

Sounding Out! Podcast #41: Sound Art as Public Art

Sounding Out! Authors

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Abstract

This April forum, Acts of Sonic Intervention, explores what we over here at Sounding Out! are calling “Sound Studies 2.0”—the movement of the field beyond the initial excitement for and indexing of sound toward new applications and challenges to the status quo.

Keywords

Music (Subfield), Acts Of Sonic Intervention, Methodology, Performance, Place And Space, Podcast

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This April forum, [Acts of Sonic Intervention](#), explores what we over here at *Sounding Out!* are calling “Sound Studies 2.0” –the movement of the field beyond the initial excitement for and indexing of sound toward new applications and challenges to the status quo.

Today [Salomé Voegelin](#), treats us to a multimedia re-sonification of the keynote she gave at 2014’s [Invisible Places, Sounding Cities conference](#) in Viseu, Portugal, “Sound Art as Public Art,” which revived the idea of the “civic” as a social responsibility enacted through sound and listening. Available for download here as a podcast is an audio recording of the keynote as well as a transcription of its accompanying score. In this final entry of the series, Voegelin shares her insight about how sound can act as intervention, disruption, and resistance.

–AT, Multimedia Editor

<https://soundstudiesblog.com/wp-content/uploads/2015/04/keynote-talk-podcast.mp3>

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Sound Art as Public Art

Performance Score

Salomé Voegelin

Sit down on a chair

Read: Listening to Noise and Silence: Towards a Philosophy of Sound Art, pp126-127, line 5 to line 5

Play: Clare Gasson, Thought and Hand 53”

Get up, walk a square around your location, singing each side of the square at a different pitch – step back into the middle of the space and grunt loudly.

Stand

Read: Sol leWitt The Location of a Circle, 1974

Sit

Read: Listening to Noise and Silence: Towards a Philosophy of Sound Art pp130-131, line 20 to line 3, 3rd word

Stand

Read: endnoted text [see endnotes below], alternating between live and pre-recorded voice.

Sit

Read: Sonic Possible Worlds, Hearing the Continuum of Sound, pp49-50, line 1 to line 12

Read: Maurice Merleau-Ponty, Nature from Course notes from the Collège de France pp68-69, line 32 to line 17, 7th word

Stand

Read: from soundwords.tumblr.com: [The waterjet](#), April 09, 2013, 09:39am

Read: Patrick Farmer Try I Bark from 'fire turns its back to me..' to 'i have no desire too name'

Sit

Play: The Red Hook High School Cheerleaders by Jeremy Deller, 2 min excerpt

Stand

Read: Sarah Jackson Silent Running from her collection of poems Pelt

Sit

Play: Lawrence Abu Hamdan, Marches 2008, Track 2, 3 min excerpt

Read: Henri Lefebvre, Rhythmanalysis, pp19-21, line 8 to line 6 (with a slight edit), and p55, line 17 to line 31

Play: Simon-Steen Anderson Pretty Sound (Up and Down) for piano, from LP Pretty Sound, 3 min excerpt

Read: Listening to the Stars from Noch (What Matters Now? What can't you hear?)

Read: Sonic Possible Worlds pp157-158, line 1 to line 34

Play: Eisuke Yanagisawa Ultrasonicscapes track 10 streetlight 2, 3 min excerpt.

Read: Sonic Possible Worlds pp165-166, line 29-4 + p166-167, line 40 line 6 word 6 and pp 168-169, line 33 to line 2, and p174, line 18 to line 34

Stand

Read: credits while playing Salomé Voegelin: exactly 3 minutes

Endnotes

Life voice [lv]: This is a performance of my sonic possibilities in a public context.

Recorded voice [rv]: Sounds invisible mobility makes accessible, thinkable and sensible, different and pluralized notions of publicness.

lv: My public performance invites you to consider your own public performance in this same context.

rv: The sonic public is a participatory possibility, whose actuality is not a matter of truth and untruth, but of sonic fictions: personal narrations that realize the invisible and conjure the inaudible, rather than settle on what appears to be there visibly and audibly.

lv: Together we make a civic performance – creating an ephemeral exchange of invisible things that reframe our visible form, relationship and organization.

rv: Listening challenges the designation of private and public. It overhears their distinction and does not follow the functional architecture of place and civic purpose but proposes formless and invisible alternatives.

lv: I am performing my private sonic life-world that meets yours in passing, at moments of coincidence, to create not one appreciable entirety, one actuality, but fragmented possibilities of what our shared space is, or could be.

rv: Sound is not necessarily harmonious, nor definitively antagonistic, but generates the space of an agonistic play: no ideal objective guides or precedes the action that it is.

lv: I sang a square and talked a circle.

rv: The public is not a visual concept, a permanent institution and infrastructure, but a transitory practice.

lv: made room in the visible space for my invisible possibilities

rv: Sound makes apparent the frames, edges and boundaries of what is considered the actual place, and implodes the singularity and permanence of that perception through an invisible duration.

lv: I made an artistic space,

I made a social space

I made a political space

They reveal the limits of actuality, produce possibilities, and hint at the possibility of impossibilities.

–

Salomé Voegelin is a Swiss artist and writer engaged in listening as a socio-political practice of sound. She is the author of *Listening to Noise and Silence: Towards a Philosophy of Sound*

Art (*Continuum*, 2010) and *Sonic Possible Worlds: Hearing the Continuum of Sound* (Bloomsbury, 2014). She maintains the blog [SoundWords](#) and has curated the exhibition [clickanywhere](#), an online exhibition of spoken and written work. Voegelin is a Reader in Sound Arts at London College of Communication, UAL and has a PhD from Goldsmiths College, London University.



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