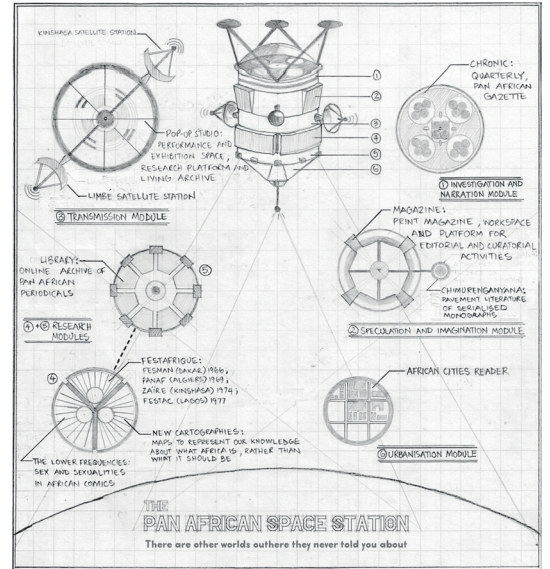




Black Anthenna, sound performance by Gilles Aubry and Nathalie Anguezomo, HKW, Berlin, 2018.
(Image: Gilles Aubry)



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

Collaborative aesthetics in global sound art

This research project engages with global sound art and experimental music by focusing in particular on the role, capacities and aesthetics of collaboration. By using dialogical and interventionist strategies, collaborative art forms extend beyond the aesthetic object to include wider forms of public engagement. As a result, the role of the artist has moved from that of a “content producer” to that of an “epistemic partner” and “mediator” in the construction of social knowledge.

Das Forschungsprojekt untersucht globale Klangkunst, indem es sich insbesondere auf die Rolle und die Ästhetik der Zusammenarbeit konzentriert. Basierend auf dialogischen und aktivistischen Strategien gehen kollaborative Kunstformen über das ästhetische Objekt hinaus und umfassen breitere Formen der öffentlichen Beteiligung. Infolgedessen hat sich die Rolle der Künstler*in von der «Inhaltsproduktion» hin zu einer «epistemischen Partnerschaft» bei der Konstruktion von sozialem Wissen entwickelt.

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

Introduction: A new generation of artists has emerged in the Global South in recent years, whose practices demonstrate a direct, critical engagement with sound on a conceptual, material and affective level. Sound artists, experimental musicians and radio producers operate across transnational networks, combining remote digital modes of intervention with offline activities. These initiatives generally attest to a critical attitude by artists towards the forces of globalization, and simultaneously to a creative engagement with new modes of being and acting in the world. This research project engages with global sound art and experimental music by focusing in particular on the role, capacities and aesthetics of collaboration, a concept which re-emerged in the arts in the 1990s. By using dialogical and interventionist strategies, collaborative art forms now extend beyond the aesthetic object to include wider forms of public engagement. As a result, the role of the artist has moved from the position of a “content producer” to that of an “epistemic partner” and “mediator” in the construction of social knowledge.

Methods: This project focuses on three case studies. Subproject A will examine recent collaborative projects initiated in South Africa as part of the residency programme of the Swiss Arts Council Pro Helvetia. It will investigate how the decolonial agenda claimed by these art initiatives is negotiated with regard to the institutional cultural diplomatic framework that enables them. Subproject B will focus on music productions by three transnational music collectives from the Global South that are known for their experimental sound aesthetics and global mode of operation. Subproject C will engage with five Internet radio projects from Morocco, South Africa and Germany that follow a decolonial sound-art approach.

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

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Partners:
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Le 18 Marrakech
Norient Film Festival

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