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## Announcement of Laureates

### Sound art for a diverse Europe

“Europe – a sound panorama” is the title of a project by the Goethe Institute of Belgrade, Deutschlandradio Kultur, Radio Belgrade, the European Broadcasting Union’s (EBU) Ars Acustica Group, the Institute for Music and Sound at the Centre for Art and Media Technology in Karlsruhe (ZKM) and the director and media artist Götz Naleppa, calling for contributions by European sound artists to create their sound impressions of a place in Europe, which will be assembled into an acoustic composition. Each approximately five-minute recording from the disciplines of sound art, radio art and electroacoustic music should convey an impression of the particularities of the different parts of Europe.

The call for contributions was disseminated to a wide audience through the Goethe Institute, the EBU, and the e-mail lists and Web pages of participating institutions and organizations. Out of the total of 186 contributions submitted from 25 European countries, an international jury has now selected the ten best entries. The winners will be invited to a workshop in Karlsruhe in October 2011, where they will develop a European sound panorama from their works with the prize-winning sound and media artist Thomas Köner. This panorama will be presented at the ZKM and other venues on 22 October and broadcast by participating radio stations.

The entries submitted range from finely captured audio landscapes and dense acoustic conglomerates depicting the multitude of sounds in an urban space, to rhythm montages, strolls and the occasional light-hearted portrait of a region. The sounds encompass the church bells and cowbells so characteristic throughout Europe, the crunch and squeak of ice floes and snow mounds in Iceland, various sounds of water, underground mining noises, the typical spectrum of urban transport (underground trains, cars, bicycles), electrical vibrations, birds, all sorts of languages, kitchen noises and still atmospheres. The characteristics of the artist’s selected venue or of his/her native country are often revealed through the sounds chosen, the ambiance and the technology or aesthetics applied. It is interesting to note that the artists did not always select the European venue where they resided, but rather almost as often places in other countries that they visited and explored from an acoustic viewpoint. This results in a blend of self-portraits and depictions of other cultures.

Out of the total of 186 contributions from 25 European countries, nearly half (70) came from Germany. It should be noted in particular that around a quarter of the entries were submitted by women. Contributors range in age from 20 to 60.

The large number of entries clearly shows that the call for the specific sounds of a European venue, i.e. a local as opposed to a global environment, fell on open ears, thereby motivating many active artists to produce their own acoustic work. The interest in original sound portraits of our surroundings is huge and has been a recurrent theme since the 1980s as the necessary complement to sound ecology and noise. The availability of technology that enables access to, and the transformation of, sounds on the computer has drawn people from throughout Europe to this artistic discipline. The multitude of recording and processing technologies makes possible a wide variety of aesthetic means and procedures: collage, montage, granular synthesis, loop techniques (from the context of DJs), electronically-generated compositional structures, original sound from field recordings and distortion or alienation effects. The large number, variety and high quality of the entries demonstrates that there are outstanding artists in the field of radio art and composition.

***Jury: Nicole Braun (Goethe Institute), Julia Gerlach (ZKM | Institute for Music and Sound), Götz Naleppa (Deutschlandradio Kultur), Ksenija Stevanovic (Radio Belgrade), Elisabeth Zimmermann (ORF Kunstradio, Ars Acustica Group, European Broadcasting Union)***

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***Project initiative: Jutta Gehrig (Goethe Institute, Belgrade), Thomas Köner, Götz Naleppa***

### **WINNERS:**

Susanna Caprara, *dalla notte al mattino* (Italian)

Katrinem Emler, *gaits in albufeira* (German / \*1969)

Francesco Giomi, *Alla Carta* (Italian / \*1963)

Konrad Korabiewski, *Skeyti* (Danish / \*1980)

Stefan Malešević, *Hinter den Knochen* (Serbian / \*1981)

Etienne Noiseau, *Tramuntana* (French / \*1978)

Tamer Fahri Özgönenc, *Musique Cologne* (German / \*1987)

Softday (Mikael Fernstroem & Sean Taylor), *Hypoxia Hibernalis* (Irish)

Lisa Streich, *Playing Berlin* (Swedish / \*1985)

Ladislav Železný, *Five Minutes* (Czech / \*1979)

## **FINALISTS:**

Pablo Sanz Almoguera, *Three Impressions* (Spanish)

Jérémy Audouard, *Euro-Euro-Euro* (French)

Antonis Antoniou, *AerodromeLefkosia* (Cypriot)

Ludwig Berger, *Sardegna* (German)

Assaf Bloom, *Accessible pedestrian signals* (Israeli)

Iain Chambers, *The Regent's Canal* (UK)

Anne Eltard, *Byens lyd* (Danish)

Giulio Escalona, *Archipelago* (Italian)

John Grzinich, *porous earth* (American)

Chris Iemulo, *Sculture di Suoni* (Italian)

Wolfgang Kick, *squeech\_northNorway* (German)

Juraj Kojs, *The Moscow Market* (Slovakian)

Radovan Milinkovič / Autopsia, *Prague – The Spectre of the Sound* (Czech)

Inge Morgenroth, *Marseille, le Panier* (German)

Alvaro Ortiz Troncoso, *Pumpen und Fahrräder* (Dutch)

Lasse Marc Riek, *Capajebo* (German)

Denise Ritter, *Ewige Teufe* (German)

Jorge Marredo Rosa, *Reflujo* (Spanish)

SØS Gunver Ryberg, *O^t^* (Danish)

Robert Schoen, *Kalaallisut* (German)

Gaël Segalen, *Nowhere Close* (French)

Jürgen Seizew, *Upstairs Downstairs* (German)

Johannes S. Sistermanns, *Lärbro* (German)

Franck Vigroux, *D051* (French)

Antje Vowinckel, *Schneeschnesen* (German)

Anders Wall, *Scanian Landscapes – Spring* (Swedish)

Anne Wellmer, *fernwärme* (German)

Lisa Whistlecroft, *Silverdale Sea* (UK)