

PROGRAM OUTLINE

In contrast to the first edition of 2018/2019, the DYSTOPIE festival program is less concerned with technical utopias/dystopias than with social dystopias, some of which refer strongly to current global circumstances.

The Brazilian artist **VIVIAN CACCURI**, together with **GUSTAVO VON HA** ③ penetrates the culture of the sertanejo – Brazilian cowboys and girls – and focuses on the relationship of this music genre to the current right-wing politics of the exploitation of nature. **BRUNO GOLA**, also from Brazil, invites the audience to use their smartphones in order to be players in his participatory sound installation *Bruto* ⑥ about Brazilian police violence, which was documented and made public only thanks to cell phone recordings: parallels to the run-up to the Black Lives Matter movement cannot be overseen.

In a much more abstract way, **THOM KUBLI** uses dystopian field recordings from São Paulo and analyzes acoustic memes, texts, and rhythms with Machine Learning Software, to have them subsequently played on purely acoustic instruments by the Ensemble Adapter ⑪. The second part of this concert event (25 October) in the machine room of the Alte Münze [Old Mint], which has been extended to a whole afternoon due to Corona restrictions, will be performed by composer-performers **CHICO MELLO** and **FERNANDA FARAH** ⑫ with musicalized text fragments written by the Brazilian author André Sant'Anna: a mixture of wit, irony, and political incorrectness.

The specific atmosphere of the various basement and vault rooms of the Alte Münze presents ideal conditions for the sizable exhibition section of the DYSTOPIE festival, which can be visited in a circuit. This starts with **STEFANIE EGEDY's** *BODIES & SUB-WOOFERS 2.0* ①, offering an extreme physical sound experience once every hour. Next, **BARTIRA + CAETANO** have set up their installation *Sonic Life/Social Death* ② as an interactive archive that addresses the repression of Afro-Brazilians in digital music culture.

In his work *Screen Utopia* ④, **GIULIANO OBICI**, invited as the festival's resident artist, creates a pure, room-filling sound-light

world in which the omnipresent screens of our everyday lives are converted into a dystopian totality. **JOANA BURD** deals likewise with technical omnipresence but from a gender point-of-view by revealing to the audience the algorithmic structure of the female computer voices Siri and Alexa, as programmed by male-dominated teams. ⑤

A critical reflection on the global art business, in which the (western) artist is ironized as a modern colonizer, is proposed in the double video *Fronteras Visibles* ⑦ [a+b] by **CHRISTIAN DIAZ OREJARENA**, in which the artist addresses his own entanglements as a Colombian raised in Germany. Artistic self-reflection is also found in **UTE WASSERMANN's** vocal performance. Due to the Corona situation, she has to deal with performing as a voice artist when every exhalation could be a threat to the audience (performance: 17 October, then as an installation). ⑧

In the former heating plant machine room of the Alte Münze, two installations are set up alongside the concert performances, energizing the space both as past and future: **ROBERTA BUSECHIAN's** *Obscure Clairvoyance* combines, not only in terms of contents, obsolete fossil fuel power stations with Elon Musk's plans for the colonization of Mars, which she interprets as an escape from a world that is collapsing under global warming. At the same time, her formal concept connects this physical space with the virtual world ⑨ [+online]. **JUSTIN BENNETT's** apocalyptic docu-fiction about the abandoned Kola Superdeep Borehole near Zapolyarny in northern Russia, on the other hand, leads into the former Soviet world of Victor Koslovsky, the »last« scientist to remain on the site. The film ends with an acoustic journey into the depths of the Earth (video with surround sound: 24 mins) ⑩.

With the open call to the festival, many young sound artists had the opportunity to apply and present their work, i.e. the Norwegian **TORBEN LAIB** ⑭, who focuses on coinage. His scanner makes this minted means of payment – maybe even produced here in the Old Mint – turn into sound for a last time, before it will have completely disappeared from financial transactions. The South Korean **HYUNJU OH** uses the subterranean columned hall for an

immersive installation: in her 12-minute radio drama installation *Breath* 16, she impressively plays with the psychological effects of being locked up.

With his performance, *El Intruso* 13, MARIO DE VEGA follows a similar theme but leads into deep, tonal abysses, where sound becomes a materialization of suppression and bodily aversion in a mysterious enactment. The media artist and musician MARCO BAROTTI has an international reputation for his sonic transformations of environmental data. His latest piece, *The Egg* 15, is an audiovisual live sonification of the growing world population and develops a very unique sculptural drama.

The exhibition continues in public space with KERSTIN ERGEN-ZINGER's sound installation *Whistleblowers* 20, for which she built wind horns in collaboration with the Sonochoreographic Collective that are prompted by strings and induced voices. Two sound walks not only mark the physical path from the Alte Münze to the Errant Sound gallery, but also form a media bridge to Brazil: Marina Mapurunga 17 with a personal report from Brazil in the year 2073, practically a cry of despair that she had to send from afar since she was not allowed to take up her residency in Berlin because of Corona. MACCHINA SOM ALLSTARS (MILENA KIPF-MÜLLER, KLAUS JANEK, LUKAS MATTHAEI) also bridge this invisible obstacle by virtually adding two musicians from Brazil to texts by Stefan Zweig and Loyola Brandão for their live sound walk *ZERO, LAND DER ZUKUNFT* 18 (17 October, the recording can be listened to later on private smartphones along the same riverbank path).

A special event in public space will be LAURA LEINER's concert performance *Dor de Árvore (Pain of the Tree)* 19 on the banks of the Spree opposite the Brazilian Embassy, in which she uses structure-borne noise sensors to extract sounds from a dead tree root collected in Brazil and transform them with live electronics (22+29 October).

The Errant Sound project space is mainly a discursive festival center that hosts the SYMPOSIUM 24, with 12 invited lectures and presentations, and the SHOWCASE 23 with 20 positions on Brazilian

sound art, in which one can also participate online via the festival website. **RICARDO MORENO's** *La Radio Criolla* ²², an archive of experimental sound art from Colombia, completes the picture from Latin America.

In addition, the project space is the location for a workshop presentation by the Hungarian artists **BENCE G. PÁLINKÁS** and **KITTI GOSZTOLA**, who appeal against the xenophobic mood in their country with a *Wild Garden Utopia* ²¹ by using accidentally immigrated, invasive plant species such as the Japanese knotweed to build musical instruments on which Hungarian melodies can be heard.

GEORG KLEIN, in the name of:

Mario Asef, Alexandre Sperandéo Fenerich, Julia Gerlach,
Laura Mello, Kirsten Reese