



**sonic  
acts  
XIII**

**the  
poetics of  
space**

spatial explorations in art, science, music and technology  
25 – 28 February 2010 • Amsterdam

## Just to make you curious...

The title of the thirteenth **Sonic Acts Festival**, *The Poetics of Space*, is derived from the English translation of the book *La Poétique de l'Espace* (1958) by the French philosopher Gaston Bachelard. In this work Bachelard meticulously describes the influence of space and architecture on humans and implicitly argues for a new type of architecture based on experience and imagination, an approach that is not only rooted in science or functionality.

**Ever since the emergence** of symphonic orchestras, composers and sound artists have expressly worked with the spatial aspects of sound. This includes research into the further electronic spatialization of classical ensemble works and orchestral works as well as researching acousmatics, a technique whereby sound is distributed through space in such a way that the original sound source is no longer perceivable. Besides the development of surround sound and acousmatics, the electroacoustic improvisation circuit started exploring how musical space and audio space could be made central during live performances.

**Research has also** been conducted into more extreme ways of making sound tangible, for example in Jan-Peter Sonntag's *raum-Arbeiten* series, in which he uses standing waves to generate sonic architectural structures. A more subtle approach to spatialized sound takes the form of field recordings, soundwalks and acoustic spaces. These various approaches enable a profound exploration of specific spaces and environments.

**In the early 1970s** the experimental filmmaker Anthony McCall created spatial volumes of light, by projecting geometrical figures in hazy environments, so called solid light films, of which *Line Describing a Cone* is the most famous. Another

entirely different approach to dealing with space involves focusing on the human body and senses. The quest for inner space in the 1960s and 1970s developed in parallel with the development of space travel and the exploration of outer space. From the perspective of architecture as experience, domes, developed for multimedia events, appeal to the imagination. The Pepsi Pavilion at the 1970 World Expo in Osaka, Japan, was an enormous immersive artwork, with the exterior constantly enshrouded in smoke, and the interior filled with reflective objects and light sculptures.

**Researching spatiality in the arts** is the core of the festival. This involves a number of fundamental questions. How is space defined by a work of art? What does a viewer or listener experience? How do technological artworks deal with the visual, auditory and psychological aspects of spatiality? How has the relationship between technology, space and architecture developed over the past few centuries? How have technological developments influenced our perception and representation of space, and how do we relate to the space that surrounds us?

**Sonic Acts *The Poetics of Space*** is entirely dedicated to the exploration of space in performative and audiovisual art, film, music and architecture. It examines the importance of physical space in times of far-reaching technological developments, and the physical and psychological impact of spatial designs.

**The programme** comprises four densely filled days and nights and will provide an extensive overview of recent works and experiments – spatial audio compositions, audiovisual installations and performances – and includes relevant historical examples and utopian ideals and dreams from the twentieth century.

Come and explore the *Poetics of the Space!*

conference  
at de balie

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## The Poetics of Hybrid Space

The *Poetics of Hybrid Space* explores the new conditions of experience emphasized by the concept of Hybrid Space through the prism of a series of artistic and interventionist projects drawing on the increased hybridity of contemporary spaces in everyday life. Hybrid Space points at a layering of physical, informational and media infrastructures, and social, cultural and economic flows superimposed in one and the same space. It indicates the simultaneous presence of heterogeneous spatial logics at play in our everyday living spaces, which is amplified by the growth of real-time communication and media technologies. Hybrid Space emphasizes discontinuity, inconsistency, intimacy, heterogeneity and paradox. The volatile presence of physical absence mediated by proliferating communication and media technologies permeating virtually every aspect of daily experience (GSM, Wifi, umts/3G, GPS, DVB, radiography) creates a powerful and rich locus for various forms of artistic and poetic intervention. The panel was selected and will be moderated by Eric Kluitenberg, and features presentations by Duncan Speakman, Lancel/Maat, Peter Westenberg and Elizabeth Sikiaridi.

**Eric Kluitenberg** (NL) is a media theorist, writer on culture, media and technology. Kluitenberg heads the media program at De Balie, Centre for Culture and Politics in Amsterdam.

**Karen Lancel** (NL) and **Hermen Maat** (NL) create 'meeting places' in public space. They invite the audience to experiment and play with social technologies. They will present *Tele\_Trust*.

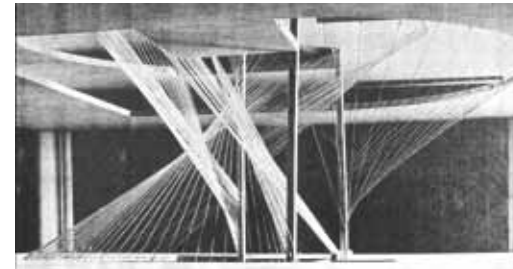
**Duncan Speakman** (UK) examines how we use sound to locate ourselves in personal and political environments, creating experiences that engage audiences in public spaces. He is developing site-responsive soundwalks, street games and pervasive theatre works.

**Peter Westenberg** (NL) is a visual artist and filmmaker who engages in open source practices.

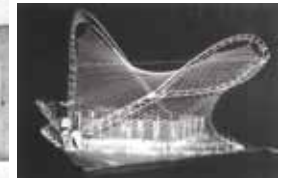
**Elizabeth Sikiaridi** (GR) lectures on design in the urban landscape at University of Duisburg-Essen and together with Frans Vogelelaar runs the Hybrid Space Lab.



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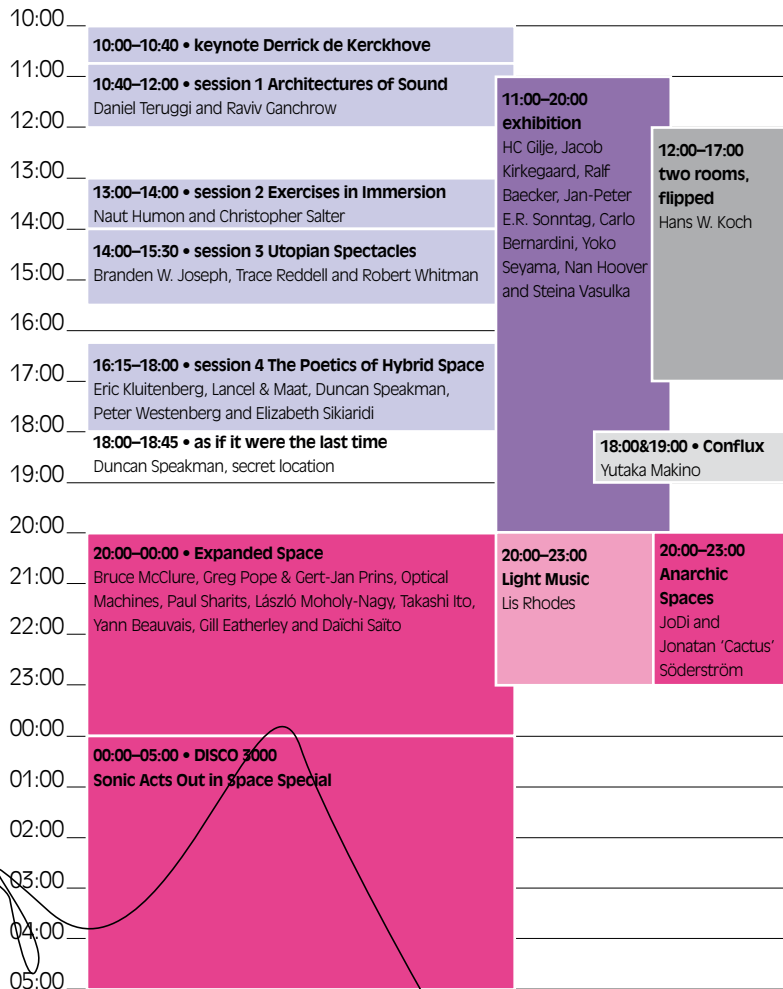


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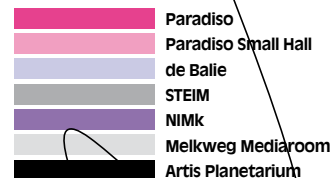
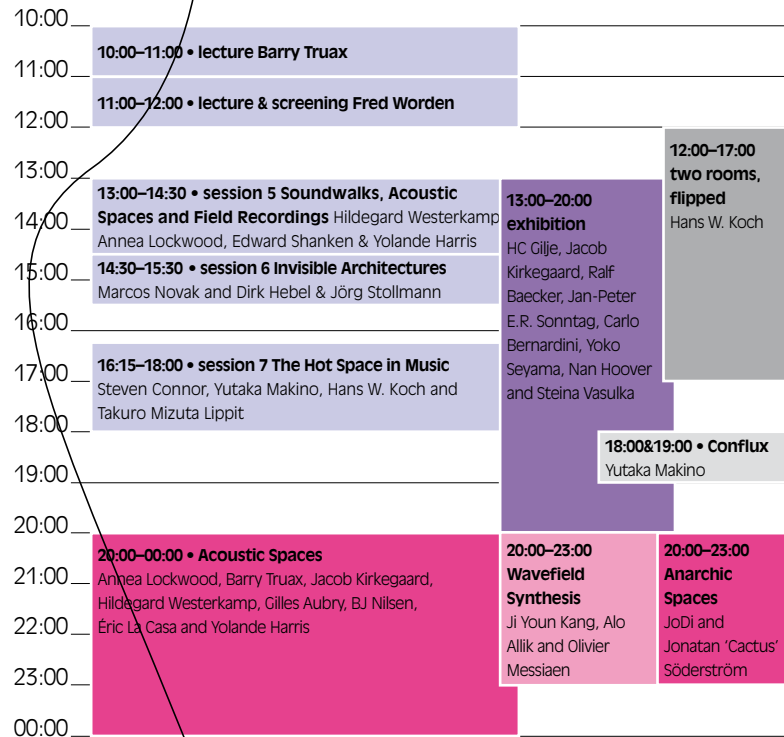
1. **as if it were the last time**, 2009, Duncan Speakman ©
2. **Polytope**, French Pavilion, Expo 67, Montreal, Iannis Xenakis
3. Model & interior of the temporary & mobile pavilion of the **Diatope**, Paris/Bonn, 1978-79, Iannis Xenakis
4. **Polytope** in the roman thermal baths of Cluny in Paris 1972-74, Iannis Xenakis
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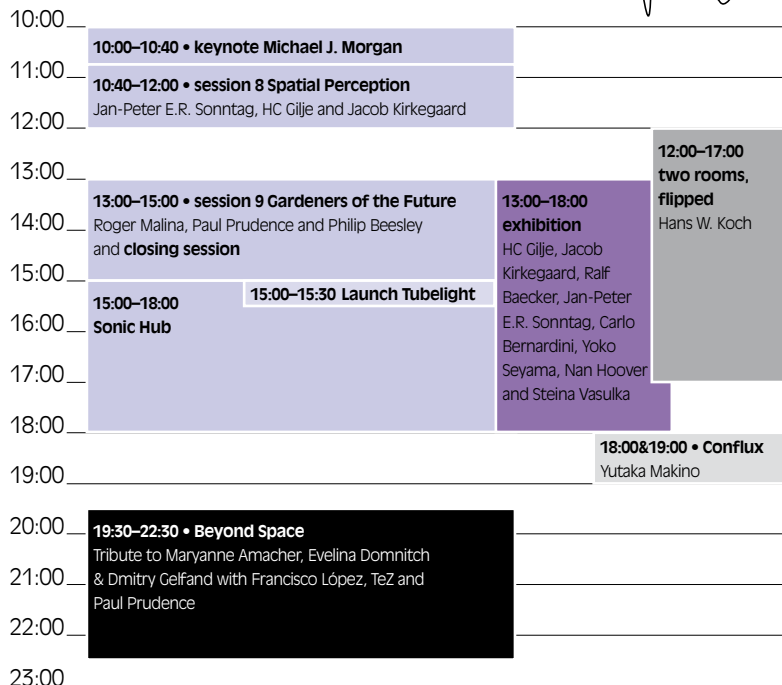
Friday 26 February 2010



Saturday 27 February 2010



**Sunday 28 February 2010**



	Paradiso
	Paradiso Small Hall
	de Balie
	STEIM
	NIMk
	Melkweg Mediaroom
	Artis Planetarium

**Sonic Acts is curated, compiled and produced by**  
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Femke Herregraven

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**Thank you**  
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**Sonic Acts is supported by**



**Mediapartners**

