

Ages of Receivership: On Generous Listening

Master Symposium

As part of the symposium series *Womxn in the Arts and Leadership*

16 – 17 March 2022

Institute Art Gender Nature HGK FHNW, Basel

On-site and online

Auditorium D 1.04, FHNW Academy of Art and Design in Basel

With Caroline Bergvall, Merve Yeşilada Çağlar, Bill Dietz, Nina Emge, Jazmina Figueroa, Virna Gülzari, Ayesha Hameed, Kate Lacey, Nour Mobarak, Dylan Robinson, Aura Satz, Stas Sharifullin, Li Tavor & Nicolas Buzzi, and Hannah Weinberger

Moderated by Chus Martínez and Quinn Latimer

Research Associate: Marion Ritzmann

Press / communication: Anna Francke

The symposium is open to the public and will be held in English.

More information and program: dertank.ch.

→ [Livestream 16 – 17 March 2022](#)

In memoriam of Maja Naef

“Who, if I cried out, would hear me?” So Rilke begins “The First Elegy” in his *Duino Elegies*, in which he ecstatically delineates his belief in being an “open receiver” to the world. “But listen to the breath, / the unbroken message that creates itself from the silence. / It rushes towards you now.” And it does, it rushes toward all of us now, in the fact of a word—*listening*—that is suddenly inescapable, continually coined and communicated and traded, and in the form of a multitude of practices—artistic, ecological, activist, technological, theoretical, pedagogical—in which listening is both methodology and ethical framework. So it is that we have come to call the spring master symposium at the Institute Art Gender Nature, in Basel, *Ages of Receivership: On Generous Listening*. Held over the course of two days, 16 and 17 March 2022, the symposium will be devoted to forms and ethics of listening—at once active, deep, decolonial, generous, public, poetic, or otherwise—and how they are entangled with aspects and ideas of poetics, coloniality, gender, spectatorship, critique, and nonhuman worlds.

Is listening a form of both poetics and political action? It is. Moreover, it is often employed as an ethical engagement with pedagogy and cultural critique. While hearing has, until recently, often been described as a passive act, listening is broadly understood as an active way of engaging with the other, with oneself and with nature. If certain assumptions subscribe listening and storytelling to womxn and elders, the broadcasted voice—all agency and

production and new technologies—is often gendered as male. This symposium will address such ancient and recent ideas about the politics and gender of sound, through histories and

performances of audio, and technologies of communication and reception, while addressing listening as a key methodology in reaching goals of political, ecological, and artistic equity, from decolonization and democracy building to issues of mental health. Through lectures, performances, artist talks, and conversations, the symposium will survey current artistic practice and research engaged in creating active forms of response that begin with the receiver-speaker relationship, that is, an address to another.

Ages of Receivership: On Generous Listening, continues our semiannual series of master symposia at the Institute Art Gender Nature, begun in 2018 with *Promise No Promises!* and whose most recent iteration, called *Seeing Into the Heart of Things: Earth and Equality Within Indigenous and Ancestral Knowledges*, was held in late 2021. In each of the symposia thus far, current artistic practices are examined and articulated within the framework of questions of contemporary import, be they political, theoretical, ecological, emotional, linguistic or other. Presented in collaboration with the Vuslat Foundation, *Ages of Receivership: On Generous Listening*, will continue to advance this conversation through listening itself, that is, as an open and permeable approach to the world and its human and nonhuman inhabitants. Established in 2020, Vuslat Foundation endeavors to create awareness about generous listening—hearing beyond words—understanding it as an essential element of each of our connections and constellations. That said, we'd like to invite our students and the larger public to add their ear and receivership to this special gathering in Basel—we hope you'll all listen in.

Ages of Receivership: On Generous Listening is dedicated to the memory of art historian and critic Maja Naef who lived and worked in Basel.

Institute Art Gender Nature
FHNW Academy of Art and Design
Freilager-Platz 1, 4002 Basel
info.kunst.hgk@fhnw.ch
dertank.ch

Press contact

Anna Francke, anna.francke@fhnw.ch, +41 61 228 43 25

The symposium is kindly supported by [Vuslat Foundation](#).
#ElevateListening #GenerousListening

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PROGRAM

DAY I – 16 March 2022

On-site and online via [livestream](#)

Part 1

- 10:00 am Welcome and introduction: **Chus Martínez & Quinn Latimer**
10:15 am A reading: **Quinn Latimer**
10:30 am *The Labour of Listening in Troubled Times*, a lecture: **Kate Lacey**
11:15 am *Never Dreamed You'd Leave in Summer*, a lecture-performance: **Nina Emge**
12:00 pm Lunch break

Part 2

- 2:00 pm *Father Fugue*, an artist talk on listening practices: **Nour Mobarak**
2:45 pm *Preemptive Listening*, a screening and lecture: **Aura Satz**
3:30 pm *Hommage*, a performance and artist talk: **Hannah Weinberger**
4:15 pm *Score for Bellapais Abbey*, an online performance: **Jazmina Figueroa**
4:45 pm *Heare*, a performative talk (zoom): **Caroline Bergvall**
5:15 pm Panel discussion with participants
5:30 pm End of DAY I

DAY II – 17 March 2022

On-site and online via [livestream](#)

Part 3

- 10:00 am Welcome and introduction: **Chus Martínez & Quinn Latimer**
10:15 am A reading: **Quinn Latimer**
10:30 am *The Phantasmic, Phobic Body That We Share*, a performance and conversation: **Bill Dietz**
11:15 am *Listening to Mirror Sound Sources: or Another Way to Encounter Bodies, Spaces and Other Things*, a lecture-performance: **Li Tavor & Nicolas Buzzi**
12:00 pm Lunch break

Part 4

- 2:00 pm *A l'ombre de nos fantômes*, a screening and Q&A (zoom): **Ayesha Hameed**
2:30 pm Artist talk: **Stas Sharifullin**
3:00 pm *Hungry Listening*, a conversation: **Dylan Robinson & Quinn Latimer**
3:30 pm *On Listening...* a lecture: **Virna Gülzari**
4:00 pm *What Can an Artistic Practice Teach Us about Generous Listening?*, a talk and Q&A: **Merve Yeşilada Çağlar**
4:30 pm Panel discussion with participants
5:00 pm End of DAY II

BIOGRAPHIES OF PARTICIPANTS

CAROLINE BERGVALL is an artist, writer, and performer, and a strong exponent of interdisciplinary arts and writing practices adapted to contemporary modes, as well as multilingual identities and histories. Her poetic work is widely featured and translated. Her performances and installations have appeared at Tate Modern, London, Centre Pompidou, Paris, documenta 14, Athens and Kassel, the Berlin Poetry Festival, and elsewhere. Her books include *Alisoun Sings* (2019), *Drift* (2014), and *Meddle English* (2011). Forthcoming are *Caroline Bergvall's Medievalist Poetics*, co-edited with Josh Davies, and *Writing at the Crossroads: Essays 1996–2016*. She recently launched the online project *Solitary to Solidary Arts Lab* for exchanges and training in collaborative and expanded writing practices. She is Visiting Professor at Kings College London and a Kelly Writers House Fellow, at the University of Pennsylvania in Philadelphia.

MERVE YEŞİLADA ÇAĞLAR is Director of the Vuslat Foundation, which creates awareness about and spreads the skill of generous listening, that is, hearing beyond words. Before this role, she was a partner at Galeri Nev Istanbul, one of the most active commercial art spaces in Turkey. While working on the gallery's program and strategy as well as expanding its international outreach, Merve took advisory positions at various institutions and private collections. From 2011 to 2018, Merve was Director of SAHA Association, a philanthropic private-funding mechanism. Merve worked as the Director of Galerist, Turkey's first internationally recognized commercial gallery from 2007 to 2011. During her tenure, she oversaw the gallery's exhibition and fair programs, and founded the first in-house monthly publication, *Galerist Newspaper*. Previously, she coordinated the design exhibition *Block* (2007), which linked marble resources, producers, and craftsmen in Turkey with international designers. She holds a B.A. in Communication and Design from Bilkent University.

BILL DIETZ is a composer and writer, born in Arizona. Since 2012, he is co-chair of the Music/Sound Department in Bard College's Milton Avery Graduate School of the Arts in New York. His work is often presented in festivals, museums, and academic journals, but also in apartment buildings, magazines, and on public streets. In 2013 he co-founded Ear | Wave | Event with Woody Sullender. He has published two books of listening scores: one on his *Tutorial Diversions* series, meant to be performed at home (*Eight Tutorial Diversions, 2009–2014*, 2015); and the other, made up of "concert pieces," based on historical and contemporary audience behavior (*L'école de la claque*, 2017). With Amy Cimini, he co-edited, *Maryanne Amacher: Selected Writings and Interviews* (2020), and he is co-author, with Kerstin Stakemeier, of *Universal Receptivity* (2021).

NINA EMGE is an artist whose examination of sound lies at the heart of her artistic practice. Her work explores listening methods, tools of expression, and spaces to explore the fullness and complexity of silence. This is evident in her research and archival work, her installations and drawings, and in the often collaborative working and creation processes that she chooses. Her work has been shown at Les Complices*, Zurich, Kunsthalle Zürich, Uferhallen, Berlin, Istituto Svizzero, Rome, Halle für Kunst Lüneburg, and elsewhere.

JAZMINA FIGUEROA is a Berlin-based writer. She mostly writes about experiences with technology as immensely personal and inherently non-scalable. Her published works include *On Expanded Spectatorship* (March Journal, 2021), *Infinite Whole* (Montez Press, 2020), *The Double Helix and Indigeneity* featured in the *0.1%* exhibition publication (Navel, 2019), and *Methods of Representation* for the book, *Authenticity?: Observations and Artistic Strategies in the Post-Digital Age* (2017). Recent work by Figueroa, *Call Signs* (2021) is a performance lecture for virtual realms exhibited and digitally archived by fantastic

confabulations. Currently she is a fellow at Akademie Schloss Solitude; previously she was Beyond Matter's artist-in-residence at Zentrum für Kunst und Medien (ZKM).

VIRNA GÜLZARI, M.A. is a clinical psychologist who has worked with children, adolescents, and adults for 25 years. She has worked at Boğaziçi University's Centre for Psychological Research and Application, as well as at their neuropsychological testing unit, doing assessments with children with learning and attention difficulties. Since 2011 she has had her own private clinic for psychotherapy, while volunteering at the Bahçelievler Children's Home and for the Turkish Red Cross, where she works with Syrian mothers and infants. For two decades she has worked years with psychotherapists using art therapy, dance therapy and authentic movement for their own emotional processing. She was Vice-President of the Turkish Infant Mental Health Association (2010–2021), and she is a member of the Turkish Psychological Association. She is on the advisory board of Vuolat Foundation.

AYESHA HAMEED is based in London. Her work explores the legacies of indentureship and slavery through the figures of the Atlantic and Indian Oceans, and her Afrofuturist approach combines performance, sound essays, videos, and lectures. Hameed examines the mnemonic power of these media—their capacity to transform the body into a body that remembers. Her recurrent motifs of water, borders, and displacement offer a reflection on migration stories and materialities, and on the relations between human beings and what they imagine as nature. Recent exhibitions include Liverpool Biennale (2021), Gothenburg Biennale (2019, 21), Lubumbashi Biennale (2019) and Dakar Biennale (2018). She is co-editor of *Futures and Fictions* (2017) and co-author of *Visual Cultures as Time Travel* (2021). She is currently a Senior Lecturer in Visual Cultures at Goldsmiths University of London.

KATE LACEY is Professor of Media History and Theory at the University of Sussex. Her books include *Feminine Frequencies: Gender, German Radio and the Public Sphere, 1923 to 1945* (1996), which deals with the constitutive role of gender in the development of broadcasting, the role of the media in times of political transition and crisis, and offers a historically grounded critique of public sphere theory. Her more recent book, *Listening Publics: The Politics and Experience of Listening in the Media Age* (2013), focuses on the idea of listening as a cultural practice, as a category of critique, and as a form of political action. She was a founding member of the Radio Studies Network and sits on the editorial boards of *The Radio Journal* and *The International Journal of Cultural Studies*.

QUINN LATIMER is a California-born poet, critic, and editor whose work often explores feminist economies of writing, reading, and moving-image production. Her books include *Like a Woman: Essays, Readings, Poems* (2017), *Sarah Lucas: Describe This Distance* (2013), *Film as a Form of Writing: Quinn Latimer Talks to Akram Zaatari* (2013), and *Rumored Animals* (2012). Her writings appear in *Artforum*, *The Paris Review*, *Texte zur Kunst*, *The White Review*, and elsewhere. She was editor-in-chief of publications for documenta 14 in Athens and Kassel. Most recently, she was co-editor, with Kateryna Botanova, of *Amazonia: Anthology as Cosmology* (2021). She is curating *SIREN (some poetics)*, opening at the Amant Foundation, New York, in September 2022. She is Head of the MA program of the Institute Art Gender Nature HGK FHNW in Basel.

CHUS MARTÍNEZ is Head of the Institute Art Gender Nature HGK FHNW in Basel. She was the expedition leader of *The Current*, a project initiated by TBA21–Academy (2018–2020) and she is, for 2021 and 2022, the artistic director of Ocean Space, Venice, a space spearheaded by TBA21–Academy. She recently edited the publication *The Wild Book of Inventions* (2020) and, together with Julieta Aranda and Markus

Reymann, *e-Flux Journal* #112 (October 2020). She is the author of the collection of stories *Corona Tales: Let Life Happen to You* (2020).

NOUR MOBARAK was born in Cairo and now lives and works in Los Angeles. Her visual and sound work has been featured in exhibitions at Miguel Abreu Gallery, New York, KIM? Contemporary Art Centre, Riga, Hakuna Matata Sculpture Garden, Los Angeles, Museum of Contemporary Art, San Diego, Rodeo Gallery, London, and elsewhere. Her performances have taken place at the Hammer Museum and LAXART, both in Los Angeles, and Cambridge University, among many other places, and she was invited to the inaugural Field Workshop: Artist in Residence program at the ICA, Los Angeles, in 2021. Her music has been released by Recital, Cafe Oto's TakuRoku, and Ultra Eczema, and is included in the Whitney Museum Library's Special Collections. Her poetry and other writings have appeared in *Triple Canopy*, *F.R. David*, and the *Salzburg Review*. Her first book, *Sphere Studies and Subterranean Bounce*, was published in 2021 by Recital.

DYLAN ROBINSON is a xwélmexw (Stó:lō/Skwah) artist, curator and writer, as well as Canada Research Chair in Indigenous Arts at Queen's University. In 2022 he begins a new appointment as Associate Professor in the School of Music at the University of British Columbia. Dr. Robinson's work spans the areas of Indigenous sound studies and public art, and takes various forms including writing (from event scores to autotheory), gatherings, and inter-arts creation. This range of forms offers him a space to integrate the sonic, visual, poetic, and material that are inseparable in Stó:lō culture. His book, *Hungry Listening: Resonant Theory for Indigenous Sound Studies* (2020), examines Indigenous and settler colonial practices of listening. Considering how engagement with Indigenous music is often guided by individual listening positionalities, the book advocates for "apposite" forms of writing that convey sensorial, affective experiences of listening. *Hungry Listening* was awarded the Royal Musical Association/Cambridge University Press Monograph Prize and Best First Book from the Native American and Indigenous Studies Association.

AURA SATZ is an artist whose work encompasses film, sound, performance, and sculpture. She has performed, exhibited and screened her work nationally and internationally, including at Tate Modern, Tate Britain, and Hayward Gallery, all in London; the 2016 Sydney Biennale; NTT InterCommunication Center, Tokyo; MoMA and High Line Art, both in New York; MoMA; and Sharjah Art Foundation. She has presented solo exhibitions at the Hayward Gallery project space, London, John Hansard Gallery, Southampton, Dallas Contemporary, Texas, and the George Eastman Museum, Rochester, and elsewhere. She is currently developing her first feature film, called *Preemptive Listening*, centered on the sound of sirens and emergency signals. She teaches at the Royal College of Art, London.

STAS SHARIFULLIN, also known as HMOT, is a Bashkir, Siberian-born musician, researcher, and artist working with sound and sociopolitical contexts of the sonic. Based in Moscow since 2018, Stas is the co-curator of Klammklang label, and Head of the Sound Art & Sound Studies department at HSE Art & Design School. Some of HMOT's commissioned works—from performances to installations and interventions—include those for Manifesta, CTM, Typography CCA, Ural Industrial Biennale, DK Zattere Venice, Unsound and Garage Museum, Moscow. Stas is currently an artist in residence at Lyseloth Musikerwohnhaus, Basel, as a part of the Pro Helvetia Foundation AIR Program.

LI TAVOR & NICOLAS BUZZI

Li Tavor is a musician, composer, performer, sound artist and architect based in Zurich. Their practice often negotiates multiple ways of possible relations within a built environment, through the interplay of sound, space, and perception. Together with Alessandro Bosshard, Matthew van der Ploeg and Ani Vihervaara, they were selected by the Swiss Arts Council Pro Helvetia to curate the Swiss Pavilion at the 16th Architecture Biennial in Venice, where their exhibition *Svizzera 240: House Tour* was awarded the Golden Lion for Best National Participation. Their work has also been presented at Istituto Svizzero, Milano, Theater Gessnerallee, Zurich, NGV Melbourne, The Architecture Foundation, London, Kunsthau Bregenz, the Sharjah Architecture Triennial, and the São Paulo Architecture Biennial.

Nicolas Buzzi was born in Bern and is based in Zurich and Frankfurt. He is a composer, performer, and sound artist who works with music, installation, media, and performing arts, with a focus on activating spaces, ties, and verges, and on perspective and perception as well. Buzzi's work is or was practiced or presented at the Venice Architecture Biennale, the HKW Berlin, at the Istituto Svizzero Milano, at NUP Tallinn, Kunstmuseum Basel, the NAC Lithuania, at the São Paulo Architecture Biennial, at Schauspielhaus Zurich, Taylor Macklin Zurich, Theater Basel, and ZKM Karlsruhe. Buzzi teaches at HfMDK Frankfurt and is technical director of its electronic studio Selma.

HANNAH WEINBERGER is an artist living in Basel. Collaboration and participation are hallmarks of her practice, which utilizes the potential of sound and the properties of spaces to foster collective gatherings or assign a performative role to the audience. She has had solo exhibitions at the Centre d'Art Contemporain Geneve, Kunstverein Braunschweig, Schinkel Pavilion, Berlin, Kunstverein Harburger Bahnhof, Hamburg, Kunsthau Bregenz, MIT List Center for Visual Arts, Cambridge, MA, Swiss Institute, New York, and Kunsthalle Basel, and elsewhere. Her work has also been presented internationally at the Ural Biennale, Ekaterinburg, Russia, Copenhagen Contemporary, Okayama Art Summit, Manifesta 11, the Lyon Biennale, and Kunsthau Glarus. She is a lecturer at Institute Art Gender Nature HGK FHNW and a member of the board of Kunsthalle Basel.