

Often
enough I tried
language

Often
enough I tried
song

But they
didn't
hear

you

dys
topia
20^{7.}_{29.9.}**24**

sound art biennial
Berlin

dystopia **24** sound art biennial Berlin

The *Dystopia Sound Art Biennial*, organised by *Errant Sound* and this year under the artistic direction of Nida Ghouse and Georg Klein, will take place from 7 to 29 September in *HAUNT/front-views* in Schöneberg and in the *Galiläa Church* in Friedrichshain. Featuring sound installations, performances, and site-specific projects by over thirty participating artists from fifteen countries, the exhibition will be accompanied by an event program that runs on all four weekends. From 20 to 29 September at *KUNSTRAUM Potsdamer Straße*, students in the sound studies and sonic arts master's programme at the Berlin University of the Arts will also be represented at the Biennial for the first time. On 12 and 13 September, a symposium in the interim space of *Errant Sound* at *Miss Read* in Wedding will round off the program.

After Turkey and Brazil, *Dystopia Biennial 2024* presents sound art from Europe and the Indian subcontinent. The exhibition *Often enough I tried language, often enough I tried song, but they didn't hear you* raises questions about canonized European sound epistemologies through a range of positions. "If the German concept of Klangkunst has no equivalent in the South Asian context, sound itself has cosmic significance and the culturally-coded labor of listening draws on long and diverse lineages," says Nida Ghouse in her curatorial statement. *Dystopia*, a politically, socially and ecologically charged term, serves here as a provocation or an invitation to imagine another world.

In resonance with the artworks, the symposium *Sonic Futurisms*, curated by Budhaditya Chattopadhyay, offers insight into the concept of futurism in relation to sound practices and thoughts from South Asia that influenced the Western art music of John Cage, La Monte Young, Pauline Oliveros, and others in the 1950s and 1960s, without recognition having been demanded until now. Among other topics, the symposium explores the under-discussed conceptualization of a future that goes beyond a dystopian vision.

Curator Statement

Often enough I tried language, often enough I tried song, but they didn't hear you

Pairs of loudspeakers flank each side of a pair of paintings but emit no sound. The monochromatic canvases are coated with cow dung. Captioned *the low voice*, these sculptural objects by Aman Aheer reference the slow silencing of the Muslim call to prayer from the Indian landscape and link it with the sustained violence faced by Dalits.

As quiet compositions in a sound art exhibition, they invite the listener to consider the material dimension of inaudibility and confront the medium of sound at its limits.

Borrowing its title from poet and philosopher Friedrich Hölderlin, the exhibition *Often enough I tried language, often enough I tried song, but they didn't hear you* emerges from certain incommensurabilities that lie at the heart of the project of sound art. This *Dystopia Biennial* provides a frame wherein one sound art scene, with its specific references, reaches out to another. If the German concept of Klangkunst has no equivalent in the South Asian context, sound itself has cosmic significance and the culturally-coded labour of listening draws on long and diverse lineages.

Spread across two main venues, the works in the exhibition comprise a range of sound-based practices including installations, performances, and site-specific projects. Ears trained in folk, opera, contemporary improvisation, Carnatic, or Hindustani classical find temporal structures and visual forms for music in the proverbial museum. Excursions into deep time and extra sky yield shapes in sound for what neither images nor discourse can provide. Secrets are kept in languages once recorded but now deemed dead, and untold fairytales get sung out of a mix of noise and tenderness.

Nida Ghouse

dystopia 24 sound art biennial Berlin

Symposium: *Sonic Futurism*

The *Sonic Futurisms* symposium contextualizes the thematic impulses of *Dystopia Sound Art Biennial 2024* in resonance with the exhibitions, performances and other concurrent events. Among other discursive lines of inquiry, the symposium explores conceptualizations of a futurity that transcends dystopic visions, under-discussed within the contemporary social, political, and environmental realities of the subcontinent and globally—from oppressive far-right governments enforcing societal divisions based on racist or casteist discriminations to increasing climate-related migration. How do we hear possible futures from South Asian perspectives that have been marginalized in sonic epistemologies? Could they generate new energy for coping and emancipation from dystopian visions of tomorrow? The *Dystopia Sound Art Symposium* will nurture and address these questions with guest speakers as well as participating artists, and curators.

Budhaditya Chattopadhyay (curator symposium)

Subtexts

With the exhibition *Subtexts*, students from the Master's program Sound Studies and Sonic Arts at the Berlin University of the Arts are participating in the *Dystopia Biennial* for the first time. As part of the project seminar "Dys/utopian Realities" with Professor Georg Klein, seven works were independently developed, planned, and realized for the exhibition space of *studierendenWERK*. Among various sociopolitical, perceptual-psychological, and epistemological themes, the intensified discussion around freedom of opinion and art in Germany since the Gaza war started plays a role here, gaining a particular resonance in *studierendenWERK*'s underground car-park space.

For in your tongue I cannot fit © Shilpa-Gupta



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Pipedream © Heyse Ip/regiment



Stilling © Padmini Chettur

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Dystopia Biennial 2024

*Often enough I tried language, often
enough I tried song, but they didn't
hear you*

Opening: 7.9.24 4pm

From Sep 7th to 29th / Wed-Sun 2-7 pm

HAUNT/ frontviews @frontviews_ @haunt_berlin
Kluckstr. 23, A Yard, 10785 Berlin

Galiläa Church @galilaeakirche

Rigaer Str. 9, 10247 Berlin

Errant Sound at Miss Read @errantsound

Gerichtsstr. 45, 13347 Berlin

With works by:

Aman Aheer, Zeerak Ahmed, böseblick ensemble,
Moushumi Bhowmik, Padmini Chettur, Julien
Clauss, Nico Daleman/Samuel Perea-Díaz, Rupert
Enticknap, Jasmine Guffond, Devadeep Gupta,
Heyse Ip/regiment, Alifiyah Imani, Nakul
Krishnamurthy, Sukanta Majumdar, Jutta Ra-
venna, REProduce mit Rana Ghose & Hemant
Sreekumar, Aarti Sunder, Suvani Suri, Tan Bone,
Maarten Visser a.o.

Subtexts

Opening: 20.9.24 6pm

From Sep 20th to 29th / Fr-Sun 2-7pm

KUNSTRAUM Potsdamer Straße

Potsdamer Str. 65-67, 10785 Berlin

Free entry

With works by:

Juliette Collas & Salomé Lubczanski, Diego Beh-
ncke, Ignacio Briceno, Hisako Nakaoka, Efthymis
Naoumis, Julia Koffler, Salah El-Oweidy & Selim
El-Sadek

Entry Fee

Day Pass: 15€ (incl. catalog)

Reduced: 10€ (for students, recipients of citizen's
benefit, senior citizens over 65)

Performance events in HAUNT are included
in the Day Pass

Children up to 12 years: free

Errant Sound / Miss Read: free entry for the in-
stallation/symposium

www.dystopia.berlin @dystopiabiennial

www.errantsound.net @errantsound

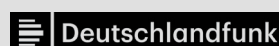
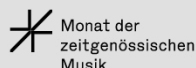
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