people, so you had more backup. We were three so if one fucked up everything was fucked up!

FME That was good: there was total trust so you could fuck up. There was a show that we did in Kansas City, during which I cut my knees. I had to go to the hospital but the band did not realize that I was no longer there. Sometimes, I would just go offstage and see what was happening with the audience, and see whether the sound engineer was doing well.

AC But we were taking advantage of mobile recording. There were these professional cassettes by Sony. We were doing expeditions to record ticket machines, trains, etc. And then it came to digital mobile recording. That was even better. We were taking all this technology when it was there. We were really keen on these things.

FME The question of technology was not all. The most important thing is what is on the tape.

LS That's the point I wanted to talk about. It seems to me that you have content on different levels. When you use pre-recorded sounds, you always use political material. Yesterday you had your book destroying machine. When we ask what kind of books you were destroying, everybody was talking about paper, and less about the content of the books. At the same time, it's quite important as a setting. The destroying machine makes complete sense in the history of your band: to use or misuse this shredder. You, too, use historical material, in a way, in your solo projects. How do you see this use of historical, pre-recorded material and its weighty content?

FT I always understood sound as something emotional. I never tried to analyze too much. If it's a political speech — even if it's in German and I would understand — I don't need to understand. I guess in the context, the way it's proposed and I guess also knowing the band, I get the feeling emotionally. I've always taken things as a whole, without trying to separate the elements.

FME It's a good point. It's about the whole package. It's much more about emotional content, as you said. It's what really grabs you that makes it interesting for you.

MC It's interesting that you both mention emotional content because the way you started your own program — and I'm using the word specifically — was very conceptual. Neubauten was formed on three or five very simple ideas but very strong ones. That's something I find beautiful: yes, we work with emotions and music is all about that; but on the other hand, the program you laid out for yourselves is extremely complex, beautiful, deep. And it brought forward the revolution we've known in music and art.

FT You probably don't realize when you start doing things. We use the tools that appeal to us. I was coming from a background of playing guitar in a regular band. But when affordable samplers came on the market, I thought: now we can go beyond the expectations of doing something that we all know. Even, if you think about it, in the beginning you didn't know what song would be next because it could be anything. And when you watch the band on stage, you also can't anticipate because there is no guitar, etc. So it puts the listener in a state of surprise. And I think that's the best way to approach a piece of art. Destabilization at first puts the listener in a state of mind which is much more open. Back to talking about emotions, you can directly access that because you bypass the comprehension. You go to the intent straight away. And that's very important. At the time, it was the trick for me.

LS The way you use samples is probably not exactly the same. But there is a common point, nevertheless.

FT Same thing. When you were watching Neubauten you would go like: what's that? You were on your toes, and taking it all in or leaving straight away. But if you tried to understand and get into what you were seeing, then you would go deep in some very intense new world.

LS There are quite a few parallels, notably the use of images, of projections. Why did you show us the images yesterday, for example?

FME It was part of the things I found in the archive. With Heiner Müller...

FT ... In the exhibition, you had the sound of it as well.

FME Yes, for the show I made something new out of it. But that was very interesting, the way in which he was working on that typewriter, smoking a cigar and thinking. It's really like an explosion. That's really what I love about Müller's language: it has two levels of sense, but it's totally clear. It's really very great, energetic music. That's why I chose it. It was there in the archive. I did not think about that before. I just realized that at the end. It was quite funny this time lapse, with Blixa standing by the wall. The so-called lead singer of the band, standing at the back...!

MC What Laurent pointed at, which is also quite interesting, is that, yes, your material is an archive, which includes audio and visuals. But it is also about what you erase. I find your way of working very interesting: you record, listen, choose, and delete. It's a very powerful way of working. You told me last night that the deletion was mainly a matter of economy.

FME No, that's not really true. Of course, it was economical as well, but I really like to make decisions. You play for ten minutes and you have some great moments in it, but eight minutes are just boredom. Take Freddie Mercury: you can't find any tape of the recording that he would not have considered part of what he wanted. It's great to make decisions all the way while you're working on things.

MC And how was your relation with erasing yourself?

FT We were doing the same when we were recording in the studio. But I use another approach sometimes, when I do field recordings. I need time to take decisions. What I found interesting once, I might think that it is the best

part. But I know myself well enough. I know that I might find many interesting things in the rest. It's just that I was not ready to listen properly. That can be a possibility as well. But I was always very impressed by people taking decisions.

FME There might be a little back door for that. You have one tape, two inches, twenty-four tracks, thirty minutes long: we called it a dump. Everything we would be unsure about, we would put it on the dump tape. Every four or five years, we would take it out when we were running out of ideas: "Let's listen to the dump, and see what's happening there." But it would not interfere with what we called song writing. It was out of the head, in a safe place.

LS You mentioned the photos. There's a technology that makes it much simpler to access data nowadays. Do you think that changed your relation to your archive and to your work? Years ago, you had to look for a certain piece in a tape. Now, with digital files, it's instantaneous.

FME Only if it is organized.

LS So it didn't really change your way of working?

FME No, because the work is still the same. If you don't tag everything you do, it's the same.

FT I like to go through folders that I don't even remember, which I kept and forgot about. Then, it is a surprise. Mostly, when I have a project, I have a box of ideas and then, I don't erase them, even when the project is finished. Sometimes, I find one of those boxes and I go like: what was that?

LS Is that perhaps because you're more into sampling?

FT Maybe. But I started field recordings in 2001. I have a library now for forest sound, for example, specifically sounds of Amazonian forest. I like to treat those sounds

in a way that lets you decontextualize them but then you can make textures of organic and moving stuff that is not computer-generated. This is a way to train your ears. If you don't pay attention to it, you don't see the difference. So now, I am better organized with this kind of stuff because it is longer files. It's a different approach, definitely.

mc I would like to move on with this idea of the archive through an experience that we shared last year, when Philippe Decrauzat and I invited Susan Stenger to do an entire retrospective of her sound work in a gallery space. What you decided to do over two days was a playback, so to say, of her work. She then proposed that you, Olwen Fouéré, Robert Poss and herself play against that material. I thought that was extremely interesting. You envisaged so far so much more in a performance or theater context. But what defines a gallery is time. It's no longer two hours. It's two months. So that can be an interesting point to delve into: What does it mean to consider the archive in that way?

FME As a performer you want to give things away. You really need to share with an audience or with some other musicians. The musicians she invited would just work with her songs and make different versions. Since it took six hours everyday, it evolved. Kids would come in and you would play with them. I think it was a very nice invitation. I still like this explanation for making or creating music: you play music. It's the most likeable thing about music for me.

mc And you, friends, what's your feeling about this?

FT I never experienced this kind of situation, I think. I don't know what to think about it, really.

mc No? I think that's interesting. The idea of having the microphone and recording all things all the time reminds me of when I invited you to *Soundtrack for an Exhibition*, which I did in 2006 at the Museum of Contemporary Art in Lyon. What

I was really keen on doing was to invite Kristian Levring who co-signed the Dogme95 Manifesto with Lars von Trier. So he was trying out new ways of making cinema. And the great excitement about working with him was not to show one of his movies but to show the entire footage of his movies. It was a beautiful experience with the reality of making a piece. All of a sudden you don't have one hour and thirty minutes but two hundred hours. So I can only imagine the wealth of hundreds of hours you have...

FT Filmmakers accumulate a lot. I am always amazed by the amount of rushes they have to watch, condensing it to one hour and thirty minutes or two hours. I don't think we do accumulate that much for a record. I am not sure — at least not me!

Audience Could you maybe speak about releasing or making records: in a way, it's freezing something in time. It's probably easy nowadays but what's your relation to this archive?

FME Well, let's give up releasing records because it doesn't make sense. I very much love the moment when music is happening. I was never really interested in listening the day after. Nowadays it doesn't make any sense to release any sort of music: nobody would pay for it; nobody is really interested in this concept of album that you might have done.

FT: Especially when you tour. You don't want to hear any recording. You just want to keep the impression of the moment of yesterday and be ready for the next day. But at the time, talking about studio work, the paradox was that we all wanted to go to studios because they were a way to experiment: they had equipment that was too expensive for bands. Studios were very expensive. But you could do there what you can do now with a decent computer. So you wanted a studio, but every time you were there, you had to watch the clock. There was a paradox with experimenting there. I think it's way better

now because you can almost indulge in doing stuff in your own studio. But it has its limits as well. Because the clock was actually a good thing.

MC And you, Andrew, what do you think about the album: is it still a valid form?

AC I haven't released an album in the last ten years.

FME One idea about releasing an album that I don't like is that it has to be a statement forever: it cannot be changed. But when you are performing live, you can always exchange energy with the audience, and with the musicians on stage. That's what I really like.

LS So the work in an art context, what you showed in Mathieu's exhibition, is it something in-between? Is it more of a live thing?

FME I'm much more into the live thing.

MC What we have been working on over the years always went back to the notion of time, and expanded time. So it might be recorded but because it asks the viewer six hours or two months of experience, nobody can really experience it: it's a different approach to the object-sound. It's only something that you can grasp for a moment.

FME If you can use the recording, it becomes one color on your palette.

FT I do believe in albums and records. Of course, I like to watch bands. And I think you cannot really condense the experience of live music on a record. Again, going to the studio was more an experience of doing something else that you would do live. It's about transmission: CDs, cassettes, MP3s... anything is welcome. I don't believe in the immateriality of things and the saturation of streaming. I'm probably old school but I like to have something in my hand.

MC You've spent so much time in production; you have a marvellous gift for that. So the way you

rework the sound in the studio creates this beauty that has to exist also as something that we can listen to and not only as a live experience.

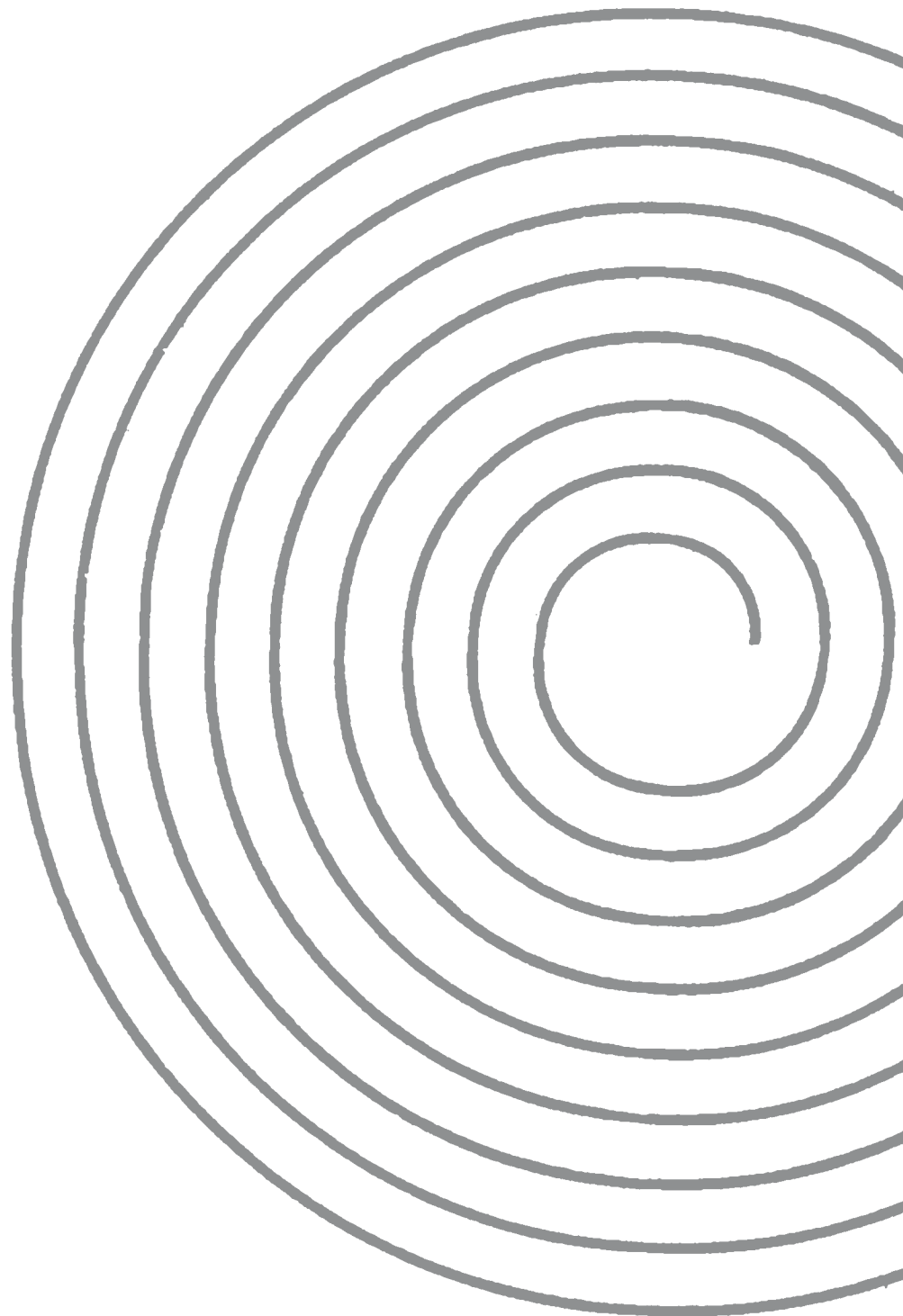
FME Maybe I would be a bit selfish with that: that's why I keep it for myself.

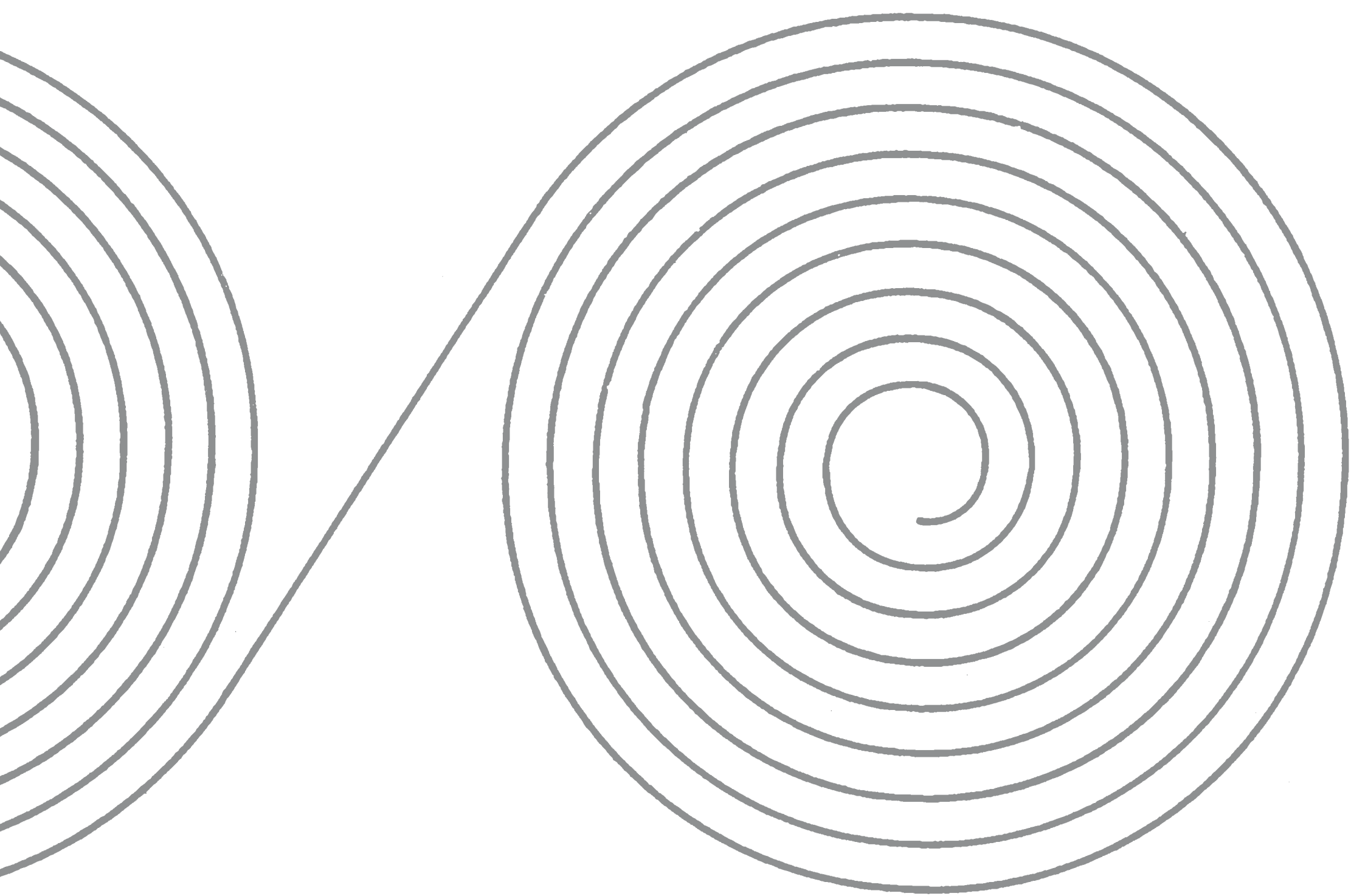
MC We spread the word!

FME It truly depends of how you can address it. If people are really interested in following you, then I'm happy to provide it. But I find myself happy in this safe haven of the stage. But on the other hand, for me, to make an album was called "public recording." For that, I put my studio in a theater space and it was open all day. We had a bar, projections, etc. People could just come and follow what we were doing recording an album. It was a space, a situation.

Yes, cassettes are cool!
They were the first medium
that enabled you to easily
make duplicate copies of
music, to “bootleg,” make
mixes for friends, and roam
freely with a Walkman.
Today, like vinyl, it remains
relevant as a physical
medium that one can
manipulate — transform
with one’s own hands,
or wrinkle, glue, or burn
to modify its content.
Long live the cassette!!

Bruno Sphere





Tapes are an easy box with which to reflect and transfer your thoughts into a music format.

I've been using them since my childhood. For me it never was a comeback or a nostalgic, hipster way of creating. Today — let's be frank — many people use cassettes because it's easy to get decent results with musical content that's not so interesting. I hardly believe that few people are able to use the cassette's natural compression for aspects of musical composition. When you do understand the power of the magnetic tape you can really decide whether to use it or not.

Francesco Cavaliere

A DATE . . . OYES ○NO
N.R.

B DATE . . . OYES
N.R.

BEN SCHOT — SEA URCHIN

Already at art school I looked for ways to combine texts, drawings, photos and found images. Books are perfect for combinations like that. In those days I sometimes put together primitive handmade “books,” loose sheets of paper crudely taped or saddle-stitched together. I made those for private use, unique copies as a sort of notebook or sketchbook. Then, after I had left art school, came a couple of xeroxed and saddle-stitched editions in runs of five or ten copies, which I handed out to friends and colleagues. And then, with the help of subsidies and grants, followed offset-printed artists’ books in runs of some 500 copies, which I published under an imaginary imprint. When I came across an Edgar Allan Poe tale that was set in Rotterdam, and as I had some money left from a grant, I decided to publish it under the imprint Sea Urchin, which was a reference to my youth in Zeeland, where my father made a living as a fisherman, and to Jean Painlevé’s surrealist film *Oursins*. The Edgar Allan Poe tale was published in 2000–2001. I had no idea what it meant to run a publishing house or what to expect, but to my surprise the book was well-received and sold reasonably well. The next year I published two books: Dutch translations of a scatological tale by Serge Gainsbourg, an old hero of mine, and of *Les Champs magnétiques* by André Breton and Philippe Soupault, experiments in automatic writing that marked the beginning of Surrealism. For those translations I hired Jan Pieter van der Sterre, a respected Dutch translator, who taught me a couple of things about producing books, distributing them and getting them reviewed. The two books were well-received and especially the Breton/Soupault edition was widely reviewed in national newspapers. I used individual grants that I received as a visual artist from what is now called the Mondriaan Fund to produce more books in the next five years, such as translations of Henri Michaux and Pier Paolo Pasolini. The director of the Fund at the time was Lex ter Braak, who was very sympathetic towards Sea Urchin, and didn’t seem to mind subsidies intended for visual art being used for literature. So, it’s fair to say that Sea Urchin began as a side-product, as a logical extension of my practice as a visual artist.

So far Sea Urchin has only produced one record: *American Porn* by Heathcote Williams. And I wasn’t looking for any specific niche

when I released it. The fact that Sea Urchin produced the record on its own was the result of a failed cooperation with Cold Turkey Press, which was already publishing Heathcote Williams books at the time. Otherwise Sea Urchin wouldn't have produced the record at all. Releasing records is not really my thing. As to distribution: when I started Sea Urchin I soon found my way to the Dutch Centraal Boekhuis, a huge organization originally created by bookstores and publishers to facilitate storage and distribution and make those as efficient as possible. Almost all bookstores in the Netherlands are connected to Centraal Boekhuis, which provides them with software that makes ordering books, looking them up and the invoicing of orders easy and efficient. Bookstores have become dependent on Centraal Boekhuis software and usually avoid the hassle of ordering and invoicing books from publishers that are not connected to Centraal Boekhuis. When you're not connected, you can't be found in their software. Some ten or fifteen years ago Centraal Boekhuis, who practically monopolize distribution in the Netherlands, raised their fees in an attempt to get rid of small presses or force them to unite into larger administrative groups. That's when I left and told them to shove it. I couldn't afford to stay connected, like many other small presses, and started distributing books and other editions myself. So far I have made all Sea Urchin packages myself. Apart from regrettably having lost touch with bookstores since then, it has proved a far better solution for Sea Urchin and a much more personal way of connecting to clients than being subscribed to a commercial monopolist like Centraal Boekhuis.

Soon after I had started Sea Urchin, I received invitations to book fairs. Since I had only published a couple of books at the time and didn't have enough material to fill a table at fairs, I asked my friend Cary Loren of Destroy All Monsters if I could distribute some of his books and releases and take them to fairs as well. (A couple of years earlier I had worked with Destroy All Monsters on a project about the radical countercultural scene of Detroit in the 1960s and 1970s, which I organized together with a fellow artist in Rotterdam.) Mike Kelley was a member of Destroy All Monsters too and ran his Compound Annex label from Los Angeles. Both Cary and Mike thought it was a good idea if I distributed their releases in Europe, so I took their books, CDs and DVDs to fairs and started selling them from the Sea Urchin website. I also asked Jean-Jacques Lebel, with whom I had worked on a Henri Michaux edition, if I could sell some of his stuff, to which he agreed. That attracted other artists, labels

and presses — everybody who produces editions, knows that production is one thing, finding distribution another. A couple of those I took on and others I actively invited myself, such as Pigface Records from Portland, Ludo Mich from Antwerp, Ace Farren Ford from Los Angeles. All people I admire and enjoy working with. Nowadays I'm happy to work with Jan van Toorn's Slowsan label, René van der Voort's Counter Culture Chronicles label and Ralf Friel's Moloko Plus press as well. I've been friends with René for a long time and friendships with Jan and Ralf have developed through our collaboration and Sea Urchin's distribution. Each of them brings along new contacts and clients. The network keeps growing. I like to think of Sea Urchin as one of the nodes in a small international network of friends and like-minded artists and publishers. Lemons in a spider's web, as Arthur Brown sings in "Time/Confusion."

SEA URCHIN
Ben Schot
sea-urchin.net

Based in Rotterdam, established in 2000

Ⓐ Heathcote Williams (Print: Henri Michaux,
Pier Paolo Pasolini, Serge Gainsbourg, Vivian Stanshall
and Ki Longfellow, André Breton...)



For me the main advantage of a taperecorder and a cassette tape was always the possibility to create your own mixtape, your own music compilation. It was possible to record from the radio, record your own family on christmas eve, your friends at a party, your dog, birds in the backyard. Despite the low sound quality on those old-school portable recorders, the result was still a success especially when using W.S. Burroughs cut-up techniques with two or more tape recorders. Wrapped in a self-made artwork and sent out to the world, the cassette tape was unbeatable as a cheap and effective communication tool to impress your chosen one or some like-minded sound-anarchists. To be honest, nowadays in the age of digital globalization, tapes have mainly come to be about nostalgia on the part of an older generation of experimental artists and musicians. I hardly see young people working with or listening to tapes. Most young people don't even know how it works.

Joke Lanz

HANNAH WEINBERGER [HW]

In conversation with Laurent Schmid [LS]

By email, January 2020

LS You have already recorded a few albums, quite often in connection with an exhibition. What role does this sound medium play for you?

HW I used to make invitations with CDs instead of using print. I would send out a song on the invite that was not part of the exhibition, but was just for the people invited.

LS Many of your sound pieces and productions are collaborations. What does it mean for you to work with other people? Generally speaking, are networks of friends and peers important to you? If so, why?

HW Yes indeed, working with networks of people is crucial to my work. Without the context of the place in which a project evolves, which also includes the people who live and work in the space, I wouldn't have a clue what to do.

LS Regarding the album co-produced with the Centre d'Art Contemporain, you included recordings of voices you did for the film *Oceano de Amor* by Alexa Karolinski and Ingo Niermann. What significance does this transfer from film to a sound piece without images, disseminated via a physical medium have for you?

HW I am often inundated with sonic flashbacks in general, especially with sounds I hear in connection to moving images of all kinds. I wanted to take the opportunity of setting apart and archiving these moments of singing in connection with the falling water. Often the soundtrack of a singing voice has the ability to take you on a journey,

and also, quite amazingly, the ability to touch — both in the literal sense, and in the sense of being touched emotionally. The aim was to manage to invoke in the viewer the same level of feeling as that shared by the film's protagonists...

The sound obviously maintains a constant connection with the images and is difficult to imagine without them; setting these recordings apart within their own medium as an archive just felt right.

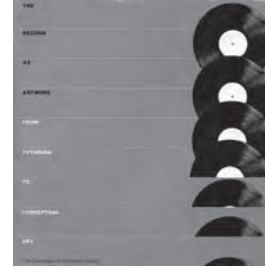
I came out with my first cassette in 1998. A mix for the First Steps and False Alarms festival at Louvain-La-Neuve, it was very exciting. The next year, I had dropped out of the project and they recorded mixes of the groups on CDs for the next three festivals. Making cassettes was an act in the spirit of lo-fi American labels like Schrimper or Ajax, discovered for the most part through the Toothpick label in Bruges, pre-Kraak. This was a time of mail orders, before the Internet. Cassettes were the cheapest option. Those with a bit more cash recorded on mini-discs, but many of us were still using cassettes with only four tracks, or just a recorder. For the mix, we produced a real cassette — not just ourselves, like some friends did later, making copies of cassettes at home with machines. There was a company in Brussels who were still doing this at an industrial level. For the *Ysengrinus* cassette, released by Veglia Records in 2003, I had made a montage out of hours of recordings on a mini-disc that one of my roommates had lent me. I gave it to Laurent, who released it on cassette. Cassettes were beginning to be seen as objets d'art. One could discover and order cassettes from American Tapes,

for example, which were very cool. It became more a question of esthetics, since, in terms of economic necessity, there were now CDs. We could try to make awesome sprayed jackets. Each computer had a CD burner, and DIY labels also began making CDs. We began using computers, but we continued to listen to music on stereo players in living rooms. It was the best way, the best market in terms of making one's music heard. Now cassettes only exist as objects. Cassettes are no longer needed, they are no longer an economic necessity, but they are still of interest for esthetic purposes. It's like the records that are released now, everything goes through a computer first. Since everyone can hear the same sounds from their computer, the question that arises now is, "Is there any meaning to doing this? Simulacrum, object, consumption, as if this was all part of reality...?"

Christophe Piette



IMPORTANT EXISTING ANTHOLOGIES ON ART & VINYL



THE RECORD AS ARTWORK

Celant, Germano. *The Record as Artwork: From Futurism to Conceptual Art*. Fort Worth, TX: Fort Worth Art Museum; Philadelphia: Moore College of Art Gallery; Montreal: Musée d'Art Contemporain; Chicago: Museum of Contemporary Art, 1977.

121 pages, softcover, black-and-white illustrations, 17.5×17.5 cm

An exhibition catalog published in conjunction with the show held at the Fort Worth Art Museum, Texas, December 4, 1977–January 15, 1978. The exhibition, which also traveled to the Moore College of Art Gallery in Philadelphia, the Musée d'Art Contemporain in Montreal and the Museum of Contemporary Art, Chicago, featured artists' records from the personal collection of Germano Celant (who had previously published a book with a similar title, in 1973: *The Record as Artwork*). Artists featured include Kurt Schwitters, Yves Klein, Allan Kaprow, Jan Dibbets, Sarkis, Topor, Jack Goldstein, Jean Tinguely, etc. Includes a discography and a list of works.

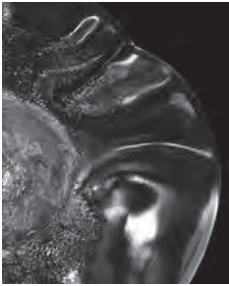


A SOUND SELECTION

Rosen, Barry, and Helene Winer, eds. *A Sound Selection: Audio Works by Artists*. New York: Committee for the Visual Arts, 1980.

24 pages, staple bound, black-and-white illustrations, 20×19.5 cm.

Exhibition catalog published in conjunction with a show held at Artists Space, New York, 1980. Traveled to University of Hartford, Hartford Art School. Curated by Barry Rosen. Artists include, with text by each artist: Barry Rosen, Vito Acconci, Laurie Anderson, Beth B, John Baldessari, Marge Dean, Guy de Cointet, Bruce Fier, Bob George, Jack Goldstein, Alison Knowles, Micke McGee, Jim Pomeroy, Jim Roche, Martha Rosler, Stuart Sherman, Michael Smith, Mimi Smith, Keith Sonnier, William Wegman, Lawrence Weiner, Reese Williams. Includes a checklist.



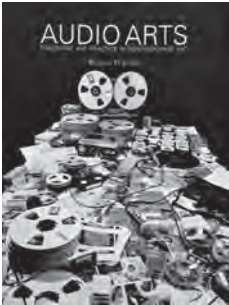
BROKEN MUSIC

Block, Ursula, and Michael Glasmeier. *Broken Music: Artists' Recordworks*. Berlin: Berliner Künstlerprogramm des DAAD, 1989.

278 pages, softcover, black-and-white and color illustrations, 26×21 cm, with a flexi disc by Milan Knížák

As a curator and dealer, Block is one of the leading authorities on the subject and was the proprietor of the Berlin artists' record store Gelbe Musik. She is married to curator and publisher René Block.

The book is a compendium of artists' record works, many of which are illustrated. The publication includes a chronology, a bibliography, and a flexi disc record by the Czech Fluxus artist (and important figure of altered records in art) Milan Knížák.

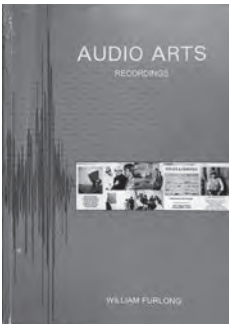


AUDIO ARTS

Furlong, William. *Audio Arts: Discourse and Practice in Contemporary Art*. London: Academy Edition, 1994.

144 pages, paperback, black-and-white and color illustrations, 22.2×28.6 cm

Audio Arts, the invention of two artists, William Furlong and Barry Barker, began in 1973 as the first art magazine to be published on audio cassette and is now a reference source on contemporary art of the last twenty years. This volume features interviews, discussions, artwork documentation, reportage, archive recordings and artist collaborations with *Audio Arts*.

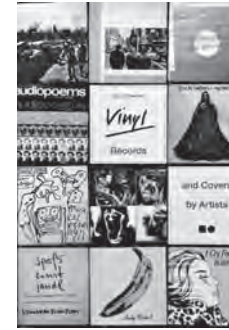


AUDIO ARTS MAGAZINE ON CASSETTE

Furlong, William. *Audio Arts Magazine on Cassette: Original Recordings of Contemporary Art*. London: Audio Arts, 2001.

80 pages, paperback, black-and-white illustrations, 26×18.4 cm

The catalog details the activities of *Audio Arts* from 1973 to 2001 with cassette volume one to volume nineteen of *Audio Arts*, as well as other publications and soundworks.



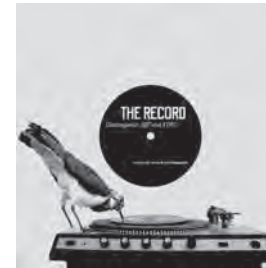
VINYL

Schraenen, Guy. *Vinyl: Records and Covers by Artists, A Survey*. Barcelona: Museu D'Art Contemporani; Bremen: Neues Museum Weserburg, 2005.

268 pages, paperback, black-and-white and color illustrations, 27.5×19.5 cm

As creative talents began to design record sleeves, the standard 30×30 cm album cover came to be an especially attractive object. Now vinyl has an almost mythic character and real historical value. *Vinyl* is a detailed catalog of the collection held by the Archive for Small Press and Communication in the Neues Museum Weserburg in Bremen, which includes not only records and CDs but also books, posters, and other objects. After the whole collection was acquired in 2018, the Research Platform of the Center for Artist Publications started publishing parts of the sound collection online: <http://forschung-kuenstlerpublikationen.de>

In 2010 the Guy Schraenen's collection was shown at the Maison Rouge, Paris.



THE RECORD

Schoonmaker, Trevor. *The Record: Contemporary Art and Vinyl*. Durham, NC: Duke University Museum of Art, 2010. 216 pages, paperback, color illustrations, 26.7×26.4 cm

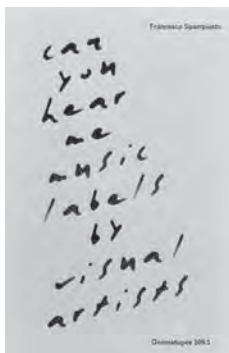
The Record is the catalog accompanying the exhibition *The Record: Contemporary Art and Vinyl*, curated by Trevor Schoonmaker at the Nasher Museum of Art at Duke University in 2010–2011. The exhibition explored the culture of vinyl records in the history of contemporary art. *The Record* features rarely exhibited work and recent and newly commissioned pieces by thirty-three artists from around the world. These artists have taken vinyl records as their subject or medium, producing sound work, sculpture, installation, drawing, painting, photography, video, and performance.



RECORDS BY ARTISTS

Maffei, Giorgio. *Records By Artists: 1958–1990*. Ravenna: Viaindustriae/Daniilo Montanari, 2013. 286 pages, paperback, black-and-white and color illustrations, Italian/English, 16×23 cm

The catalog to an exhibition curated by Giorgio Maffei at the Biblioteca Universitaria, Bologna, during Artelibro 2013 explores diverse artistic experiences using sound and audio storage media since around 1960. Central to the interdisciplinary context of the dematerialization of the work of art, visual, literary, performance and other artists have increasingly experimented with the record and sound as a vehicle for investigating the possibilities of verbal and non-verbal expression, considerations of the body and avant-garde tendencies. Hundreds of examples are presented in this impressively researched and carefully documented and illustrated book.



CAN YOU HEAR ME?

Spampinato, Francesco. *Can You Hear Me? Music Labels by Visual Artists*. Eindhoven: Onomatopee, 2015. 168 pages, paperback, full-color and duotone illustrations, 15.8×11.1 cm

Survey on record labels run by visual artists, spanning 1980 to 2015, the publication zooms in on twenty-five record labels from Europe, the United States and Mexico.



VISUAL VINYL

SCHUNCK* (Lene ter Haar, Cynthia Jordens) et al. *Visual Vinyl*. Dortmund: Verlag Kettler, 2017. 232 pages, hardcover, black-and-white and color illustrations, 22×22 cm

Catalog documenting the exhibition *Visual Vinyl*, a show with discs from the collection of Jan van Toorn, curated by Harry Prenger in 2015–2016 at SCHUNCK*, Heerlen, the Netherlands.

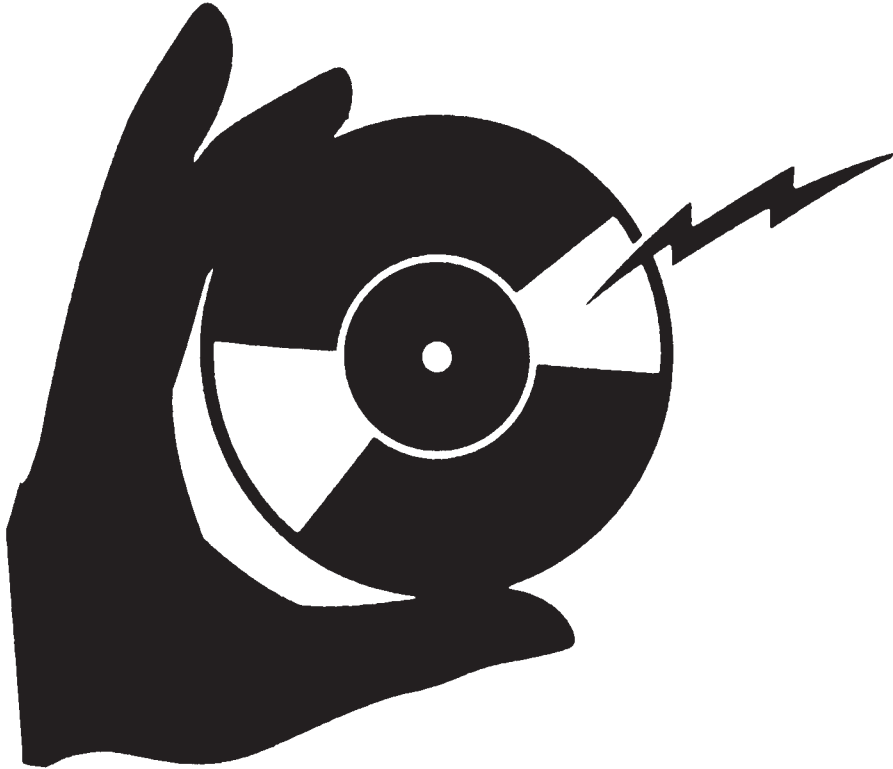


ART & VINYL

Fraenkel, Jeffrey, and Antoine de Beupré. *Art & Vinyl: A Visual Record*. San Francisco: Fraenkel Gallery; Paris: Editions Antoine de Beupré, 2018. 472 pages, hardcover, color illustrations, 27.5×27.5 cm

Art & Vinyl includes works by artists as disparate and wide-ranging as Ed Ruscha, Marlene Dumas, Cy Twombly, Yoko Ono, Jean-Michel Basquiat, Barbara Kruger, Robert Rauschenberg, Sol LeWitt, Sophie Calle and Andy Warhol. It includes all forms: artistic sounds, concept discs, covers made by visual artists for rock, pop and jazz albums or directly modified discs like Gerhard Richter's oil painting made directly on a recording of Glenn Gould's interpretation of Bach's *Goldberg Variations*.

Art & Vinyl has been assembled over the course of nearly a decade by curator and collector Antoine de Beupré, author of *Total Records* and founder of the bookstore and gallery Librairie 213 in Paris.



This book was published as part of the research project A-sides. It is accompanied by a series of A-sides vinyl records (www.a-sides.ch) produced by HEAD-Genève and activeRat.

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