Curating Sonic Labs: Defining new strategies for the exhibition of sound art.

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Creative Research in Sound Art

Practice

- Issues once curating sound art
- The sonic lab as an alternative to curation
- Historic examples of the sonic lab
- The contemporary context of sonic labs: the artists, the arts centres and the exhibitions
- What is a sonic lab?

Issues once curating sound art

- Exhibition, Sound Art in Spain (1961-2016), curated by Jose Iges.
- Douglas Khan, author of Noise Water Meat (1999).
- Caleb Kelly, writer of Sound (2011).

Jose Iges,   Sound Art in Spain (1961-2016)

Sound art has forced museums and arts centres (to paraphrase R. Murray Schafer's well-known The Tuning of the World) to 'retune' the ways in which they present artworks in their permanent and temporary galleries. When sound comprises the entirety of a work of art (rather than being one of several components of an installation or taking the form of interpreted or experimental music), the actions and decisions of curators and exhibition designers must respond to a concept of sound not contemplated in definitions

- Douglas Khan, Noise Water Meat (1999). Art institutions follow the art collector so they become an individual ruled institution. But this is not the case of experimental music due to its deterritorializing capacities and inability to artistic materiality, which make transgress economic conventions and conditions of the institution.

DOUGLAS KAHN

NOISE WATER MEAT

A HISTORY OF SOUND
IN THE ARTS
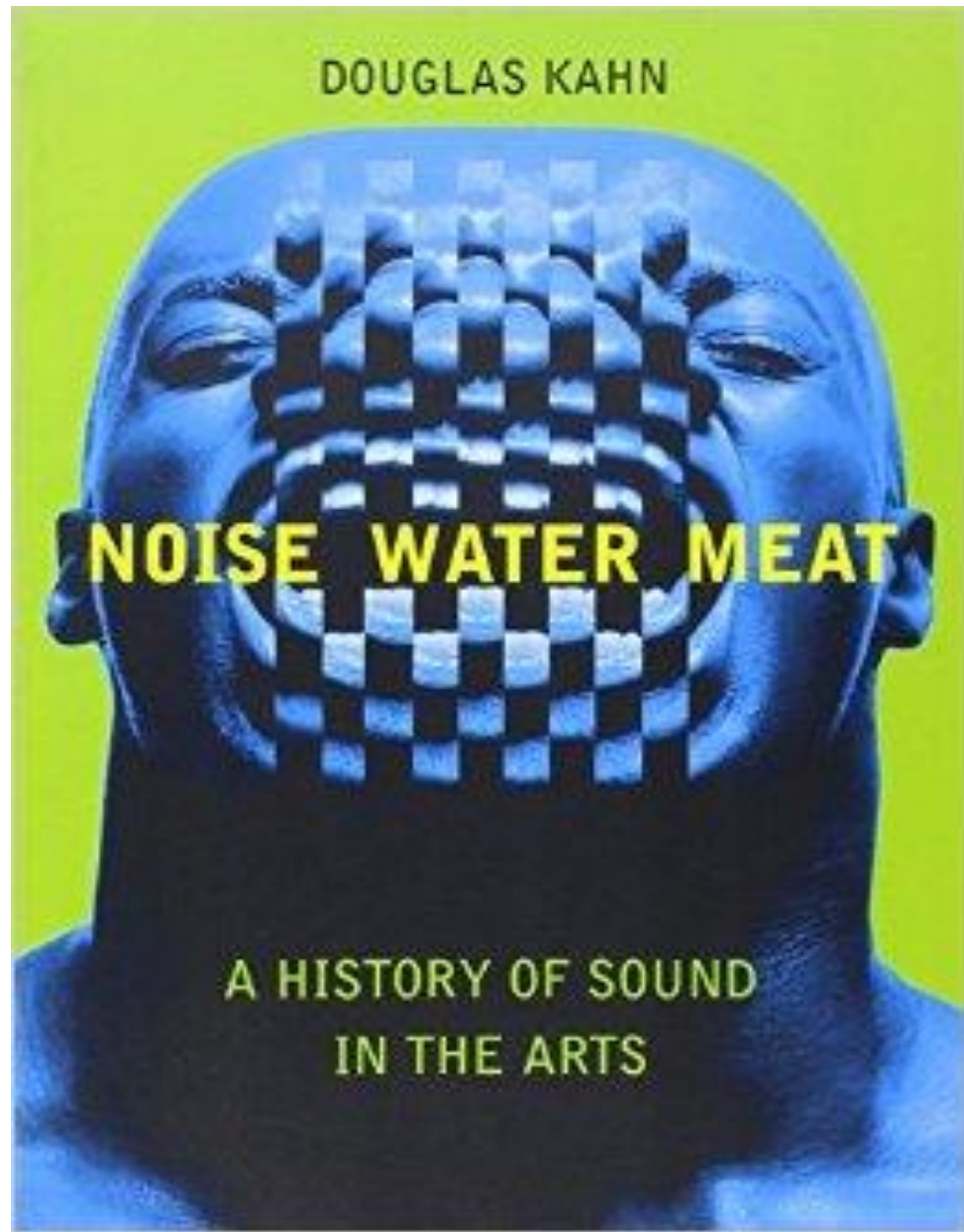
- Caleb Kelly, Sound (2011).

(…) certainty about the disciplinary status of the aesthetic object was effectively dissolved. (…) there was, magically, no longer any such thing as painting or a sculpture, (…) the institutions of concert hall, gallery and museums were no longer relevant or recognizable.
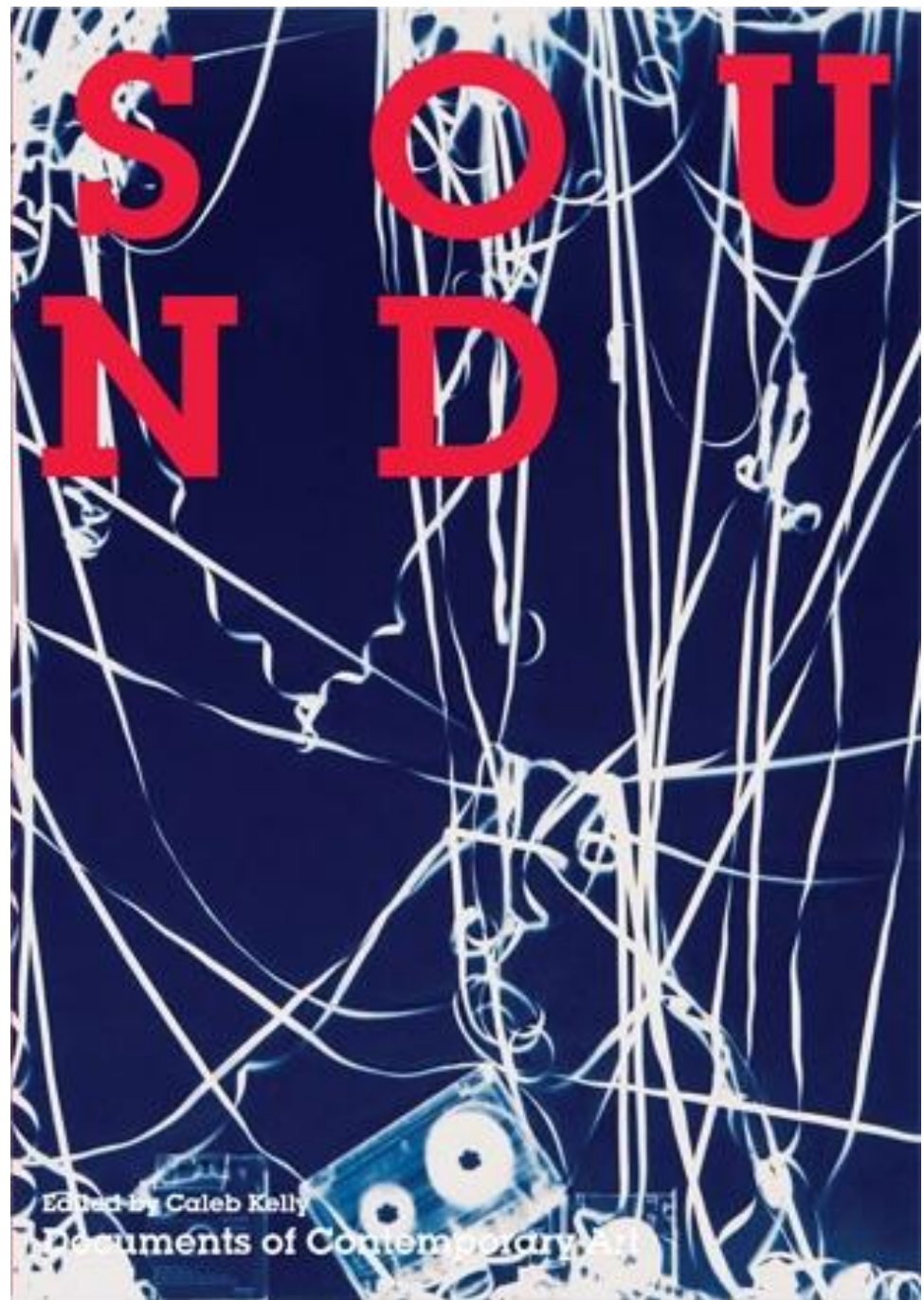
The sonic lab as an alternative to curation.

- Sonic, denoting, relating to, or of the nature of sound or sound waves.

- Laboratory, informally, lab, is a facility that provides controlled conditions in which scientific or technological research, experiments, and measurement may be performed.

- Bruno Latour, Give Me a Laboratory and I will Raise the World (Science Observed, 1983)

- "There is a division of labour between organisations, institutions, public policy on the one hand, and scientific disciplines on the other".
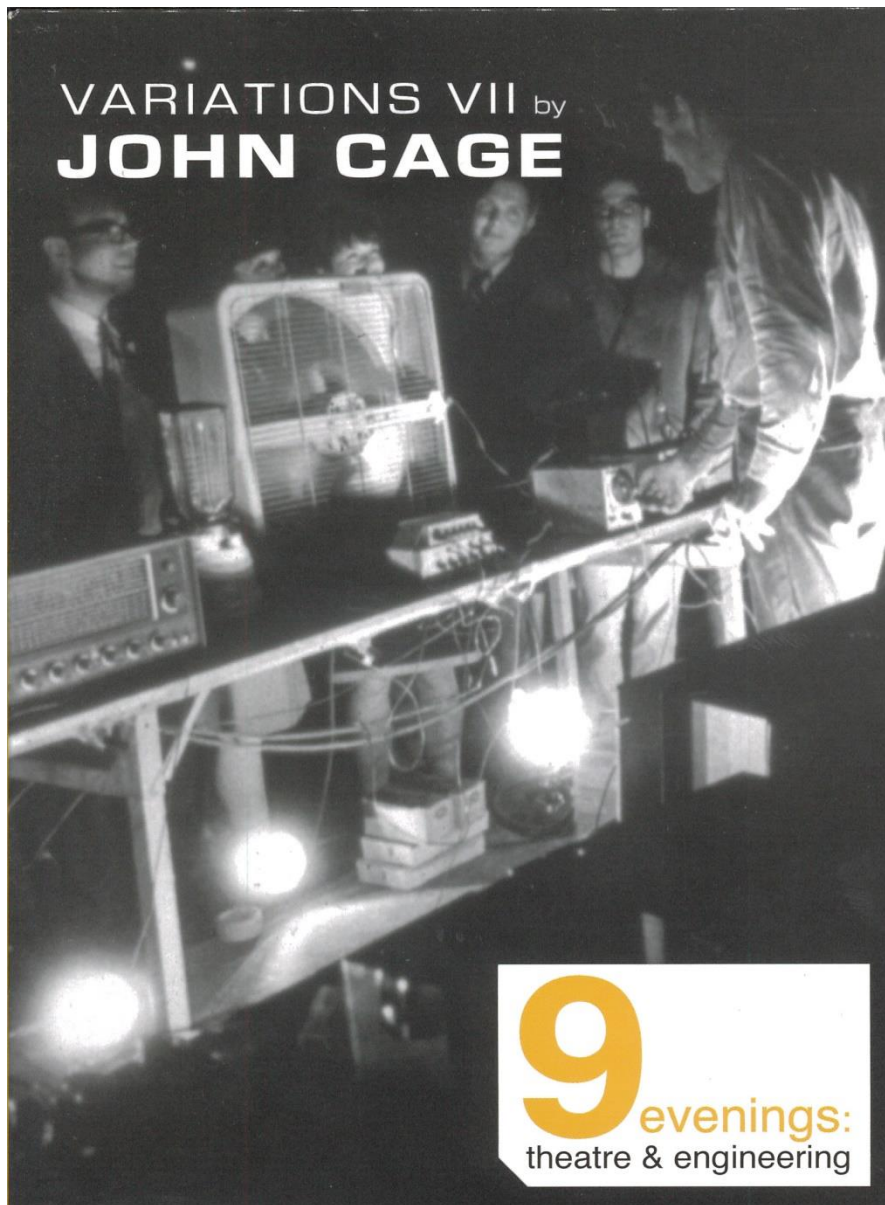
- Jaron Rowan, (Cultura Libre de Estado, 2015)

- "cultural agents since the 1990s aligned with critical movements and indicated a separation from the neoliberal economies and public cultural institutions"

- Joasia Krysa (Media Art Histories, 2016)

- "such labs can address new institutional opportunities in sonic studies to engage with practice-based knowledge creation and extend their mission to include tools, techniques and a new curatorial scope."

Historical context

- Experiments in Art and Technology (E.A.T., Armory Show, New York, 1966).

- Bell labs.

- Hochschule für Musik.

- BBC Radiophonic Workshop.

- De La Warr Laboratories.

John Cage, Variations VII, E.A.T., New York, 1966.

Bell labs

The Hochschule für Musik

The BBC Radiophonic Workshop

De La Warr Laboratories

The contemporary context of sonic labs:

The **artists**: Daniel Wilson / Tom Richards / Simon Cacheux

The **Labs**: Aurality Media Lab / Locus Sonus

The **Arts Centres**: IRCAM / Banff Centre Canada / Hangar Sound / LIPM

The **exhibitions**: Erkki Kurenniemi (In 2048) / Sounding DIY
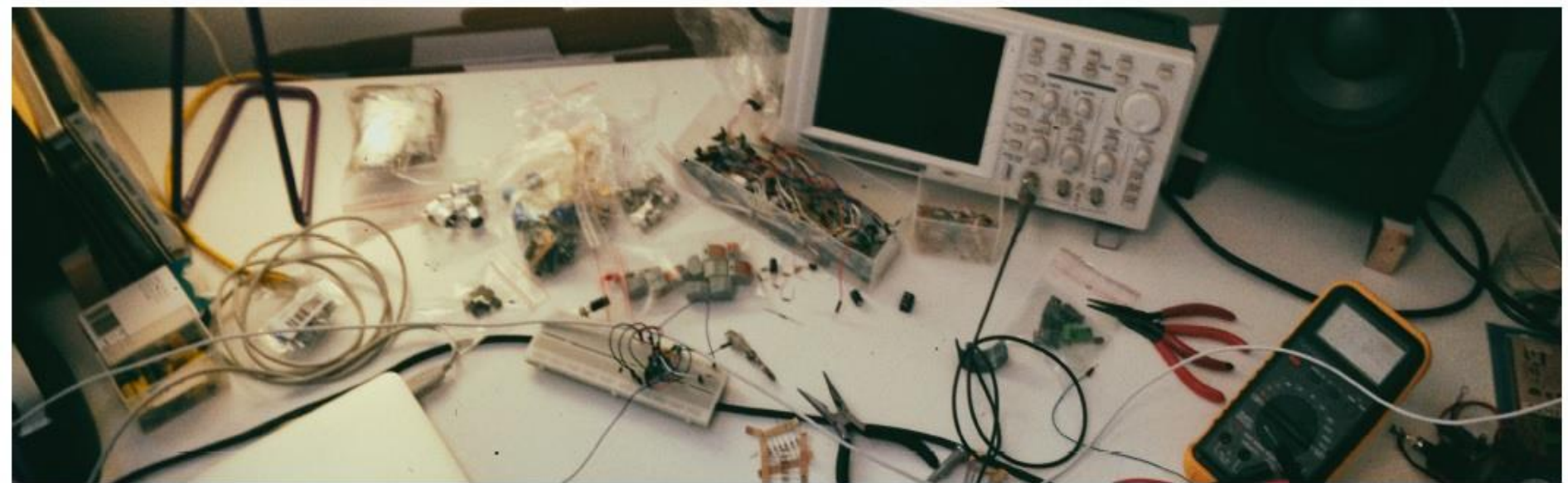
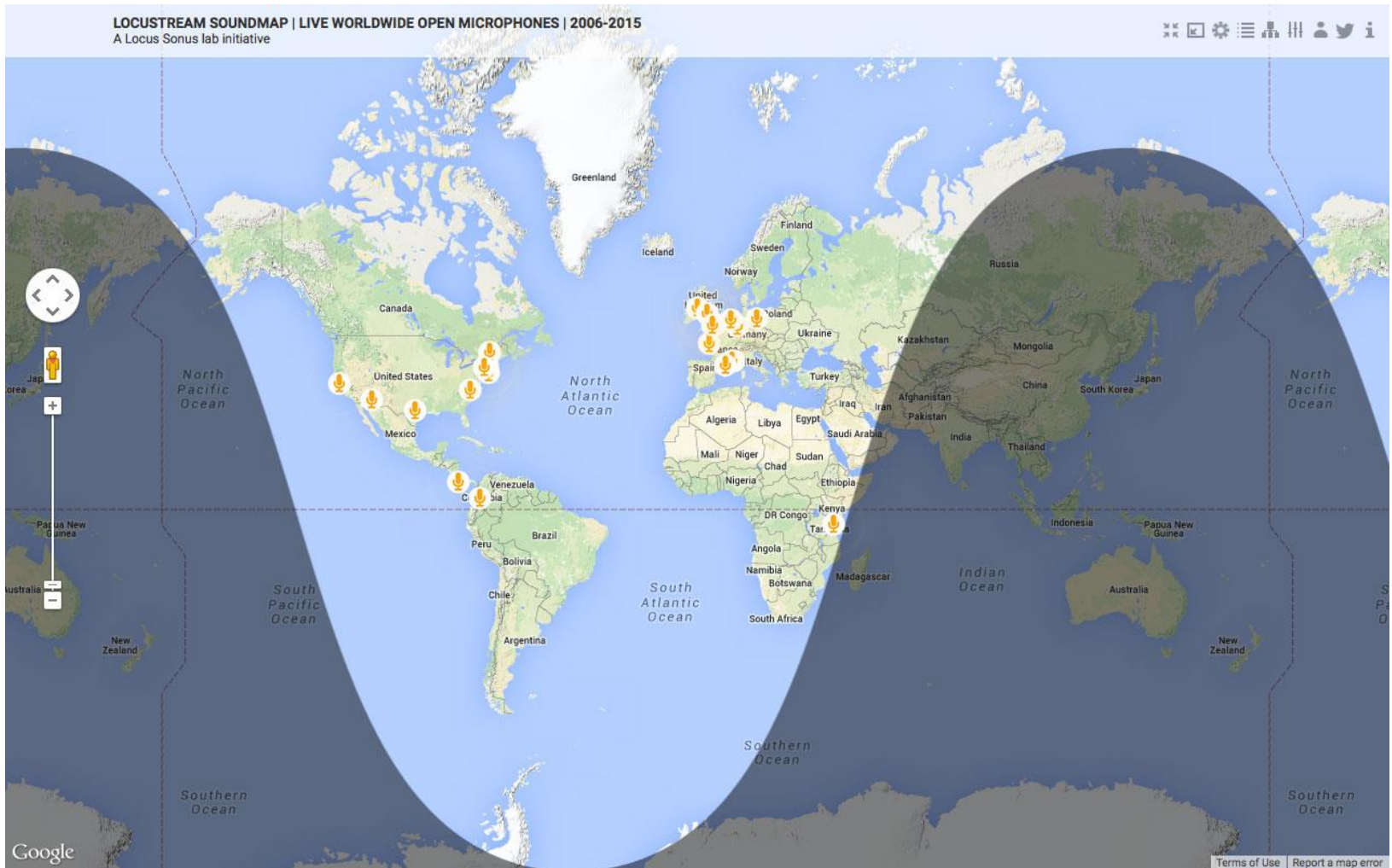# Daniel Wilson , Radionics Radio

Tom Richards, Mini-Oramics

https://vimeo.com/165892551

Simon Cacheux

Le Labo

Aurality Media Lab

Locus sonus

http://locusonus.org/soundmap/051/

The art centres:

- **IRCAM** (Institute for Research and Coordination in Acoustics/Music in English)

- **Banff** Centre Canada

- **Hangar** Sound

- **LIMP** (Musical Production and Research Laboratory)

The exhibitions

Erkki Kurenniemi (In 2048), at documenta 13 Kassel

Sounding DIY

Towards the Sonic Lab

- A new curatorial method for sound art.
- A critical definition of the problem with contemporary curation of sound art.
- A new participative, interactive, disruptive and procedural practice of curating sound art.
- With concerts, laboratory experiments, live performances, and workshops.
- The sonic lab is part of the open source movement.
- It offers practices of collaborative networks and instrument making.

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