



## Zentrum des Klanges, Rand der Stille

*Gesuch um Förderung für die Residenz im Merkgarten in Zürich im Juli 2018*

Verfasst von Mirjam Wanner, 2018

Mit Beiträgen von Esneider Gamboa, Tea Hatadi, Sylvia Jaimes, Almira Medaric, Bojan Mucko, Goran Skofic and Josip Zanki

## **Daten**

Residenz im Merkurgarten, Zürich, vom 2. bis 7. Juli 2018

Ausstellung in der Greta Gallery, Zagreb, vom 18. bis 23. September 2017

Teilnahme am Suffest Festival, Krizevci, 15./16. September 2017

Residenz in Zagreb vom 12. bis 24. September 2017

Residenz in Santa Marta vom 7. bis 10. Februar 2017

Residenz in Bogotá vom 28. January bis 12. Februar 2017

*Projekt-Koordination in Bogotá: Esneider Gabmboa, Sylvia Jaimes, Ricardo Andrés Bautista*

*Projekt-Koordination in Kroatien: Tea Hatadi, Josip Zanki*

*Projekt-Koordination in der Schweiz: Mirjam Wanner*

## **Über das Projekt**

Das interdisziplinäre Kunstprojekt „Zentrum des Klanges, Rand der Stille„ eröffnet ein neues Feld der internationalen Zusammenarbeit, indem es die Klanglandschaften von Städten, durch die Gravitationszonen und Peripherien von Zagreb, Zürich, Bogotá und Santa Marta erkundet: Mit der Lärmkartierung von urbanen Zentren, versuchen die KünstlerInnen bekannte Orte, fremden Zentren in eine bislang unerforschte Gegenüberstellung zu bringen, Punkte ihrer Annäherung und Auseinandersetzung zu erkunden und neue Ebenen des Verständnisses zu eröffnen.

Initiiert wurde das Projekt 2016 von den kroatischen KünstlerInnen Tea Hatadi, Marta Banić und Bojan Mucko.

Die Residenzen im Jahr 2017 in Kolumbien und Kroatien wurden unterstützt von der Kulturstiftung des Kantons Thurgau; dem Kulturministerium der Republik Kroatien; dem City Office für Bildung, Kultur und Sport, Zagreb; der Stadt Krizevci; dem Kulturministerium von Kolumbien

## **Ambitionen des Projektes**

- Das Projekt „Zentrum des Klanges, Rand der Stille„ möchte die interdisziplinäre und internationale Zusammenarbeit bestärken. Seine Zielsetzung ist es, Grundlagen für zukünftige Kooperationen zu schaffen, wo der Austausch von Wissen und Fähigkeiten, durch eine künstlerische Praxis sowie die Möglichkeiten von kollektiver Autorenschaft ausgebaut werden soll.
- Das Ziel ist, eine internationale und interkulturelle Korrelation zwischen den städtischen Gebieten von Bogotá, Zagreb und Zürich zu schaffen und durch die Arbeit mit ihrer städtischen Akustik eine neue Lesung von städtischen Einheiten zu eröffnen.

nen.

- Das Ziel ist, die Öffentlichkeit mit der Arbeit von Künstlern aus Kolumbien und Kroatien vertraut zu machen und das Projekt als ein Forum für interkulturelle Diskussionen und für den Dialog zu verwenden.
- Das Projekt sucht neue Strategien im urbanen Raum. Durch die Form von Audio-Notizen (städtische Akustik) versuchen wir uns auf eine neue Weise im öffentlichen Raum zu engagieren.
- Das Ziel ist, in Bezug auf die situationistische Methode den öffentlichen Raum, in einem ortsspezifischen, performativen Ansatz zu entdecken.
- Das Projekt zielt darauf ab, das Zuhören als eine neue Methode des Wahrnehmens gesellschaftlicher und politischer Verhältnisse in städtischen Räumen vorzuschlagen.

## **Projektentwicklung**

### *Kolumbien*

Gestartet ist das Projekt mit der Residenz in Kolumbien im Februar 2017, während welcher in der Hauptstadt Bogotá und in Santa Marta recherchiert, Material gesammelt und mit anderen Institutionen und KünstlerInnen ausgetauscht wurde. Zusammen mit der Universidad Nacional, und dessen Departement für Bildende Kunst in Bogotá führten Bojan Mucko, Mirjam Wanner und Josip Zanki eigens dafür konzipierte Workshops durch. Während einer Woche arbeiteten die KünstlerInnen mit je einer Gruppe von fünf bis zehn StudentInnen zu ihren jeweiligen Themen. Die Resultate dieser Workshops wurden am Ende der Residenz in den Räumen des Departements für Bildende Kunst während eines Abends und ganzen Tages allen StudentInnen, DozentInnen und Interessierten präsentiert.

### *Kroatien*

Während der Residenz in Kroatien hatten wir die Gelegenheit gemeinsam erste Arbeitsergebnisse auszustellen. In Kričevci während des Suffest-Festivals im Rahmen von Präsentationen und Performances. In der Greta Gallery in Zagreb experimentierten wir während einer Woche mit verschiedenen Ausstellungs-Konzepten. Dabei änderten wir jeweils die Ausgangslage zur Material-Präsentation. Innerhalb von drei Abenden beschränkten wir uns einmal auf Video, Audio und Performance als Raster unser Material auszuwählen und im Raum zu zeigen. Diese Arbeitsweise ermöglichte es uns einen Prozess als Gruppe zu initiieren, wie wir unser Material editieren, präsentieren und entsprechende visuelle und auditive Lösungen finden wollen.

## **Residenz im Merkgarten in Zürich**

Mit der Residenz im Merkgarten inmitten der Stadt Zürich bietet sich eine höchst spannende Ausgangslage für erste Recherchen in der Schweiz. Wir können vom Zentrum ausgehend Material sammeln, Kontakte mit Kunstinstitutionen knüpfen und den Austausch mit Nachbarn (Jugendmusikschule, Migros), AnwohnerInnen und NutzerInnen des Gartens sowie einzelnen Fachpersonen und interessierten Kunst- und Kulturschaffenden suchen und starten.

Alle beteiligten KünstlerInnen sollen innerhalb ihrer jeweiligen Themen/Auseinandersetzungen Recherchen weiterführen und neue Arbeiten produzieren können. Die ganze Gruppe wird am Ende der Woche eine spezifisch auf den Merkgarten abgestimmte Präsentation vorbereiten. Diese soll innerhalb eines bestimmten und vorgängig professionell kommunizierten Zeitfensters der breiten Öffentlichkeit zugänglich sein.

# Künstlerische Arbeiten

Die Texte zu den künstlerischen Arbeiten und Positionen sind in englisch verfasst, da dies die Kommunikationssprache des Projektes ist.

*Esneider Gamboa Burbano*

*Method of work: sound research, creation processes and artistic production.*

The project of cultural exchange and international cooperation „Center of Sound, Margin of Silence“ is a process of continuous feedback, cultural and artistic, which is built from different territories, geographical features and diversity, which produce different sounds and where the communication is established in peculiar ways, leading us to work on our levels of trust and the relationships we generate, both physical and of thought.

It represents a challenge in the possibilities of sound investigation within the urban centers and the peripheries, where the staging, the circulation of the proposals or their exhibition, is amplified with the use of diverse media, social networks, the live transmission of the performances, the interventions, always seeking, to generate an opening of the artistic spaces, an incidence of the creative processes in the daily life of the inhabitants of a space, the people and sentient beings.

Nowadays the public to impact or to link is global and not local, contemplating sound as a transmitter, as a powerful subject, that interrelates with the image, in addition to the game with the body, achieving bets that question the limits of the public and the private, the commercial and the anarchic. This dialogue of art with the daily life of cities, breaks some routines and activates creative energies or processes, from small actions, to group settings, including mutual learning, pedagogical and participatory activities.

The arts are the fields of action of cultures, where the continuity or the complement of projects, socializations and workshops, feedback our common and non-common spaces, contributing to the improvement or expansion of universal culture, a culture of

respect for life, freedom and balance of our worlds, our environments.

This experience is a physical, dialectical exchange, going through the hours, the trips, the routines, the mixtures, the richness of each culture. The investigative and creative process also deals with shapes, colors, landscapes, as well as sounds, accents, harmonies and vibrations, something of radionics, how waves or sound frequencies affect our body and health; phonetics, information theory and data transmission, is a permanent question about how to promote these ways of working in groups, within a project framed in multiculturalism.

Discovering and approaching other forms of communication, from the sign language itself, Braille, the Criollismo method of study of the language in the 60s in Latin America, is also recognizing gaps in native languages and dominant languages, presenting a significant burden on observation, contemplation and amazement, about the sound of these languages.

From Colombia and Latin America the Muisca - Chibcha, Uito-to, Tukano, Imara, Quechua, Wayuu, Tikuna, Arhuaco, Spanish or Castilian, Kogui, Kuna, Siona, Catio, Pijao, Saliba, Quimbaya, Wiwa, Cofán, Tunebo, Achagua, Choco, Chami, Embera, Calima, Guavaro, Guayabero, Piapoco, Tigrero, Guahivo, Guambiano, Paez, Guanano, Baniva, Puinave, Pastures, Sibundoy, Coreguaje, Makaguaje, Carijona, Idulia, Matapi, Nasa, ... So many living languages and almost extinct, they are opposed to the globalization of language, which generates new forms of relationship and communication in the artistic fields, which sometimes lead us to mistakenly consider that we already know how to express ourselves, but we must continue to search and use an infinite number of ways of communicating and generate culture, or cultures.

### *Personal or individual project*

My exploration focuses on video-performance, the generation of live actions, transmitted by video, seeking socialization or the expansion of the project in the different contexts that cross from each country. I am interested in the investigation into concepts and artistic subjects, as well as the generation of audiovisual material, the capture, production and postproduction of the audiovisual, its editing processes, and the collection of audio material, which allows me to explore sound, from silences, the different languages or dialects.

These experiments are combined with another particular interest, such as the intervention in public spaces, the construction of workshops and the continuation of actions, with the support of the group and the public. This has been important for me, since I wonder how to intervene in a public space in Colombia, where the private is promoted and everything seems to be monitored? This project encourages me to look at new forms of management, planning, action, work concepts, projection of results.

Finally, part of the time of participation in the project, I have dedicated to political research, on a social issue in Colombia, the visualization or recognition of the problem of the disappeared. It is an approach within the plastic, looking for materials and information on the disappearances in my country, on the struggle of entire families, in all cities, trying to find their missing family member, without knowing what happened, without an answer, without a reason, only nothing. How is it possible to establish an art of the body, a performance, an action, where bodies disappear? How to deal with this conflict? So far I have sought in actions to link the strength of the portrait, the live painting, which hints at the importance of the image, its elaboration, as a tribute to those anonymous faces, who have not returned, who do not know where they are.

Personally, as a Colombian artist, I am willing to continue and contribute to the group and artistic process that we are dealing with, always trying to make my creative process, audiovisual, body and my thought structures expand, trying to improve the impacts in different fields of my personal artistic production and in the linking of the public.

Thank you.



The following pictures were made during several performances Esneider Gamboa initiated as part of the exhibition week at Greta Gallery in Zagreb.





## *Tea Hatadi*

A series of short videos titled 'Vibration codes on the surface of the unknown' were recorded in one shot of Bogotá street in Colombia and in Croatia.

In the frame of the displayed video, the static protective fence of the public transport infrastructure is captured, which by turning the camera itself turns into a dynamically movable body. The movement of the fence through the frame is followed by the sounds collected at various locations of the city and mounted in a mystical way to track the movement of the fence. Just the opposite of the sound that follows the rhythm of the mantras and belongs to some past time creates a hypnotic moment.

The idea of working 'Vibration codes on the surface of the unknown' is to explore familiar and unknown areas and the everyday picture of the space that surrounds us to turn into abstract movable triggers that lead to the past.





*Sylvia Jaimes and Bojan Mucko*

*„Por arbitrariedade da língua, entendamos simplesmente que nenhuma razão é imanente à língua, que não há nem língua divina nem língua universal, mas apenas uma massa sonora, que cabe a cada um, de cada vez, tornar significativa. Esta arbitrariedade transforma qualquer enunciado, como qualquer recepção, numa aventura que supõe a operação tensa de um duplo querer: um querer dizer e um querer compreender, um e outro sempre ameaçados pela possibilidade de caírem no abismo ordinário da distração, acima do qual se estende a corda bamba da vontade de sentido“ Jacques Rancière\**

We create a conversation that develops between material perceptions of the space in which we are, poetical perceptions of the body of meaning that is being created in a mid air space while were talking, the materialised voice of space, and the dissonant mass that generates with the continuous bouncing of both our voices delaying every possibility of meaning.

This conversation departs from plain kitchen language and navigates trough rap repetitions, bird songs and monologues that get in the way of a desired conclusion.

We talk in this mid language, not his, not mine mother language, an affected -duty free language marked by the imprints of the strong Rs and of our mother languages.

We look for places with particular acoustic properties that in connection with their historical and formal characteristics embed our conversation.



## *Almira Medaric*

By going through the city and recording Almira Medaric started to realize that sound is also something that we can see in a picture. The idea of this series of photographs is to visually show the sound of a city through composition and architecture. In Bogotá sound is everywhere and at most dense where the architecture also is. Sometimes the loudness comes from further away, it is in the background. But sometimes it overwhelms you, as does the addition of many types of architecture.

The same can be applied to every city. In Zagreb the artist consciously photographed buildings and houses which expressed the sounds she heard going through their spaces. Where there is nature to see in the photographs, you would not hear cars or only in the background. Mostly you would imagine voices of people talking, the sound of the wind, or maybe even birds singing.





## *Goran Skofic*

The first part of my participation at the 'Center of Sound, Margin of Silence' in Colombia was a presentation of my work in which I use the sound as a main element of my work. In collaboration with the National University of Colombia where I worked for the students. The second part of my participation is studying the sound differences between three different places and how it influences the local community. I am in the process of recording this three areas and the main goal is to put this different places in one unit work. One of the fragment of my project I have done is the video called "La cancion" showing a child singing the song of Vallenado Music, really popular in Colombia.



*Mirjam Wanner*

I captured a group of eleven colombian and two croatian individuals in a video, talking about their perception of freedom. My interest and intention is to explore this universal issue which affects all of us. Where are the differences towards the awarness and importance in between the cultural and historical backgrounds of the protagonists. Are there any overlaps? What means freedom to a young girl in Bogotá, what to a indigene woman from the carribbean coast?

In 2018 I intend to record new interviews in Switzerland and some more in Croatia.

Besides the interviews I also collected sounds and video during the whole process. Like during travelling, moving through the cities, walking the beach or sitting in a church and listening to a priest or people donating money.

The process of bringing this material together is still going on.





# *Links*

## *Links*

<https://centerofsound.wixsite.com/project>

<https://vimeo.com/centerofsound>

<https://www.youtube.com/watch?v=TaWVSBvYmg>