



LAACT 25

N2 - Eugeniusz Geppert Academy of Art and Design in Wrocław

The project will take place in Wrocław on the following dates:

- April 23 – May 31, 2025: exhibitions, workshops, lectures
- May 6 – 10, 2025: international scientific conference

Organizer:

Robert Sochacki

Department of Media Art / Department of Stage Design – Academy of Art and Design in Wrocław
noks collective

Partners:

Department of Art Mediation, Department of Glass – Academy of Art and Design in Wrocław
Institute of Cultural Studies – University of Wrocław

International Partners:

University of Klagenfurt / IKKG (Austria)
Saar Academy of Fine Arts / HBKsaar (Germany)

Małgorzata Danciewicz-Pawlik

When, where, and how could ecofeminism and audio art meet?

I propose to investigate early electronic music created by women in the 1960s, as well as the usage of speech processing in the context of gender, ecology, and artificial intelligence. Investigating the relevance of such electronic use of early digital tools can be beneficial in answering the question of

how it can be used to define the social and cultural identity of AI generated sounds based on earlier electronic audio experiments.

Reflection on audio art encompasses multidisciplinary and inter-genre art, as sound and picture were interconnected throughout Fluxus experiments, continuing in different forms to this day.

By early electronic women composers, I mean such artists, who introduced new solutions in the context of sound as a medium and technologically structured tools of musical expression. Not limited to just these names, here mentioned in alphabetical order: Maryanne Amacher, Laurie Anderson, Bebe Barron, Wendy Carlos, Suzanne Ciani, Delia Derbyshire, Pauline Oliveros, Daphne Oram, Else Marie Pade, Éliane Radigue, Teresa Rampazzi, Clara Rockmore, Laurie Spiegel, Hildegard Westerkamp and many more.

Lectures will address the following issues:

- topics of sound ecology and threads of feminist theory of early electronics; whether ecology and early women electronics can be connected and how?
- gender, field recording and speech music
- archive and data collection, what differences between these two: analog and digital entities are
- AI and voice processing in terms of gender data archiving, production and dissemination

6.05

Respect and attention comes form listening

The lecture will refer to the origins of the idea of listening as opening up to the other. In 1988, Pauline Oliveros after descending 14 feet underground into the Dan Harpole Cistern at Fort Worden State Park in Washington State to make a recording, invented the method and coined the term "deep listening." She defined it as an aesthetic founded in improvisation, electronic music, ritual, education, and meditation, that encourages both experienced and inexperienced performers to practice listening and responding to environmental events in solo and group settings. We will consider how this idea is present in our artistic and everyday practices today.

7.05

Sound art and civil disobedience

In *Toward a Sound Ecology: New and Selected Essays*, its author Jeff Todd Titon, in the chapter "Thoreau's ear" describes Thoreau as being particularly attuned to musical themes, and suggests that Thoreau developed a proto-theory of ambient sound while in the woods, which he wrote in his journals. This idea inspired John Cage to compose a multimedia composition *Lecture on the Weather*, in which Maryanne Amacher collaborated. Meeting will be focused on the idea of civil disobedience in the common work of John Cage and Maryanne Amacher.

8.05

Giving voice to the urban wildlife

The context of sustainability, resilience, politics, and ecology works of electronic music placed in the topic of the city will be the main point of reference in this lecture. City soundscape and architecture were both important themes for Maryanne Amacher and Laurie Spiegel. The focus of the lecture will be using music and other forms of media to highlight disadvantaged animals in urban settings and by bringing attention to the problem of "speciesism," which is the creation of hierarchies of living things based on particular species memberships. We will focus mainly on urban wildlife.

9.05

Voice of the body. The body of voice

In *Feminine Endings: Music, Gender, and Sexuality*, Susan McClary examines Laurie Anderson's work as a presence mediated by digital tools such as vocoders, mixers, pillow speakers, talking sticks, and other devices. It takes us to the classic man-versus-machine technology meanings, but Anderson's performances challenge this duality. During the meeting the themes of women sound artists using technology to manipulate the sound of a woman's voice will be analyzed. In this way, we will try to answer the questions of whether a woman, her voice and technology can be placed in the context of nature versus culture and whether this division can be abolished in the scope of sound art.

10.05

AI generated speech production and recognition

Whose voice do you hear when you think about intelligence, invention, and the concepts that define our future? Is asking Algorithmic Justice League about digital, coded biases on the project's website. The meeting will focus on speech production algorithms and their implications in the feminist context as well as the economy of surveillance capitalism.

Sound Site Specific Installation

At the same time, the lectures will be accompanied by an audio installation, inspired by the themes of ecofeminism, degrowth and experimental music. Work will be created by students of the Institute of Cultural Studies of the University of Wrocław.

Bio:

Małgorzata Dancewicz-Pawlik graduated from the Institute of Audiovisual Arts on Jagiellonian University, Poland. Ph.D. at the University of Wrocław. Visual artist and performer, experimenting on the field of audiovisual art. Curator working across performing art & media projects. Co-creator of Inire duo (www.inire.net). In Inire she investigates traditional composing, improvisation,

acousmatic and spoken word juxtaposed with experimental video. Curator of Intermediale Festival (www.intermediale.com), review of current aesthetic tendencies in live video art, video installation, audio art, and experimental music. Her interests focus on the coexistence of art & science, liveness and new technology in performance art. Author of the book *Postmedia Performance. Contemporary Technological Context of Performative Actions*. She carried out eye tracking experiments at the Department of Graphic Design at SWPS University of Social Sciences and Humanities in Wrocław. She is researcher and teaches at The Institute of Cultural Studies, University of Wrocław and cooperates with The Eugeniusz Geppert Academy of Art and Design in Wrocław.

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