

# Critical Listening

## 24th - 27th October, 2014

### Donostia - San Sebastián

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#### SCHEDULE AND BIOGRAPHIES

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Monday, 24th October

#### Luz Broto: **Abrogate the rules of use relating to silence (Conclusions)**

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Time: 19:00 h.

Place: Ganbara Room at Koldo Mitxelena Kulturunea

Entrance: Free

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Presentation of the conclusions and evaluation of the development of the project and its implications, with the participation of the artist Luz Broto, the curators at the Listening Observatory, various different people involved in the production of the project (Koldo Mitxelena Kulturunea and DSS2016EU), and all library users who wish to share their experience and impressions about the proposal.

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[http://entzuten.net/en/program\\_event/luz-broto/](http://entzuten.net/en/program_event/luz-broto/)

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Luz Broto lives and works in Barcelona. Her work consists of specific interventions that make slight changes to the uses and meanings of the spaces in which we live and pass through. Her most recent works include *Durante la exposición el centro permanecerá abierto* [During the exhibition the centre will remain open] (Lo Pati, Amposta, 2015), *Abrir un agujero permanente* [Open a permanent hole] (MACBA, Barcelona, 2015), *Volver a casa* [Returning home] (CA2M, Madrid, 2015), *Aumentar el caudal de un río* [Increasing the flow of a river] (La Panera, Lleida, 2014) and *Atar cabos* [Tying up loose ends] (García Galería, Madrid, 2014). She has taken part in group exhibitions such as *Performing Politics* (Institut für Raumexperimente, Berlin, 2012), *Jonge Spaanse Kunst* (Appartement Elisa Platteau, Brussels, 2012), *Die Fünfte Säule* (Secession, Vienna, 2011) and the *5x5 International Award for Contemporary Art* (EAC, Castellón, 2011)

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<http://www.luzbroto.net/>

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Tuesday, 25th October

#### Carmen Pardo: **In the Labyrinth of Listening: between eco-nomy and eco-logy**

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Time: 18:30 h.

Place: Kaxilda

Entrance: Free (while seats remain)

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Legend has it that after killing the Minotaur, Theseus was able to leave the labyrinth thanks to the thread with Ariadne gave him. In the labyrinth of listening, on the other hand, multiple threads are needed and,

inevitably, they lead us to an incalculable number of possible conclusions. Each exit matches a type of listening. However, in this talk we are going to examine how to inhabit the labyrinth of listening, not how to leave it. To do so, we will look at how eco-nomy and eco-logy create tension in our sonic, social and mental landscape. Perhaps in this tension it will be possible to invent other ways of inhabiting a labyrinth of listening, which is also the social and mental maze which we have all around us.

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Lecturer at the University of Girona and in Sonic Art at the University of Barcelona. Post-doctoral researcher at IRCAM-CNRS, Paris (1996-1998), where she carried out investigation into sonic space in contemporary music. She edited and translated John Cage, *Escritos al oído* (1999), is the author of *En el silencio de la cultura* ['The Silence of Culture'] (2016); *La escucha oblicua: una invitación a John Cage* ['Oblique Listening: an Invitation to John Cage'] (2001; 2014, French translation *Approche de John Cage. L'écoute oblique*, 2007, awarded the Coup de cœur prize in 2008 by the Académie Charles Cross); *Robert Wilson* (in collaboration with Miguel Morey, 2003, Spanish and English versions); *Las TIC: una reflexión filosófica* ['ICT: a Philosophical Reflection'] (2009); *En el mar de John Cage* ['In John Cage's Sea'] (2009). She has collaborated to collective works such as *Présences de Iannis Xenakis/ Presences of Iannis Xenakis*, (2001); *Music, Arts, Technologies. Toward a critical approach*, (2004); *La parole sur scène. Voix, texte, signifié* ['The Word on Stage: Voice, Text, Meaning'] (2008), *Encuentros de Pamplona 1972: Fin de fiesta del arte experimental* ['The Pamplona Meetings 1972: Experimental Art's Final Party'], (2009); *desbordamiento de VAL DEL OMAR*, ['The Overflowing of the VAL DEL OMAR'] (2010); *Elena Asins. Fragmentos de la memoria* ['Fragments of Memory'] (2011); *Théories de la composition musicale au XXe siècle* ['20th Century Musical Composition Theory'], (2013); *Art i decreixement/Arte y decrecimiento/Art et décroissance* ['Art and degrowth'] (2016); She has organised and coordinated various international meetings such as *Músicas, artes y tecnologías: por una aproximación crítica* ['Music, Arts and Technology: towards a Critical Approach'], (Barcelona/Montpellier, 2000); *el espectáculo art media Bosque Sonoro : Homenaje a John Cage* ['The Media Art Show: Homage to John Cage'] (Barcelona, 2003); *Música en la noche* ['Music in the Night']; *La Música de la Arquitectura: Varèse, Xenakis, Dusapin* ['The Music of Architecture'] (collaboration in *Músicahoy/La Casa Encendida*, Madrid, 2009, 2010); *Night of the Electroacoustic Music*; *El sonido en la cueva* (Sorderas) y *Sonidos del poder. Escuchas del miedo* ['The Sound of the Cave (Deafnesses) and Sounds of Power. Listening with Fear'] (en collaboration with the Orquesta del Caos, Bruselas 2008 y Barcelona, 2008 y 2009); *Musique et Écologies du son* ['Music and Ecologies of Sound'] (Paris, 2012), *Música, Sociedad y Procesos de subjetivación* ['Music, Society and Processes of Subjectivity'] (Girona, 2015), and she was co-commissioner at the exhibition *Encuentros de Pamplona 1972: Fin de fiesta del arte experimental* (MNCARS, 2009-2010).

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*Wednesday, 26th October*

José Luis Espejo: **Money and Stamps**

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Time: 17:30 h.

Place: Kaxilda

Entrance: Free

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This activity-walk will take us around some of the buildings and urban networks which are fundamental to the acoustic history of Donostia-San Sebastián. Some of these places have their sound in the present, such as the streets in the old part of town, with their noise of leisure, or Koldo Mitxelena library, with its institutional silence. Others, however, have their sound in the past, such as Egiá train station, or the Gran Casino on the Kontxa. They all have a similar story: the direct connection between economic power and the noises and rumours which flood our cities.

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José Luis Espejo works in the world of contemporary art and sound. He organised *Arrecife* (Centro Centro, Madrid) and *Resonancia* (Reina Sofía, Madrid) and, since 2012, programs and makes contents for the Radio

del Museo Reina Sofía. He publishes research in text and audio format on various platforms, academic magazines and books. He is also the co-editor of mediateletipos.net and Ursonate Fanzine.

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<http://www.mediateletipos.net/>  
<http://ursonatefanzine.tk/>

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*Thursday, 27th October*

Oier Iruretagoiena: **Music which plays us**

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Time: 12:00 h.  
Place: Kaxilda  
Entrance: Free

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On 15th August, 2009, the newspaper Berria had its usual Zakilixut comic character on the back cover. This time, Zakilixut was going to the beach with a towel under his arm when he came across a violinist playing in the street, and he made one of his complex puns: "Musician? Music often plays/hits us!" [In Basque, the verb "jo" means both 'play music' and 'hit': "Askotan, jo egiten gaitu musikak!"] I understood it in terms of the ability of music to affect us and the interruption which unwanted penetrating sounds or tunes can be. But, taking the second meaning of the word, music can also hurt us, even if we use the most usual current musical devices.

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Oier Iruretagoiena (Errenteria, Gipuzkoa, 1988) creates his work using sculpture, sound and text. He graduated in Fine Arts at the University of the Basque Country in 2011, has exhibited solo at Carreras Múgica gallery in Bilbao (2015), Halfhouse in Barcelona (2014), Egia culture centre (2013) and Montehermoso culture centre in Vitoria-Gasteiz (2011). He has taken part in collective exhibitions at Elba Benitez in Madrid (2016) and at KM Kulturunea in Donostia (2013). He has also presented his work in spaces and festivals such as San Serrife in Amsterdam (2016), Festival Ertz (for other types of music) in Bera (2014), Zarata Fest in Bilbao (2011), Cicle HUM y L'ull cec (2010) and LEM (2005) in Barcelona, Tuned City in Berlin (2008) and Elektronikaldia in Donostia (2003). He has published work with labels such as Zeromoon in the US, Test Tube in Portugal, Obs in Russian, Rhizome.s in France and Nueni in the Basque Country. He is also one of the curators at Le Larraskito Kluba in Bilbao.

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<http://www.oieria.info/>

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Arnau Horta: **We are listening in a room**

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Time: 19:00 h.  
Place: Guardetxe  
Entrance: Free

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"We are listening in a room" is a sonic action-talk based around the hybridisation between two key works of 20th century sonic and conceptual art: 4'33" (1953) by John Cage and I am sitting in a room (1969) by Alvin Lucier. By subjecting the "silence" of the space in which the meeting will take place, Lucier's device uncovers the resonance of its architecture: its "voice". This exercise in "expanded listening" and "sonic uncovering" will be a starting point for a later discussion to examine various questions connected with the action of listening and its intimate connection with the act of inhabiting a space.

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Self-employed curator, critic and researcher specialised in contemporary sonic creation, Arnau Horta has worked at MACBA, Museo Reina Sofía, Sonar Festival and Loop and La Casa Encendida video-art festival,

amongst other cultural centres and initiatives. As a lecturer and teacher he has worked with the Universidad Autónoma de Barcelona the University of Barcelona, IED and ESDI. He writes for "Cultura/s" (La Vanguardia), "Babelia" (El País) and Ahora semanal. He is currently working on his doctoral thesis about the phenomenological and post-phenomenological analysis of Alvin Lucier's "I am sitting in a room".

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Loty Negarti: **Tests about Advanced Listening**

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Time: 20:00 h.

Place: Guardetxe

Entrance: Free

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The non-linguistic nature of certain types of music led to a break in formal expectations about listening for a time. Unpredictability sharpens our attention and to waiting for what might happen with our ears open like hands held up. It was difficult to predict that music. It was also possible to enjoy the lack of musical expectations. I suppose that a taste for noise is important in all of this. The linguistic nature of music is a question of syntax and noise bites away at syntax. It is true that there has also been a syntax of noise, but that is not always a transition towards something more silent. Non-linguistic music created a tradition which standardised forms, and taught habits and rites which gradually unwound that unpredictability. Everyone knows that now. Music called for careful listening, and people also starting to listen in an automatic way. And how do we listen nowadays? In a much more advanced way, of course. Our period is highly advanced. If we could "listen to listening" in its current historical form, the sonic image would be as fluent as eye-liner. And also when it comes to traditional non-linguistic music. We expect any type of sound, presented in any way. We accept that insensibly. We have stocked up so much non-linguistic memory in our hearing that we even listen to the music before we hear the sounds. As with other things, we push the play arrow forward to see if there is anything special further ahead. And what is special obtains its value because we can later communicate it over our favourite self-promotion channel. This automatic concert is a contemporary music recital (such as Youtube).

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Bilbao 1982. Musician and poet with shattered hearing. 24/05/2002 Reyes Católicos, 04/06/2004 Ametzagaña 26, 19/07/2005 Kuxkuburu, 01/07/2006 Andres Isasi 8, 2ªdcha, 20/02/2007 Barakaldo, 2008/10/24 Beheko kalea, 4., 2009-07-24 Gregorio Auzoa, 2009/09/26 Iurrita-Oiartzun, 21/02/2010 Minas de Arditurri, 21/03/2010 Villa Pamphili, 27/03/2010 91 bis rue Camille Sauvageau, 2011-8-7 20:00 / 2011-8-10 20:00 José Elozegi Etorbidea 136, 14/10/2011, 4381 rue Papineau, 4/11/2011 550 Beaumont # 516, 2012-09-09 Bera, 24/10/2013 Legazpi, 4 - Bajo, 15/03/2014 Mendaro, 14/06/2014 Gernika, 19/12/2015 Ibeni Kaia, 1, 21/05/2016 Klara Donea Kalea, 40, 27/V/2016. Zabalbide 17.

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<http://www.gabone.info/~AIM/index.html>

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