

10 September 2026

Paul Devens - Barn Find #1

10 September 2026 12:00 am - 1:00 am

Barn Find vol.1 is a collage out of sound fragments, taken from vinyl records from the 1950s, '60s and '70s. These records were especially made for amateur filmmakers, who were using super8 or single8 small film. Usually, these films recorded silent footage; the records provided sounds for a later phase of editing or screening. Thus, a lively sound and vision was to be experienced. The collage contains sounds from farm animals, there's a rocket lift-off, the ring and bing of pinball machines, racing sounds from motorcycles, the rattling sounds of chains for horror films and the screams too, sounds from a hot and sweaty sauna, there are explosions, elevators, separate instruments from an orchestra, bird whistles, the murmur of people, the hissing and thumping of steam engines, sinus and white noise test tones for testing your hifi setup, sci-fi soundtracks, courses in various languages, you'll hear morsecode, wind, water, etc.

Artist bio:

The possible manifestations of physical space and social context define the site-specific qualities of the work of Paul Devens (Maastricht, 1965). To make a unique work in a given space makes it compulsory to engage a custom strategy to fit that specific situation in order to issue- and to unfold the distinctive qualities of that space. Devens produces sound art, intervenes in architecture and sometimes cooperates with other makers.

Website/social links

<https://www.pauldevens.nl> < <https://www.pauldevens.nl>>
<https://pauldevens.bandcamp.com> <
<https://pauldevens.bandcamp.com>>
<https://open.spotify.com/artist/47UMLdoE0bYc4esbqLUBKq> <
<https://open.spotify.com/artist/47UMLdoE0bYc4esbqLUBKq>>
<https://www.facebook.com/paul.devens> <
<https://www.facebook.com/paul.devens>>

Crónicas al borde - Machángara: entre la cangahua y la arena (Machángara: from the volcanic soil to the sand)

10 September 2026 1:00 am - 1:45 am

The Machángara River flows through the city of Quito for twenty-two kilometers. Along its course, it receives, among other things, industrial discharges and most of the city's untreated wastewater. Thanks to the protection of the rights of nature in the 2008 Ecuadorian constitution, a 2024 ruling in favor of the river recognized it as a subject of rights and ordered the restoration of its life cycles. In this episode, the voices of those who live on its banks and the sounds of the vitality that share its ecosystem lead us to think about what the Machángara River is and what it can be.

This is a collective piece:

Field production, research, and script: Byron Toledo (Artist-Ecuador) and Julianna Zambrano Murillo (Artist-Ecuador)
Music and sound design: Pablo Molina Suárez (Musician-Ecuador)
Illustration: Cristina Yépez, cardenilla (Artist-Ecuador)

Artist bio: Crónicas al Borde is a podcast and sound intervention project that combines creative narrative and sound to address transformation. Our stories and sound essays approach contemporary social debates from the perspective of how they sound in Latin America and their connections today.

Website/social links

<https://cronicasalborde.com/proyecto/> <

<https://cronicasalborde.com/proyecto/> >

@cronicas.alborde

@julialune

@byron_toledo87

@pablomolina.suarez

Thanos Chrysakis -Where a Path Meets Another Path

10 September 2026 1:45 am - 2:00 am

Radiophrenia Shorts 71

10 September 2026 2:00 am - 3:00 am

1 men in the sun - ghost drift (10:24)

2 Lenara Verle - Dreamscaping Territories (10:00)

3 Colectivo La Pesera - Lost communication (17:29)

4 Jan Mertens - Wet Tech #4: Adventures in the field (22:20)

1) men in the sun - ghost drift

1000 voices in there, paper pages, trembling metal, crashing

cymbals, wining strings vibrate in 11 dimensions, spectral reverbarations, unusual overtures, receding ghosts. Men in the sun are a duo based in Glasgow, producing devotional sounds of tensile echoes, warped iron beneath quiet tides, spectral sunken strings and wet metal whispers.

2) Lenara Verle - Dreamscaping Territories (10:00)

The wisdom of Indigenous peoples tells us dreams have a role in creating reality. Our dream practices are powerful. In a society where our attention is being extracted as a finite resource, our minds and our imagination have been restricted by what the movies, the news, and social media choose to show us as realities and possibilities. If we want to effect positive change in the world, the first step is to be able to imagine, to dream of a bright future. A life infused with love and awe, with nurturing relationships. Using a mix of modern and old technology to invite a mind state similar to a dream state, we gather to nurture our power of imagination. We dreamscape a unified land of thriving, unique and interconnected beings. Our dream is witnessed and launched into the collective consciousness to resonate with the wider worlds, our future selves and descendants.

Researcher in the field of art & technology, currently exploring the topic of dreaming as a technology.

I have my own art practice, which is integral and complementary to my research practice. My artworks have won awards and residency grants at places like ZKM Center for Media Art, UNESCO/ASCHBERG, Planetary Collegium, Malaga University, Center for Advanced Hindsight, Durham.

Beyond the world of technology, the natural world is very important to my practice. I steward an allotment garden and have

a certificate in Permaculture Design.

<https://www.lenara.com> < <https://www.lenara.com> >

3) Colectivo La Pesera - Lost communication

The loneliness dominant in the present days and the rapid development of technology lead to wonderings whether we are alone in this existential space? Are we alone? Is anybody out there? And one starts searching for answers and the possibilities to establish a communication. Thus this experimental sound piece came to life - with help of parabolic antenna, piezoelectric microphones and digital recorder we tried to converse with out-of-space beings. Only the listener can judge whether there was an answer.

We are a multidisciplinary artistic collective founded in 2012 in the city of Puebla, Mexico, integrated by Agnija Anča (Latvia) and Nereo Zamítiz (Mexico). We create artistic projects involving analog and digital photographic processes, video art, sound art, and live audiovisual presentations. We have held exhibitions, workshops, and presentations in cultural spaces, universities, and museums in Mexico and Latvia, hosted cultural radio programs, and collaborate on music, dance, theater, and performance projects.

colectivolapesera.com
facebook.com/colectivo.lapesera
instagram.com/colectivolapesera
twitter.com/peseracollectivo
instagram.com/colectivolapesera

4) Jan Mertens - Wet Tech #4: Adventures in the field

Performance by Jan Mertens as part of Wet Tech #4: Adventures in the field. Wet Tech is an occasional performance event series focusing on improvisation & experimentation in sound & image, organised in Dundee, Scotland. The evening was centered around sounds made from and inspired by field recording.

Jan Mertens presented a sound work built from five 11-second tape loops of field recordings gathered over several years at sites including Giant's Causeway, the Irish Sea, Malham Cove, and California. These fragments were manipulated and resynthesized live, creating shifting textures where memory and environment fold into one another. The piece explored how brief sonic impressions can be stretched, layered, and transformed, turning moments of time and place into evolving auditory topographies.

Recorded at the Dundee University Chaplaincy on 3 November 2025.

Jan Mertens is a musician and sound artist from Ghent, Belgium based in Dundee, Scotland. His work explores the possibilities of organic and synthesized sounds. His works has been presented by institutions across the UK and internationally including the V&A museum London, Wellcome Collection, the Scottish Poetry Library, D21 Leipzig, and the Centre for Poetic Innovation University of St. Andrews. He frequently collaborates with Johanna Linsley.

<https://soundcloud.com/janmertens> <

<https://soundcloud.com/janmertens>>

https://www.instagram.com/w37_73c/ <

https://www.instagram.com/w37_73c/>

https://www.instagram.com/mertens_jan/ <

https://www.instagram.com/mertens_jan/>

Conduction Series 3

10 September 2026 3:00 am - 4:00 am

The 2025/6 Conduction Series The Spiral 11/7/2025 Betsey Biggs, August Black, Peter Courtemanche, Florencia Curci, Jeff Economy, Anna Friz, Jimmy Garver, Maximilian Goldfarb, Virginia Mantinian

Emphasizing live radio, interactivity, and media archaeological methods, The 2025/6 Conduction Series explores themes of migration, noise, feedback, speculative fiction, transmissive theatrics, and recreational aesthetics. The collective comes together on the first Friday of every month at 3:02pm ET using custom-made software. Some sessions don't have a description and the one on October 3th doesn't have even a title. However, some have a more detail description as in The Spiral: The record groove or a strip of tape moves forward by circling, slipping into another layer each time. That coiling motion echoes how time forms paths that don't quite repeat. The spiral frames the way patterns return at different scales, from tiny biological curves to movements that shift light, air, and weather. A shared structure keeps resurfacing and shows how things grow and reorganize, how memory drifts, and how repetition comes back slightly off axis, opening another turn.

Artist bio: The Conduction Series is a collaborative live radio broadcast produced by sound and transmission artists across the Americas on Wave Farm's WGXC 90.7-FM Radio for Open Ears in New York's Upper Hudson Valley. Artists names are: Betsey Biggs, August Black, Peter Courtemanche, Florencia Curci, Jeff Economy, Anna Friz, Jimmy Garver, Maximilian Goldfarb, Virginia Mantinian, and Rodrigo Ríos Zunino. The Conduction Series is syndicated on Radio MonteAudio in Montevideo, Uruguay, Radio Tsonami in Valparaíso, Chile, Radio CASo in Buenos Aires, Argentina, CITR FM in Vancouver, Canada,

New Adventures in Sound Art in Ontario, Canada, and on Radio 1190 in Boulder/Denver, USA.

<https://conduction.wavefarm.org/> <

<https://conduction.wavefarm.org/>>

Absurd Cosmos Late Night 1

10 September 2026 4:00 am - 5:00 am

Radiophrenia Shorts 11A

10 September 2026 5:00 am - 5:30 am

1 Ilaria Boffa - Sound 48, An Ode to a Parrot, a River, a Woman (7:06)

2 berni m janssen - wira waters wake (12:00)

3 Dianne Ballon-South Freeport Boat Landing-Boats Rocking (1:40)

4 damarin - sonnet of sibilance (3:55)

5 Sandra Nohemi Rangel - No preguntaron (8:30)

1) Ilaria Boffa - Sound 48, An Ode to a Parrot, a River, a Woman

This composition is part of the Cities and Memory project 'A Century of Sounds'. 100 artists contributed to this permanent sound installation now exhibited at the Pitt Rivers Museum in Oxford/London.

A reverberation, a story, a journey within a journey, moving through spaces and beings, merging voices temporally scattered. An original 55sec recording, an Indigenous woman calling to a parrot

on the Purricha river, a diary, two students – Jonathan Ambache and Richard Saumarez Smith - their anthropological research and a summer trip to Chocó Department, Colombia, 1965.

- Sonopoem, field recording taken inside the Bacchiglione river in the Euganean Hills (Italy) w/ JRF hydrophone and Zoom H6 recorder, intro and outro performed on Lyra8 organismic synthetiser by Ilaria Boffa.

- Spanish spoken word by Colombian anthropologist and artist Elizabeth Gallon Droste

- 1965 original recording by J. Ambache and R. Saumarez Smith

Ilaria Boffa is an Italian bilingual poet and sound recordist. She has published four poetry books to date and her work was included in the 2018 NeMLA Publication 'Writing in a Different Language'. Her sono-poems, combining poetry and field recording, have been played at international poetry film festivals and radio art events. She is a permanent member of EAPS poetry and sound art collective and in 2025 she performed an experimental poem with the Swiss theatre group 'Collettivo Treppenwitz' at LAC Lugano. One of her sono-poems is part of a permanent sound installation at the Pitt Rivers Museum in Oxford/London.

- <https://linktr.ee/ilariaboffaIB> < <https://linktr.ee/ilariaboffaIB>>

- https://soundcloud.com/ilaria_boffa <

https://soundcloud.com/ilaria_boffa>

- <https://www.instagram.com/ilaria.boffa/> <

<https://www.instagram.com/ilaria.boffa/>>

2) **berni m janssen - wira waters wake**

wira, Adnyamathanha for River Red Gum, the iconic tree found widely across Australia, marks the presence of water.

In arid places the water may be far below the surface in paleo channels formed thousands of years ago. The red gums long tap

roots draws the water into the tree, onto the surface, providing water and refuge for an interconnected community.

wira providing shelter, food, medicines, is considered sacred, standing for water, life, hope.

wira ecosystems are under threat: drier climate; reduced water availability; water tables depleting and not being refreshed.

The first of 3 parts, wira waters wake honours the importance; of wira, their ecosystem, place in the land and profound connection to peoples. It also sounds an alarm.

Text, vocals, field recordings, composition – berni m janssen

Field recordings from: Mambray Creek; Bunyeroo Gorge;

Parachilna Gorge; in the Flinders Ranges. Australia.

berni m janssen, a maker of: poems, texts, books, performances, sonic and visual art, events, programs & projects. Many collaborative, multidisciplinary, community engaged, 'live art', long-term. She works solo and with musicians, performers, sound, visual and text artists. The work has been presented in books and magazines, on radio and web, at events, festivals, over many, many years. She lives and works on the unceded land of the Djaara people.

Instagram [beejaytrix](#)

3) Dianne Ballon-South Freeport Boat Landing-Boats Rocking

Although I have a windscreen for the microphone which works most of the time, the wind is my nemesis. And yet, I need the wind to rock the boats.

Each harbor has its own distinct sound. Rocked by the motion of water, the pull of the tide, and a variable touch of wind, the boats create a mesmerizing series of sounds. The sounds are introspective: both sharp and smooth, quiet and busy, rhythmic

yet random and, to me, achingly beautiful.

Maine sound artist Dianne Ballon received a Maine Artist Fellowship and an Artist-in-Residency at Shenandoah National Park. Her sound works have aired on National Public Radio. Her “Boats Creaking at a Dock in Iceland” was awarded at an international radio art competition. “Lost and Found: Sounds of the Maine Coast by Dianne Ballon,” at the Maine Maritime Museum, featured her field recordings of harbors, boatyards, sounding buoys, historical bells, whistles and early foghorns. At the National Audio Theatre, she produced radio theatre. For museums, she produced audio accessible to the blind. She teaches audio through Maine College of Art.

<https://www.dianneballonsound.com> <

<https://www.dianneballonsound.com>>

https://www.dianneballonsound.com/soundwork/lost_and_found_sounds_of_the_maine_coast_by_dianne_ballon/ <

https://www.dianneballonsound.com/soundwork/lost_and_found_sounds_of_the_maine_coast_by_dianne_ballon/>

4) damarin - sonnet of sibilance

A sonorous poem exploring the corporeality of consonants, sibilants and hisses through the letter S, an exploration of serpentine synths, slithering sounds, salacious souls, softness and loss..

Based in Bucharest, I am a student of the radio drama. I also release music under the same moniker. I am preoccupied with storyworlds, especially transmedial tales that extend over various forms of media (like Orson Welles' Harry Lime). One day, visiting Glasgow with a lover I became enamored with the city and its many twists and turns and narrow passes. I remember this

upward passage squeezed between two buildings, two pigeons intertwined on the heights, over our shadows. The city has remained close to me since then.

[<https://www.instagram.com/damarin1917](https://www.instagram.com/damarin1917)
[>https://www.instagram.com/damarin1917](https://www.instagram.com/damarin1917)

5) Sandra Nohemi Rangel - No preguntaron

In "No preguntaron" I explored the modification of the semi-rural landscape on the outskirts of the city where I live with the arrival of luxury real state companies that perpetuate dishonest practices regardless of the environmental changes they cause in the native flora and fauna of the place; as well as the adaptation of local residents to forced urbanization.

Sandra Nohemi Rangel(1995) A Mexican audiovisual artist and archivist whose practice lies at the intersection of contemporary video, sound experimentation and critical documentation. Her work explores memory, the body and nature through the use of archives, sound, code and moving images. In her artistic practice, she seeks to develop ongoing dialogues with digital environments, conceptualizing documentation as a space of resistance and personal and collective reconstruction, questioning the permanence of sound and visual records.

[<https://www.instagram.com/comprimidopurpura/](https://www.instagram.com/comprimidopurpura/)
[>https://www.instagram.com/comprimidopurpura/](https://www.instagram.com/comprimidopurpura/)
[<https://soundcloud.com/comprimidopurpura](https://soundcloud.com/comprimidopurpura)
[>https://soundcloud.com/comprimidopurpura](https://soundcloud.com/comprimidopurpura)

Radiophrenia Shorts 11B

10 September 2026 5:30 am - 6:00 am

1 Fulya Uçanok - Nearby the Blackbird (6:45)

2 Benoît Déchaut - ITC Experiment (10:52)

3 Kamikaze - Gracia de dios (2:14)

4 Tumelo - Track of the Unknown (5:03)

1) Fulya Uçanok - Nearby the Blackbird

Nearby the Blackbird (2025) This work grew from a curiosity to travel sonically alongside blackbirds, created from early morning field recordings in Graz, Austria, during a 2024 research residency. The title draws on documentary filmmaker and feminist theorist Trinh Minh-ha's concept of "speaking nearby," which embraces a mode of relationality that listens and responds, not by speaking about the other, but by sounding with them in sonic proximity. The piece invites listeners into a reflective space, as it explores the complex (im)possibilities and (mis)understandings that emerge when sounding with and nearby another voice; in this case the voices of blackbirds.

<https://www.researchcatalogue.net/view/3569959/3569960> <
<https://www.researchcatalogue.net/view/3569959/3569960>>

Fulya Uçanok is an electroacoustic musician and artist researcher. Her work takes forms of composition, score-based or improvised performance. She works with field recordings, acoustic pianos coupled with a variety of objects (inside-piano technique), everyday objects as instruments, and electroacoustics. Her current research interests include response-able sonic practices with humans, more-than-humans, and materials; the role of musical instruments as material agents in human-instrument collaborations; sympoietic practices in multivalent,

immanent spaces within electroacoustic composition and performance.

<https://www.fulyaucanok.com/> <

<https://www.fulyaucanok.com/>>

<https://www.facebook.com/fulya.ucanok.9> <

<https://www.facebook.com/fulya.ucanok.9>>

https://www.instagram.com/fulya_ucanok/ <

https://www.instagram.com/fulya_ucanok/>

2) Benoît Déchaut - ITC Experiment

We are the July of 2021. I'm in the middle of France in an old water mill. Peoples there, hear some weirds sounds and voices. I pass two weeks here and after few days, i hear also some voices or i feel like a car arrive like a loop. I set up an experimental sound for trap this voices.

I use the technicals of the instrumental transcommunication with 6 FM radio, a FM transmitter, a Revox B77, a mixer, 2 speakers, stereo microphone, a pick up coil microphone, some pedals effects and a dynamic microphone. The white noise of FM radio mix with the water and the sounds send back to FM Radio. It's big feedback loop.

We will hear...

This audio piece was published on the CD accompanying the ninth issue of Jef Klak's magazine "Feu Follet."

<https://www.jefklak.org/disque-feu-follet/> <

<https://www.jefklak.org/disque-feu-follet/>>

Benoît Déchaut is a sound artist and sound engineer.

He works in film, radio production, and theater, and gives workshops to various audiences. His sound research takes the

form of compositions on records, performance installations, and radio productions. He works in particular on recording ruined spaces and manipulating and capturing silenced sounds. His practice revolves around collective creation.

He participates in several collectives (Jef Klak, Brut Pop, La Turbine), including Rotor, a sound laboratory in the train station of the village of Thoré-la-Rochette (41), which he founded with other musicians and tinkerers.

<https://benoitdechaut.com> < <https://benoitdechaut.com> >

<https://paille.fr/@BenoitDechaut> <

<https://paille.fr/@BenoitDechaut> >

<https://www.instagram.com/benoit.dechaut/> <

<https://www.instagram.com/benoit.dechaut/> >

<https://soundcloud.com/user-675928193> <

<https://soundcloud.com/user-675928193> >

3) Kamikaze - Gracia de dios

“Gracia de Dios” is a short, meditative composition that moves with subtle sensitivity, opening a space of inward reflection and quiet surrender. Its emotional development is gentle and contained, guiding the listener toward a sense of peace and contemplative awareness.

Even when we cannot feel the love of Go, the absence is not real; in trying to fill our inner emptiness elsewhere, we unknowingly distance ourselves from what has always been there.

I am a Mexican sound designer and educator whose work bridges technical precision with deep narrative sensibility. As a self-described “audio wizard,” she specializes in crafting immersive sonic environments that shape perception, emotion, and meaning across artistic and educational contexts. With a strong foundation in critical listening and semiotic analysis, she approaches sound

not merely as a technical phenomenon, but as an energetic force capable of transforming space and experience.

https://soundcloud.com/minor_aranza <

https://soundcloud.com/minor_aranza>

Instagram: aranpilla

4) Tumelo - Track of the Unknown

The bus has left; you're inside, and your seat is warm. You watch as others laugh inside. Tilt your head and you notice the grey clouds looming outside. The bus coughs up smoke, and you get lost in the haze of the interior. You have somewhere to go so you're just going to have to take it. Even if it kills you.

Tumelo Sedibe is a transdisciplinary artist that works with the curious and strange. Invested in co-creation, Tumelo currently spends time as an art student, learning from peers and assisting seminars, all while working at the Wits Art Museum part-time. Sound is a recent addition to their artistic research, elevating the work in differing and felt manners. Born in Nelspruit, Tumelo challenges categorisation at the core of their work with group exhibitions at The Point of Order, the Link Gallery at the University of Pretoria and was commissioned for a mural at Engage's Men's Health clinic, Braamfontein, while developing their practice.

<https://www.instagram.com/queen.sedibe/> <

<https://www.instagram.com/queen.sedibe/>>

Radiophrenia Shorts 12A

10 September 2026 6:00 am - 6:30 am

- 1 Lidia Zielinska - Lunches in Rejowiec (Obiadki w Rejowcu) (8:46)
- 2 Melanie Sevchenko - What This Means For Your Life is Nothing (10:35)
- 3 Petri Kuljuntausta – Aspen (9:46)

1) Lidia Zielinska - Lunches in Rejowiec (Obiadki w Rejowcu)

Mikołaj Rej (1505–1569) was the Polish poet and prose writer of the emerging Renaissance in Poland as well as a politician and musician. He was the first Polish author to write exclusively in the Polish language, and is considered to be one of the founders of Polish literary language and literature.

In my piece "The Lunches in Rejowiec" ("Obiadki w Rejowcu") I was inspired by some excerpts from his "Life of an Honest Man" ("Żywot człowieka poczciwego"). The fragments used in the composition are almost old Polish cookbook and from today's point of view, praised Polish cuisine and slow food.

Rej's text is performed by the famous Polish actor Krzysztof Kolberger, and I am slicing vegetables at the microphone.

Lidia Zielinska – Polish composer, professor of composition and director of the Electroacoustic Music Studio at the Academy of Music in Poznan; numerous awards for orchestral music, multimedia, electroacoustic works; books, articles, papers, guest lectures (topics: sound and music, acoustic ecology, Polish experimental music, traditional Japan music), summer courses, workshops in Europe, both Americas, China, Japan, New Zealand; electroacoustic compositions realised at the EMS Stockholm, SE PR Warsaw, IPEM/BRT Gent, ZKM Karlsruhe, Experimentalstudio des SWR Freiburg; vice-president of the Polish Society for Electroacoustic Music, former vice-president of the Polish Composers' Union, programming committee member of the "Warsaw Autumn" Festival. lidiazielinska.wordpress.com

lidiazelinska.wordpress.com

https://soundcloud.com/lidia_zielinska <

https://soundcloud.com/lidia_zielinska>

2) Melanie Sevcenko - What This Means For Your Life is Nothing

Decades ago, while traveling extensively in my mid-twenties, I visited with two “psychic” practitioners on a whim of curiosity: one in Austin, TX, who used crystal and light therapy to gather past life information, and the other a clairvoyant tea leaf reader on the Bruce Peninsula in rural Ontario, Canada. Remixing the original recordings of these psychic tapes, “What This Means For Your life is Nothing” is a dizzying collage of parallels, contradictions, and ethereal guidance from two outsiders on one young life, playfully commenting on the insolubility of mysticism.

Melanie Sevcenko is an audio editor & producer, reporter, writer, and sound artist. Based in Portland, OR, she currently edits and produces Live Wire, a nationally-syndicated public radio variety program from PRX. She's also reported for numerous outlets, including The Guardian, American Public Media, NPR, BBC World Service, CBC, and Deutsche Welle, among others. As a poet, her debut collection "I Still Go to Bed with Water" was published by Unsolicited Press in 2022. She's also the recipient of a Portland Arts Project Grant and has attended several artist residencies in the Pacific Northwest.

<https://www.msevcenko.com/> < <https://www.msevcenko.com/>>

<https://www.instagram.com/melaniesevcenko/> <

<https://www.instagram.com/melaniesevcenko/>>

3) Petri Kuljuntausta – Aspen

The work is based on two soundscape recordings I made in summer 2025: a huge aspen tree swaying in the wind on the shore of a lake, and early morning bird soundscape.

The work begins with the rustling sound field created by the leaves. When the wind blows, thousands of leaves beat against each other. As the protein-rich leaves of the aspen are hard, this produce rhythmic sounds when they hit each other. A wide "clapping sound field" is created. A few dotted water sounds and the splashing of water might tune the ear to the waves. But this is an illusion, it is the sound of aspen.

The second sound layer is a modified, abstracted and distanced, bird soundscape. This provided a starting point for new sounds generated with granular synthesis. The work ends as it began, with the sound of a huge aspen tree in the wind.

Petri Kuljuntausta compose electronic music, improvises as a guitarist and with electronic instruments, plays with animals and birds, makes underwater performances, performs in different natural spaces with environmental sounds, and create sound art. Kuljuntausta is currently developing the technique on how to play as an artist with nature and animals: How to connect through sound to the sound processes of the environment equally and without disturbing the nature's own sound processes. He is an adjunct professor in sound art and electronic music.

<https://kuljuntausta.com/> < <https://kuljuntausta.com/> >

Radiophrenia Shorts 12B

10 September 2026 6:30 am - 7:00 am

- 1 Nicolás Rey – Phenomena (5:27)
- 2 Tisa Neža Herlec – Dust (8:33)
- 3 Volker Ignaz Schmidt – Solfeggio Apparation II (11:21)
- 4 Hans Parment – Roll (3:23)

1) Nicolás Rey – Phenomena

PHENOMENA is a single track from *The Other-Voices*, an Argentine research-based sound project focused on voice, listening, and technological mediation. Conceived as a sonic piece rather than a linear composition, PHENOMENA places radio practice at the center of its inquiry, approaching broadcasting and transmission as both material and method.

Built from radio signals, archival recordings, and processed vocal fragments, the piece engages with forms of vocal spectrality as media phenomena: fractured utterances, altered timbres, and residual presences shaped by tuning, interference, and signal decay. The voice appears not as expression, but as trace—marked by the technical and temporal conditions of radio transmission.

Rather than advancing a closed narrative, PHENOMENA unfolds as an open listening situation informed by media-archaeological thinking. Through its sonic structure, the piece invites a speculative mode of listening attentive to mediation, discontinuity, and the fragile thresholds through which sound persists and meaning momentarily takes form.

Sociologist and sound artist based in Buenos Aires, Argentina. PhD candidate at the University of Buenos Aires. His work combines artistic practice, university teaching, and academic research at the intersection of sociology, sound studies, and media studies. He explores voices that insist on existing through deteriorated recordings, obsolete technologies, and sonic excess, where the

recorded voice shifts from document to event.

Through radio practices, magnetic tape, and analog devices, he investigates vocal traces that persist within noise as forms of memory and mediation. His work also dialogues with projects such as Umbral and The Trace of the Siege.

li.sten.to/nicolasmrey

2) Tisa Neža Herlec – Dust

Dust is omnipresent, dust is persistent, dust is a metaphor for community and action.

This participatory and partially improvised radioplay was made in one take, in a live setting, including the voices of the audience that constructed the polyvocal character of The Dust.

Direction and narration by Tisa Neža Herlec (Radio Študent, Ljubljana), the voice of the asthmatic by Lukas Simonis (Radio Worm, Rotterdam), recording and master by Ash Kilmartin (Radio Worm, Rotterdam). It was recorded in Divo Institute, Beja, Portugal in June 2025 during Let's do it Festival.

Tisa Neža Herlec aka Tisa World (Slovenia/Netherlands) is a multidisciplinary whose practice weaves voice, language, print-making, performance, composition and collective endeavours. She loves to share her methods of creation and empower collective art-making and publishing, often within the context of performative arts and radio. Currently, she is a resident of Švicarija, MGLC (The International Centre of Graphic Arts) in Ljubljana, Slovenia (2025-2027).

<https://tisa.world/> < <https://tisa.world/> >

https://www.instagram.com/_tisa_world_/ <

https://www.instagram.com/_tisa_world_/ >

3) Volker Ignaz Schmidt - Solfeggio Apparation II

The acousmatic composition is based on a piano part played by the pianist Friederike Wild. The sound material was electronically processed, alienated and enriched with binaural beats.

The piece uses the solfeggio frequencies as pitch material. In addition to the importance of these frequencies (ut, re, mi, fa, sol, la) in the teachings of the music teacher Guido of Arezzo, there is esoteric theory about the healing powers of these frequencies, such as "liberation from guilt and fear (ut-396 Hz.)", "miracles and signs, transformation, DNA repair (mi-528 Hz.)" or "the return to the spiritual, divine order (la-852 Hz.)".

Volker Ignaz Schmidt (born 1971 in Germany) studied computer science although his passion is music. He has composed solo works, chamber music, vocal pieces, orchestral music, chamber operas, conceptual and electronic music. He has written piano textbooks and he worked in school projects on contemporary music.

http://www.volkerischmidtvis_composer

4) Hans Parment – Roll

Roll (composed 2019) commissioned work for opening of the new house for Swedish broadcasting (SVT) and the wall paintings. Collaboration with Martin Bornholm an visual artist who made mural painting with 12 different rollers with different sound. I sampled all twelve rollers under the working in progress in his studio and create piece, the working gestures is very import for the piece.

Hans Parment has written music for a diverse range of performers and environments. His compositions cover the complete

spectrum of instrumentation, from solo to orchestra. Parment also works with electroacoustic music, often combining electroacoustic treatments with instruments and as a flutist he also plays improvised contemporary music. Parment often works on interdisciplinary projects bringing together visual artists, contemporary dance, performers and video film makers.

<https://italienskapalatset.se/konstnar/hans-parment> <
<https://italienskapalatset.se/konstnar/hans-parment>>

Jack Vickridge - Elsewhere

10 September 2026 7:00 am - 7:30 am

Developed over several visits to an island, the work began as an attempt to assemble an audio document of the place. Gradually, the process shifted from recording to construction, and the field recordings became a point of departure rather than material presented directly.

A single oscillator was treated and layered to unfurl its tone into a broader sonic environment, sketching over the sounds of the island. The synthetic tracing eventually displaced the field recordings, leaving behind a sound world as a memory of place.

Artist bio:

Jack Vickridge is a Glasgow-based artist working across sculpture, print and sound.

Website/social links

<http://www.jackvickridge.com>
<http://www.instagram.com/theemptyfoxhole/>

Thanos Chrysakis - Spectral Forest

10 September 2026 7:30 am - 7:40 am

Michael Ridge - Coastal Memories Fading & Wistfulness of Magnetic Bird Song (20 mins)

10 September 2026 7:45 am - 8:05 am

Composed entirely from extended cassette tape loops which combine lo-fi ambient music with found field recordings of bird song, chimes, streams/rivers and waves lapping on the shore. A hazy dreamlike sound work of fading coastal memories and distant bird song from long ago. Artist bio: Michael Ridge is a Norwich-based artist who works in a variety of mediums spanning sound, video, photography, performance and collage. The core of their sprawling practice investigates sound reproduction and audio cultures, addressing themes of nostalgia, identity, time, experimentation, chance and play. Michael has exhibited and performed at numerous venues throughout the UK and overseas, including the British Library, New York Public Library for the Performing Arts, Firstsite, Outpost, Dundalk Institute of Technology, Hundred Years Gallery, and Norwich Castle Museum & Art Gallery. Website/social links @michaelridgeart michaelridge.wordpress.com

Radiophrenia Shorts 6A

10 September 2026 8:00 am - 8:30 am

1 Dianne Burdon - I can finally believe (16:49)

2 jonesy jones - woolf worldings (eel swish heron swing) (1:28)

3 Martha Riva Palacio Obón - Crickets at 30 percent become wind (16:32)

1) Dianne Burdon - I can finally believe

An investigation into the stickiness of belief through the medium of UFO sightings. Weaving samples drawn from videos of ufo sightings, ranging from declassified US Air Force videos to a family in Scotland, with out of sync loops there is a repetitious call and response. The question: do you believe? the incitement: like I believe, working as an antagonism through which we might try to understand ourselves as believing creatures, restlessly searching for something tangible onto which we can attach this want to believe.

Dianne Burdon is a researcher and artist based in Glasgow, currently developing a research project into the sound worlds of military infrastructure along the Clyde and its associated waterways.

Website/social links <https://dianneburdon.com/> <
<https://dianneburdon.com/>>

2) jonesy jones - woolf worldings (eel swish heron swing)

old memory
hits a ghost artery
sparking
a l c h e m y

This is the first dive in to the instinctive otherness of the expansive worldings of sounds.

This is a memory glitch switch making queer cacophony with the ghosts.

This is a Woolf swish fish in to the swirling abyss of ghost paths and archaic messagings.

This is river life, woolfing in the luminous dark, curious in the heart beat -

pulsing the deeps - trans-ing the cares - immersing in the kindnesses

of the non human world.

it seeks to be our P O M O N A

a fugitive in the sound world

an escape artist from the theatre world

sometimes up - sometimes down - mostly upside down

dancing - looping - listening

making - sometimes - faking

always d.i.y

in the radicals of resistances - deviances - protestas

seeking discoveries of new bellisimos queerissimos

for all our glory days

3) Martha Riva Palacio Obón - Crickets at 30 percent become wind

In a conversation with Marie Bardet, Suely Rolnik mentions that our breath gives rhythm to our thoughts: "We dance with the biosphere..." Vibratile bodies that wave and are, also, atmosphere. The barrier between interior and exterior dilutes. I change scales and get lost in this continuum that connects organic and inorganic matter. Fluid, ghostly sound entities that don't care for

human boundaries. This essay in three tracks or stridulations emerges from the digital mix of two field recordings: one cricket chirping in my room and a night cricket choir in a garden.

First stridulation - wind 5' 07"

In the microcosmos, the crickets generate atmospheric perturbances.

Second stridulation - aurora 5' 44"

Static, white noise, micro weather of the barely audible.

Third stridulation - mantra 4' 41"

Threshold, membrane, it's impossible to go back.

Mexican author and interdisciplinary artist obsessed with atmospheric phenomena and crickets. (You can tell she may listen either for hours.) She studied a BA in psychology and a MBA in visual arts. Her sound essays have been presented in spaces such as Tsonami, Sur Aural, soundpedro, prior editions of Radiophrenia, the Center of Complexity Studies (UNAM) among others. She's the human behind Sono-bot, a non-human entity that generates an infinite inventory of probable and improbable sounds in Bluesky. Among her published works are Liquen amonita, El mono infinito and Amor virtual con variaciones.

<https://www.instagram.com/balighieri9/> <

<https://www.instagram.com/balighieri9/>>

<https://bsky.app/profile/sono-bot.bsky.social> <

<https://bsky.app/profile/sono-bot.bsky.social>>

Radiophrenia Shorts 6B

10 September 2026 8:30 am - 9:00 am

1 Ivor Kallin - Barra Soap Opera 09 (2:13)

2 Bea Targosz & Marcin Dymiter - Neukölln. Oliwa. Sonic Portrait (13:33)

3 Water Feature - Various Birds - green poppet (1:32)

4 Vincent Eoppolo - The Struggling Artist feat Silvia Pepe (5:22)

5 Paul Collins - Radio Spots - Adolph Sax on a Swing (1:00)

1) Ivor Kallin - Barra Soap Opera 09

The work consists of 18 pieces, ranging from ~2 to ~12mins, mainly recorded on beaches on the Isle of Barra, featuring improvised vocal sounds with the sea or path as soundscape. There are also a couple of tracks recorded in Edinburgh on a dampened piano.

I play improvised music using a viola with the London Improvisers Orchestra (and previously with Barrel), bass with the Glowering Figs (and previously with Ya Basta) and electric violina with Electrio. I've been presenting a radio show on Resonance FM on and off for 20 years or so, under the guise of Ambrosia Rasputin. The Ambrosia Rasputin Show by Resonance FM | Mixcloud

<https://scatterarchive.bandcamp.com/album/in-barra-sing> <

<https://scatterarchive.bandcamp.com/album/in-barra-sing>>

2) Bea Targosz & Marcin Dymiter - Neukölln. Oliwa. Sonic Portrait

The project explores the theme of locality, emerging from collaborative processes as well as attentive listening to and observation of the environments in which individuals live. The work is based on field recordings gathered in the artists' neighborhoods: the Berlin district of Neukölln and Oliwa in Gdańsk, and on the subsequent analysis of these recordings. The analyzed sonic forms refer to the documenting and mapping of the environment and to experiencing it through particular factors and characteristics. Through a sensitive engagement with familiar spaces—examining their unique characteristics, temporal

dynamics, and ongoing transformations, often captured in passing —the project initiates a conversation about locality as a starting point for artistic inquiry and as a framework for reflecting on global concerns. The sound file is an excerpt from a spatial live installation that evolves over time as an ongoing interplay of field recordings from the two neighborhoods.

Marcin Dymiter moves in the field of electronic music, field recording and improvised music. He creates sound installations, radio plays, exhibitions and public spaces. Author of the books “Field Notes” and “Machines for Silence”. Independent curator of sound art. Member of the Polish Association of Electroacoustic Music.

Bea Targosz's sound installations have been presented at numerous art institutions and symposia, including Silent Green Kulturquartier, the Museum für Naturkunde Berlin, and the CENSE International Symposium on Sonic Ecologies. She is a member of the VIBRA Research Network and of Errant Sound.

<https://errantsound.net/2025/09/neukolln-oliwa-sonic-portrait/>
< <https://errantsound.net/2025/09/neukolln-oliwa-sonic-portrait/>>

<https://www.field-notes.berlin/kalender/neukolln-oliwa-sonic-portrait> < <https://www.field-notes.berlin/kalender/neukolln-oliwa-sonic-portrait>>

<https://emiter.org/> < <https://emiter.org/>>

<https://emiter.bandcamp.com/> < <https://emiter.bandcamp.com/>>

<https://field-notes.bandcamp.com/> < <https://field-notes.bandcamp.com/>>

<https://culture.pl/en/artist/marcin-dymiter> <

<https://culture.pl/en/artist/marcin-dymiter>>

@marcindymiter

<https://beatargosz.com/> < <https://beatargosz.com/>>

<https://errantsound.net/about/> < <https://errantsound.net/about/>>
<https://goldrausch.org/kunstlerin/bea-targosz/> <
<https://goldrausch.org/kunstlerin/bea-targosz/>>
 @beatargosz

3) Water Feature - Various Birds - green poppet

A collection of somewhat convincing birdsong and foley created entirely on a small battery-powered drum machine. Many imaginary and fanciful 'species' including the Pond Bather, Golden Nuthatch and Brown Yipper are featured. A long-form sound collage of many species is the central work, and 'close-ups' are also included. In one sense the project is a sincere tribute to bird identification records and tapes one would find in garden centres in the 90s, of which the artists have a large collection. In another sense it is an uncanny objection to a contemporary relationship with nature that romanticises and objectifies it from a safe distance. The sounds have been sampled in records by other artists, used in an extended arrangement for an installation in the Jardin Des Plantes in Paris, presented with narration by a supposed ornithologist, and are played constantly via an internet radio station.

Water Feature is a 'collage band' formed of several contributors, creating utopian, absurd and low-fidelity environmental(ist) music.

<https://variousbirds.net> < <https://variousbirds.net>>
<https://morsels.website> < <https://morsels.website>>

4) Vincent Eoppolo - The Struggling Artist feat. Silvia Pepe

Vincent Eoppolo (loppolo) is an American composer from Wilmington, Delaware. Eoppolo's fixed media works have been presented at the New York City Electro-Acoustic Music Festival, Mise_En Place New Music Festival in Brooklyn, Utopie Sonore in Nantes, France and De Natura Sonorum in Rome, Italy. Eoppolo's

compositions have been released by Moscow based independent music label Meticulous Midgets and his works are regularly featured on new music radio and internet programs throughout Europe and North America.

<https://vincenteoppolo.bandcamp.com/> <

<https://vincenteoppolo.bandcamp.com/>>

<https://soundcloud.com/vincent-eoppolo> <

<https://soundcloud.com/vincent-eoppolo>>

<https://www.facebook.com/vincent.eoppolo.2025/> <

<https://www.facebook.com/vincent.eoppolo.2025/>>

5) Paul Collins - Radio Spots - Adolph Sax on a Swing

This is a series of 17 one-minute radio-spots that use the radio itself as the primary source material. Random FM stations, in both Canada and France, were recorded and then manipulated using a variety of experimental methods and techniques. These one minute radio-spots are not designed to be played as a continuous piece, but as individual elements, punctuating a day's programming or broadcast. A minute here, a minute there.

Paul Collins is a Toronto-born, Paris-based visual artist and musician. His paintings are represented by General Hardware Contemporary, Toronto. His prints are published by Michael Woolworth Publications, Paris. His most recent recording, *Bez Vremena* (2025), with Quentin Rollet and Marija Kovacevic, is now out on *Astre d'Or Records*. Collins is an active member of the Paris experimental music scene, playing frequently in such venues as *Les Instants Chavirés*, *La Guillontine*, *Le Non_Jazz*, *Le Chair de Poule* and *Le Peine Perdue*. He was a member of the *Glenn Branca Orchestra*.

https://www.instagram.com/paul__collins/ <

https://www.instagram.com/paul__collins/>

<https://soundcloud.com/paul-collins> <

<https://soundcloud.com/paul-collins>>

[< https://www.generalhardware.ca/paul-collins](https://www.generalhardware.ca/paul-collins)
[> https://www.generalhardware.ca/paul-collins](https://www.generalhardware.ca/paul-collins)
[< https://www.michaelwoolworth.com/paul-collins/](https://www.michaelwoolworth.com/paul-collins/)
[> https://www.michaelwoolworth.com/paul-collins/](https://www.michaelwoolworth.com/paul-collins/)
[< https://badge3.bandcamp.com](https://badge3.bandcamp.com)
[> https://badge3.bandcamp.com](https://badge3.bandcamp.com)

[< https://www.bisou-records.com/produit/paul-collins-patrick-muller-thierry-muller-quentin-rollet-correspondant-a-une-lettre/](https://www.bisou-records.com/produit/paul-collins-patrick-muller-thierry-muller-quentin-rollet-correspondant-a-une-lettre/)
[> https://www.bisou-records.com/produit/paul-collins-patrick-muller-thierry-muller-quentin-rollet-correspondant-a-une-lettre/](https://www.bisou-records.com/produit/paul-collins-patrick-muller-thierry-muller-quentin-rollet-correspondant-a-une-lettre/)

Shortwave Collective No ‘go-go girls (on the dancefloor)’

10 September 2026 9:00 am - 10:00 am

Shortwave Collective explore Citizens Band (CB) radio—frequencies dedicated to licence-free communication. As artists interested in radio as a way to bypass corporate communications infrastructures and harness atmospheric conditions, we are drawn to CB’s potential as a shared mode of connection.

Yet while CB radio presents itself as an open community, our experiences have been marked by inaudibility and exclusion. We investigate the gendered and discriminatory codes embedded in CB slang and speak back through poetic interventions: No ‘go-go girls (on the dancefloor)’ rejects a CB code that equates women with livestock, originally used to describe a truck hauling pigs or cows.

Working from locations dispersed across the globe, we explore our local environments, magnetically mounting antenna extenders to metal surfaces in attempts to meet on an 11-metre wave. These efforts to connect open speculative possibilities for a future

collective CB radio community and shared poetic transmission.

This piece was developed during a tekhnē online residency supported by OUT.RA and Skaņu Mežs, between September 2025-January 2026. A companion text titled 'Becoming Citizens of the 11 Metre Band' is available via Skaņu Mežs.

Artist bio:

Shortwave Collective is an international feminist artist group using the electromagnetic spectrum as artistic material. They deliver workshops constructing open and untunable radio receivers that connect the listener to a fusion of natural radio emissions and human-generated transmissions.

Shortwave Collective's active members are Alyssa Moxley (FR), Brigitte Hart (AU/UK), Georgia Leigh-Münster (UK), Hannah Kemp-Welch (UK) and Maria Papadomanolaki (GR).

Website/social links

<https://www.shortwavecollective.net/> <

<https://www.shortwavecollective.net/>>

<https://www.instagram.com/shortwavecollective/> <

<https://www.instagram.com/shortwavecollective/>>

Música Dispersa - Voices of Women

10 September 2026 10:00 am - 10:30 am

Voices of Women is a 27'41" radio artwork that assembles female voices, sound archives and electronic composition into a non-linear sonic genealogy. The work operates through juxtaposition rather than narration, weaving together historical recordings,

ceremonial vocal practices, political speech and experimental music as a field of resonances across time, geography and culture. The piece combines electronic compositions by Daphne Oram and Hannah Peel—including material connected to the legacy of Delia Derbyshire—with spoken and sung voices drawn from diverse contexts: Indigenous women's songs, communal vocal practices, archival interviews, and feminist and technoscientific discourse. Extracts from thinkers and figures such as Donna Haraway, Angela Davis, Wendy Carlos and Amelia Earhart appear not as authorities but as situated voices within a broader sonic constellation. Rather than presenting a linear history or a representational survey, *Voices of Women* treats voice as material, archive and political presence.

Artist bio:

Roberto Vilela is a sound artist, radio maker and independent researcher based in Spain. He is the founder and director of Música Dispersa, an artist-run platform dedicated to experimental music, radio art, archival practices and critical sound research. His work operates at the intersection of experimental sound, radio transmission and cultural archaeology, with a particular focus on feminist, anticolonial and queer perspectives. Through radio programmes, curated broadcasts and long-form research projects, he explores sound as a political practice, a living archive and a tool for counter-historical narration. Vilela's practice privileges radio as an artistic medium in itself rather than as

Website/social links

[**http://www.linktr.ee/musicadispersa**](http://www.linktr.ee/musicadispersa)

[**http://www.musicadispersarecords.bandcamp.com**](http://www.musicadispersarecords.bandcamp.com)

[**http://www.soundcloud.com/musicadispersaradio**](http://www.soundcloud.com/musicadispersaradio)

Katalin Ladik - Water Angel (1989)

10 September 2026 10:30 am - 11:00 am

The work features Ladik reciting fragments of her own lyrics mixed with parts from James Joyce and Lewis Carroll, creating a real time textual collage of vocals, while accompanying herself on a self-built instrument called "zitherphone". Into this abstract tapestry of human action - at times processed and at others left unaffected - Ladik then wove in an array of environmental field recordings with startling effect, sculpting a deeply personal, internal universe that plays against the world outside. From the LP 'Water Angels'

Soundcamp Cooperative - Wilding Radio

10 September 2026 11:00 am - 11:30 am

A solar powered stream that allows the listener to mix between 2 channels of air microphones and 2 channels of hydrophones.

< <https://wilding.radio/> > <https://wilding.radio/> < <https://wilding.radio/> >

An example of ecological radio, giving attention to slow processes of change on a former agricultural site, now undergoing wilding, including the introduction of beavers. The project is a collaboration between Alice Eldridge at Sussex University, Knepp Wilding and the Soundcamp Cooperative.

Knepp is a pioneering rewilding project in West Sussex.

In Feb 2022, a pair of beavers were introduced to a small brook

that runs south-north through the estate. Beavers are ecosystem engineers - they coppice shrubs and trees to build dams. Their dams are already altering the flow of water and turning the small seasonal lag into a complex wetland area.

How will this changing landscape affect the local fauna? Can we hear these changes? Will the growing wetland create habitat for new species? Might we start to hear the tick of water beetles and the scrape of water boatmen? How might the changing wetland affect the behaviour of birds and mammals in the area? Might new invertebrates bring new birds? What ecological changes might new birds bring?

To find out, we have installed a solar-powered, quadrophonic live audio feed just north of the dam: A pair of hydrophones brings us closer to the sounds of the water itself and reveals the tiny sounds of fresh-water organisms. A pair of microphones in a fallen willow tree let us get to know the birds and mammals that live near and visit the water and hear the play of weather in the trees.

In the springtime, listen out for blackbirds, song thrushes and woodpeckers during the day and owls and nightingales during the night. Summer brings the turr-turring of turtle doves and the squeals of teenage piglets; the autumn, the guttural coughs and bellows of rutting deer. And, all the while, small freshwater invertebrates munch tirelessly in the stream.

Who else can you hear?

wilding radio brings art, science and technology together, to allow us to listen in and become part of long-term, positive ecological change.

Artist bio:

Soundcamp (2013–) are an arts cooperative based at Stave Hill Ecological Park in Rotherhithe and Work Shop 1 in Loughborough Junction, with members in Glasgow, Berlin, Yorkshire, Crete and The Netherlands. We are interested in diy infrastructures that can move live sounds between places and situations, and give attention to less heard human and non-human communities. Our work appears as live transmissions, workshops, sound devices and events. For a full list of activities, please see soundtent.org > news.

Website/social links

<https://soundtent.org/> < <https://soundtent.org/>>

https://www.instagram.com/sound_camp/ <

https://www.instagram.com/sound_camp/>

Buffer Zone

10 September 2026 11:30 am - 12:00 pm

- 1) Ernests Vilsons & Ada Ruszkiewicz - swing of the day - Klaipēdas iela (1:42)
- 2) Félicia Atkinson - Transparent, in Movement (8:00)
- 3) Alejandro Tux - Ecos de pólvora (9:34)

1) Ernests Vilsons & Ada Ruszkiewicz - swing of the day - Klaipēdas iela

This "catalogue of noisy swing recordings" is an expanding catalogue of recordings that capture noisy swings co-created with Ada Ruszkiewicz. The catalogue is made up of several dozen sound recordings featuring squeaky, creaking, screeching or

otherwise noisy swing sets. The reasons for swing noise are various – loose connections or fasteners, aging of the materials used in the construction of the swing, weather conditions affecting them, as well as the load and overload to which the swing is subjected. Although most of the recordings feature swings that only minimally differ in terms of mechanics, construction and materials used, their noise is never identical, providing a sound testimony to the environment in which the swing is placed. Swinging, photos – Ada Ruszkiewicz; Idea, recording, editing and mixing – Ernests Vilsons.

Artist bio: Ernests Vilsons is a Latvian composer living in Rīga. He writes music for acoustic instruments and electronic means, creates sound installations and performances, and collects field recordings. He is interested in harmony, time, silence, chance, representation and transcription.

E. Vilsons studied at the Institute of Sonology at the Royal Conservatoire in The Hague. His master's research project “Well-Structured Vocalizations: An Attempt To Imitate Birdsong” was awarded the Konrad Boehmer Foundation Prize in 2020.

Website/social links

<https://ernestsvilsons.com/> < <https://ernestsvilsons.com/>>
<https://soundcloud.com/ehovi-s> < <https://soundcloud.com/ehovi-s>>

2) Félicia Atkinson - Transparent, in Movement

From the album 'Everything Evaporate'

3) Alejandro Tux - Ecos de pólvora

The work explores the ritual, everyday, and festive use of fireworks in Tepoztlán, México, focusing on their acoustic

relationship with the natural and urban landscape. Firecrackers, present during patron saint festivals and processions, are understood as vibrations that travel across hills, ravines, and bodies, symbolically activating collective space. The piece investigates how these detonations not only interrupt the environment but reveal the acoustic geography of the territory, transforming according to vegetation, humidity, topography, and local architecture. Based on field recordings captured from multiple locations, the work takes shape as a sound composition that renders audible what often goes unnoticed: distant echoes, resonances between mountains, and the charged silence that follows the blast. Through editing and electroacoustic processing, fireworks are reconfigured as a vibratory language articulating body, ritual, and territory, proposing an expanded listening of the landscape.

This work was developed with the support of the Entornos Sonoros Call by the General Directorate of the Fonoteca Nacional, Secretaría de Cultura of Mexico.

Artist bio: Alejandro Tux (Mexico City, 1984) works at the intersection of sound art and mycology. His sonic practice explores auditory experience through acoustic amplification, synthesis, magnetic tape, algorithmic composition, microtonality, sampling, multichannel audio, and field recording. He has studied philosophy and sociology of music, sound art, phonography, soundscape studies, and digital audio programming with free and open-source software. Since 2004, he has been active as an artist and promoter in Mexico's experimental music community, coordinating the independent label Campo Abierto. Since 2010, he has documented and cataloged macroscopic fungi in central Mexico, collaborating on genetic-based taxonomic research.

<https://www.alejandrotux.com/> <

<https://www.alejandrotux.com/>>

<https://www.instagram.com/alejandrotux/> <
<https://www.instagram.com/alejandrotux/>>
<https://www.facebook.com/alejandro.tux.tux> <
<https://www.facebook.com/alejandro.tux.tux>>

Katalin Ladik - Spacetime Roe

10 September 2026 12:00 pm - 12:15 pm

"In 1953, at the age of eleven, I began my acting career at Radio Novi Sad, at a time when all programs—including radio plays and radio dramas—were broadcast live. The experience I gained as a radio actress later became an important source for my sound poetry works."

This work incorporates excerpts from the Hungarian-language audio archives of Radio Novi Sad (Yugoslavia, Serbia), originally broadcast on 212.4 MHz between 1957 and 2002.

Audio Engineering: Szabolcs Puha

'Spacetime Roe' is a co-commission between Radiophrenia and Kunstradio produced with the support of Creative Scotland.

Biography:

Katalin Ladik was born 1942 in Novi Sad, Yugoslavia (now Serbia) and is currently based in Budapest, Hungary where she has lived and worked since the 1990s.

Her artistic output is at once sprawling, prolific and singular.

Beginning as a poet and expanding into performances in the 1970s she developed her own theatrical language which eventually came

to incorporate sound and visual poetry, performance art, experimental music, audio plays, happenings, mail art, collage, and photography.

Throughout Ladik's work and particularly in her performances, the voice and the body (most often her own) converge to become a site in which the personal and political spheres overlap. Making use of diverse sources from mythic narratives to personal and everyday objects, she has consistently sought to investigate her role as a woman in her own Eastern European context, challenging dominant societal, sexual and gender norms.

She began her career with interventions on Radio Novi Sad (1963–77) and as an actress with the avant-garde theatre group Bosch+Bosch in the city of Subotica (1977–92). However, it was the publication of the record *Phonopetica* (1976) which drew the attention of sound poets abroad including Bob Cobbing, Gerhard Rühm and Henry Chopin who invited her to perform the Stedelijk Museum in Amsterdam in 1977, and led to her international recognition and prominence within the fields of sound poetry and visual art in which she remains active today.

She participated in documenta 14 in Athens and in 2019 the Italian label Alga Margen released 'Phonopoetics', a diverse survey of Ladik's audio work between 1968-1993.

"Poet, actress, and visual artist Katalin Ladik has to be considered as one of the most pioneering artists alive...Her work is bound to feminist matters in Eastern Europe and reflects the personal, social and existential difficulties that female artists must face. Recurrent dual structures and the use of sexually ambiguous figures (androgynes and angels) as well as gender-neutralising elements inhabit her work, which occasionally acquires Shamanic overtones and integrates therapeutic mechanisms of liberation."

– *SoundOhm*

Fragments used from the following radio plays / sound works:

1. RADIO NOVI SAD_mp3 — Pause sound, sound pause on Radio Novi Sad by Ernő Király
2. 0008 TENNESSEE WILLIAMS – NÉMETH P. ISTVÁN — Cat on a Hot Tin Roof
3. 0016 VAJK VERA — Tale of the Seven-Spotted Ladybird
4. 0019 ANTE ILIĆ — The Legend of a Thousand Paper Doves
5. 0087 COLLODI — Pinocchio
6. 0136-0122 CARLO COLLODI — Pinocchio
7. 0205-0206 GYÁRFÁS MIKLÓS — Young Ladies in the Heights
8. 0208 MIHAL TONECKI — Encounter in the Fairytale Café
9. LADIK KATALIN – FÜKETREC / GRASS CAGE — Katalin Ladik performs her own poems, 2002. WAV

The author of the interval signal of Radio Novi Sad is the composer Ernő Király
(16 March 1919 – 14 December 2007).

Spacetime Roe (English Translation)

- Radio Novi Sad.
- Pistol, pistol, pistol.
- Latest report from the Korean battlefield: The North Korean troo troops have occupied three villages, villages. And never, never will anyone drop an atomic bomb on people.
- We hope so.
- The atomic bomb. They dropped it then on Hiroshima and Nagasaki.
- Isn't that right, Tadeo Chan, you learn a lot in third grade about birds and flowers?
- A lot.
- It is already night. I am afraid.
- You needn't be afraid, Taeko Chan, I know the way to the bus

station.

- The others have already returned to the city.
- Mother thinks he is dead, but she is still waiting for him. I also think that one day my father will return to us.
- Breathe, breathe, like this. Breathe. Aha.
- “The Israeli units have entered Egyptian territory from several directions.”
- ... but I am tired and my eyes hurt...
- I would like to write you so very much more, but I am tired and my eyes hurt. Another time, when I feel better, I will write you more.
- Here, here, Brick...
- Who is it? Who is it? Who is it?
- Has Mama gone?
- Nonsense! Ah...
- Brick, Brick... it's all right.
- Pinocchio, Pinocchio, Pinocchio...
- Chirrup-chirrup, chirrup-chirrup.
- He-he-he-he.
- Radio Novi Sad... Radio Novi Sad... Radio Novi Sad... Radio Novi Sad...
- I... I... I don't know.
- Ha-ha-ha!
- That's a good joke, isn't it?
- No... but I don't think... I don't remember. No. I don't know. No. I wasn't looking for you.
- Hello!
- I don't know.
- I don't know.
- Rifle, rifle, rifle, rifle, rifle, rifle, rifle...
- Pistol.
- I want.
- Leukemic?
- Radio Novi Sad, Radio Novi Sad, Radio Novi Sad, Radio Novi

Sad, Radio Novi Sad...

— Katibul, come out!

— Katalin Ladik, Grass Cage.

— Hu, hu, hu, hu, hu... hu, hu, hu, hu hu...

— I walked among five stars, after the seventh star I bit into a carnation.

— Pale in your arms... you pour honey into me.

— Window sits. The last creeping moth. No-memory of itself.

Mirror of destruction. As the first sound of creation was the vibrating sound, and every being has its own sound, its own mantra... so from the dark comes the one who speaks out of me: "Where are you, where are you, my breathing window, healing of my shadow..."

— A dog wriggles beneath the bridge. I ask, am I moving in the right direction? Am I moving in the right direction? And it answers me in the voice of the flute. This is the voice of Satan, frozen music. This bridge, black branches, black buds... this vertigo... this vertigo... this vertigo... the vertigo...

— Radio Novi Sad.

— I look in the stone. Not there. I look in the wood, not there. I look in the stone. Not there. I look in the wood, not there.

— My life a leaping shadow. Over a low flame I extract... Behold, the first gate: its light-seed in a black coat. There is no other desert that brings death to stone but the desert of indifference. It gives its sweat to the newly arrived. It will become the two-lived shadow, the Materia Prima into which the scream moves in.

— Spacetime roe, spacetime roe, spacetime roe, spacetime roe, spacetime roe, roe roe roe roe...

— Laments, laments, laments, laments, laments, laments, laments, laments, laments, laments...

— At dawns, at dawns, at dawns, at dawn...

— Are you in the wood? I will overtake you. Are you in my death? I shall not know you.

— Again the same aching vertebrate existence, drowned light in a

joyless coat. A croaking vortex of being in Indra's net of pearls.

— I repeat: it brings about the creation of new worlds. It brings about the creation of worlds... it brings about the creation of worlds...

— This cracked wall is pregnant with sleeping sickness. Who is this wasp above me? Who is this woman whitewashing inside me? If all that surrounds me is wall, if I am a wasp and inside me this insect is human, then where do I end, where does the human begin?

— I look in the stone, not there. I look in the wood, not there. I look in the stone, not there. I look in the wood, not there.

— Radio Novi Sad.

— Few lived on that mountain. They smoked with sulphur all night long, waiting for the dawn of the Age of Aquarius. Some grave epidemic was raging in the jealously guarded Garden. With bloody wings, with burn wounds, they passed over the snowfields.

Van Luber Parensen - With Balaroa and Mr. Yotomi

10 September 2026 12:15 pm - 12:30 pm

In this work, Mr. Yotomi (72), recalls a disaster not through images but through sound: water moving beneath the ground, sudden vibrations, and the shifting of large trees around his home. These sonic memories form an underlying layer that shapes how the work is meant to be heard. Recorded in Balaroa, Palu, on a former liquefaction site now used as grazing land, the piece presents dispersed cowbell sounds moving across space. The bells mark everyday life continuing atop ground that once shifted, cracked, and swallowed residential areas. By minimising sonic manipulation, the work does not reconstruct the disaster, but invites listeners into the everyday acoustics of a post-disaster

landscape. Here, sound functions as a marker of memory and spatial change—placing listeners between continuity and vulnerability, where what is heard is not collapse, but subtle resonances of land, bodies, and lives in motion.

Artist bio:

Van Luber Parensen is a transdisciplinary artist based in Jakarta. He is part of Forum Lenteng, a cultural organisation in Jakarta. His films have been screened at several national and international festivals and forums. As an artist, he works in various mediums, such as musical composition, soundscapes, painting, sketching, and collage. Since 2023, with SIGISORA, a listening initiative based in Jakarta, he has been focusing on sound-based art, both in the realm of composition practice and study.

Website/social links Instagram:

<https://www.instagram.com/burungkobra/> <
<https://www.instagram.com/burungkobra/>>

Roar Radio

10 September 2026 12:30 pm - 1:00 pm

Roar Radio is a project between Barrington Farm and sound artist, Oliver Payne. Barrington Farm hosts a rich and diverse community of Learning Disabled adults. Tucked away in rural North Norfolk, it is rich with stories, sounds and community. The purpose of Roar Radio is to create audio works that can be shared specifically via radio play to reach and connect with a wider audience. A group of Barrington Farm artists meet Oliver in their onsite sound studio every Thursday afternoon to explore sound and make music.

Alongside building instruments and kinetic sculptures, field recording and foley, the group makes experimental music. Nothing is composed, everything is improvised in real time. Everything is recorded which is then either kept and shared for listening, or collected to form larger multitrack projects. Presented for Radiophrenia is a new collage of ambient scraps, found sounds, field recordings and unused music.

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Artist bio:

Founded in 1988 in rural North Norfolk, Barrington Farm is a unique independent day services centre for adults with learning difficulties who may also have other complex physical, mental health or age – related needs. The service offers an Art Barn, working farm, sound studio, gym and sensory room. Several Barrington Farm artists such as Michael Smith, James Gladwell and Saffron Wright have had their work exhibited internationally.

Website/social links

Oliver Payne - <https://olpayne.com/> < <https://olpayne.com/>>

Barrington Farm - <https://barringtonfarm.com/sound-studio/> < <https://barringtonfarm.com/sound-studio/>>

Radiophrenia Shorts 22A

10 September 2026 1:00 pm - 1:30 pm

1 BORŞ - vers pervers (5:06)

2 Alicia Elirena - Seeping Disharmonic Waves (9:45)

3 Viv Corringham - A walk by the lost river Walbrook (11:09)

4 Filipa da Cunha Gomes – Caustics (10:37)

1) BORȘ - vers pervers

This track/thing/piece opens a conversation with the 1946 famine in Moldova—a catastrophe often remembered in fragmented, contradictory ways. Some recall it as a famine caused by drought, others as a deliberate act of ethnic cleansing by the USSR. The narrative shifts depending on who you ask, but what remains is the silencing, distortion, absurdity of memory and the chaotic ways it performs. [...] This piece is not just about the past but about the present, about resisting the false and perverse memory still propagated through Russian disinformation today. The act of remembering, of unearthing silenced stories, is an act of healing.

Concept, composition and production by Mădălina Ciocanu

Mixing and mastering: Alexe Pupăzan

Translation in English supported by ORIZONT SONOR festival,

Bucharest: <https://vimeo.com/1156034503> <

<https://vimeo.com/1156034503>>

Distribution: <https://semisilent.ro/> < <https://semisilent.ro/>>

Mădălina Ciocanu, un/commonly known as BORȘ (/bôrSH/), is a Moldovan sound artist, DJ, and researcher. Her practice explores Bessarabian relational animism, oral memory, and decolonial ontologies through folklore. She's released both dance tracks (I'm Going to Chișinău) and sonic testimonies like vers pervers (on the 1946 famine) and Leagăn (with folklorist Natalia Țurcan). She leads the collective listening workshops Ciulește Urechile and co-hosts AICI Chișinău, a micro daytime dance party. Sometimes these explorations become conceptual installations (Simultan Festival, Au Gust Fest), other times — collective workshops (Porocity, Timișoara).

FB: <https://www.facebook.com/madalina.ciocanu> <

<https://www.facebook.com/madalina.ciocanu>>

IG: <https://www.instagram.com/bors.beets/> <
<https://www.instagram.com/bors.beets/>>

2) Alicia Elirena - Seeping Disharmonic Waves

This piece is an exploration and an ode to using our voice, in the form of humming, and with the natural element of water, to create a soothing, as well as eerie feeling tones and sounds. The process of this piece was motivated and accompanied by a short film also named, Seeping Disharmonic Waves, depicting myself swimming naked in the ocean. This was a way to challenge myself to take up space, and be vulnerable with something I am scared of, the ocean. The process of making this audio piece was therapeutic, and it is my desire to offer that feeling to others as well. It is a playful and vulnerable project of recording the hums that may be "disharmonic", and shaping my own equilibrium from it, together with rushing waves, water droplets and running streams, layering on top of each other, one after another.

I'm Alicia, an artist currently based in Germany. I completed my Bachelor of Fine Arts in 2024 at the Willem de Kooning Academy in Rotterdam, The Netherlands. Now I am working within an interdisciplinary art practice that encompasses photography/videography, performance art, textile and sound. I like to describe myself as a tactile documentarian: someone that researches through physical means, and where the process is part of the work itself. My work touches on notions of identity, embodied knowledge and care systems from the perspective of a person of color, with the focus to bring more togetherness in our social surroundings.

[instagram.com/aliciaelirena](https://www.instagram.com/aliciaelirena) < <http://instagram.com/aliciaelirena>>
www.aliciaascamera.com < <http://aliciaascamera.com>>

3) Viv Corringham - A walk by the lost river Walbrook

In this work I follow one of London's "lost rivers" through the city to the Thames. As I walk I sing in response to what I'm hearing, and I tell what I know about this old vanished river. The work is part of a year-long project in 2023 called Soundwalkscapes, where I took a walk on the first monday of every month, wherever I happened to be. As I walked I recorded my sung and spoken responses along the way and later created pieces according to my memory of the walk. These were released as 2 CDs on the Flaming Pines label. This one occurred in September.

Since the late 1970s Viv Corringham has been singing a wide range of music: free improvisation, Greek rembetika, Turkish folk and spontaneously created songs that often include field recordings and vocal processing. Walking has long been an essential part of her work. She leads group soundwalks and listening workshops based on her studying and working with Pauline Oliveros. On solo walks she improvises with environmental sounds, and in her ongoing series Shadow-walks she responds to the memory of walks that individuals chose as special for them.

<http://vivcorringham.org> < <http://vivcorringham.org> >

<https://www.thewire.co.uk/audio/tracks/an-audio-introduction-to-viv-corryingham> < <https://www.thewire.co.uk/audio/tracks/an-audio-introduction-to-viv-corryingham> >

4) Filipa da Cunha Gomes – Caustics

“Thought is a transition, a passage to another place. At the same time, it remains on the threshold.” – Byung-Chul Han
It is necessary to find the right spots to have the body. The wait

can take a while. It may even be that the whole experience resides in the waiting. Other thoughts are purified: those that we know do not pray, do not show, do not suspend the world nor lie down in it.

While I wait for something to emerge, I feel a total connection with everything around me: the noises outside, the cars, the melodies in my head, phrases... There is something that makes me stay present, not travel too far. There is peace, a questioning of the mystery that is observed, that's going through my cells. I travel, slowly. So I can remember I am free to live in my own pace.

A multidisciplinary artist who has explored and developed herself in the areas of interpretation, poetry, music (voice, violin, sound exploration), art for children and sound art, seeking to work with art as an element of reflection, a way to think, to stay present, to rescue human purity and essence, and as an element of resistance to the brutality of the speed and mechanization of contemporary life.

instagram: @fiilipagomes

<https://radiovaim.pt/hosts/filipa-gomes> <
<https://radiovaim.pt/hosts/filipa-gomes>>

Radiophrenia Shorts 22B

10 September 2026 1:30 pm - 2:00 pm

- 1 Congee Rats - Fake Your Behaviour Life Long (6:46)
- 2 Gabriele Hasler - Hymn of Perplexity (3:40)
- 3 pxyxy - Processed Live (9:56)

1) Congee Rats - Fake Your Behaviour Life Long

Voice sampled from an interview: "If people can fake their behavior (to fit the social expectation) lifelong, wouldn't it be really good?" Electroshock therapy provider, Yang Yongxin, 2009. This track is dedicated to victims of inhumane therapies.

Congee Rats is the solo project of Dong Zhou, where electronic music serves as the core of cross-genre experiments, spanning influences from punk to world music. The songs are deeply reflective, often delving into pressing societal issues, particularly the experiences and struggles of marginalized communities.

<https://dongzhou.live/2023/10/08/congee-rats/> <
<https://dongzhou.live/2023/10/08/congee-rats/>>

2) Gabriele Hasler - Hymn of Perplexity

Hymn of Perplexity Chwsssdchauchnch (ich weiß es doch auch nicht | I don't know either) is a piece of spatial sound, or rather, a piece about what happens when I remove space from language, that is, when I omit the vowels and stumble from consonant to consonant. In this case, there isn't even a single voiced consonant, but a multitude of consonants that can be sustained by breath for a long time, creating a hissing and snarling sound, a whistling sound on the brink of cluelessness, no space! Yes, how is this supposed to continue? A voiceless hymn of perplexity, the opposite of the carefree optimism "wssllschnsn?" (was soll schon sein? | what could possibly happen?), with which the heroine plunges forward her whole life. And what happens to the distant vowel spaces, the i - ei - e - o - au-i, the pitiful howl...

Gabriele Hasler's sound and tonal language is influenced by her involvement with contemporary jazz, electronic sound art and

avant-garde pop. The exploration of the voice as an instrument led to a sophisticated collection of vocal techniques. Her voice is used both purely acoustically or amplified. In her "Hörfeld" thematic field recordings, soundscapes and loops are added. Hasler has been releasing on LAIKA Records since 2016, her solo-release "Herden und andere Büschel" received the German Record Award 1/2021 in the Grenzgänge category.

gabrielehasler.de

[@gabriele-hasler](https://www.youtube.com/@gabriele-hasler) (YouTube)

3) pxyxy - Processed Live

Processed Live is an attempt to imagine the sonic experiences of those who claim to be victims of so-called electro weapons or mind control. If the claim that radio waves are attacking the mind and body of humans is not a mere conspiracy theory but is true, they have the ability to hear things that are not normally audible to the human ear, such as radio frequency signals used in wireless communication. The only problem is that the very ability to create a reality beyond simply recognizing the real-world is not controllable.

Boryeon Choi is an artist based in Seoul, South Korea. She is the author of K-OS (2020, Mediabus), a investigation into accelerationist modes of thought experimentation, and Processed Live 加工實況 (2025, Artpress Heem), which examines the epistemological problem of listening and the inferential limits of understanding others' minds, in relation to sound. As part of her ongoing inquiry into what she terms sonic epistemology, she founded C.C.C. (Compulsive Credit Corp.), a platform dedicated to the study of belief, trust, and the acoustic conditions of knowledge formation.

<http://www.boryeon.site>

Lost in Transmission 4 - Nichola Scrutton

10 September 2026 2:00 pm - 2:30 pm

A live performance for Lost in Transmission, GMAC, 25th February, 2026. A Radiophrenia commission produced with the support of Creative Scotland.

Nichola Scrutton is a composer, artist, and performer who creates evocative experimental works through a multifaceted sound/art practice. She produces self-directed projects, and has extensive experience working in interdisciplinary, participatory collaborations. Nichola is currently an In Motion composer with Sound and Music developing new work, and has a solo release coming out in March 2026, with support from Creative Scotland.

nicholascrutton.co.uk < <http://nicholascrutton.co.uk> >

Lost in transmission was a series of events presenting non-English language radio works with subtitled translations in cinema spaces around Scotland. The captioning allows audiences to experience the wealth of radio art available from all over the globe in its original language in the comfortable space of a cinema – in much the same way as you might go to see a foreign language film – only here there are no pictures, just the sounds, the words and your imagination.

For each of these programmes of radio works there was an additional short voice based live performance by a local artist.

Luke Fowler - Daphne and Janet (2025)

10 September 2026 2:30 pm - 3:00 pm

2025 marked the centenary of Daphne Oram's birth. To celebrate the occasion, sound artist Ryoko Akama and I were invited to create an installation and performance for the Papiripar Festival in Hamburg, curated by Felix Kubin, Nika Son and Florian Bräunlich. The installation was titled *ELEC CELE*—terms coined by Oram to describe the two forces she believed to be at play in art, as in life, and whose dialectical relationship shaped musical composition, performance and listening.

In parallel with this research, I was spending time with the 88-year-old composer Janet Beat, a contemporary and friend of Oram's whose maverick electronic compositions, dating from the 1960s onwards, remain insufficiently known outside her adopted home in the west of Scotland. In this composition, I bring together the voices of these two composers, alongside analogue techniques, test equipment and tape recorders. Equipment and means which would have been known and available to both composers at the time.

I would like to thank the Daphne Oram Trust and Janet Beat for kindly granting permission to use recordings from their archives.

<https://www.luke-fowler.com/> < <https://www.luke-fowler.com/>>

EAPS 3 - Languido

10 September 2026 3:00 pm - 4:00 pm

EAPS is a collective of six sound poets that respond to a prompt to create works that are gathered into a program. Prompt: Languido.

Poets:

Marjorie Van Halteren, Northern France

Joan Schuman, Northern California

Tony Brewer, Indiana

Gregory Whitehead, Massachussets

Brian Price, Indiana

Artist bio:

Marjorie Van Halteren was born in Detroit, Michigan. She lived in New York for 20 years, where she was a radio producer. She shared in three Peabody Awards for her work in creative documentary and live radio. Her work has also appeared on Radiophrenia, BBC Radio 3 and 4, WDR, Radio Netherlands, NPR and Studio 360 in the US. She has lived in the North of France since 1992, and is a member of the Muzzix collective in Lille, France. She records, composes, sings, and plays electronic instruments, solo, as well as in collaboration with other musicians.

Website/social links

<http://www.electroacousticalpoeticalsociety.com>

Radiophrenia Shorts 63A

10 September 2026 4:00 pm - 4:30 pm

- 1 Myriam Lambert - Chants of the Pack (16:10)
- 2 Fastus - In A Strange Land (5:37)
- 3 Hans Kadensia - MORPH (6:56)

1) Myriam Lambert - Chants of the Pack

Chants of the Pack is an immersive sound work rooted in a vast winter territory devoted to sled dog breeding. It weaves together the voices of huskies, solo and in pack, the glide of sleds, the breath of snow, the forest, and the human presences of the domain. The voice of a musher moves through the space, poetically recounting his first dogsled journey across northern Canada and the birth of that passion. Between harnessing frenzy, the silence of the run, and nocturnal polyphonies akin to a wild choir, the work interlaces memory, territory, and animality in an inhabited listening experience shaped by tension, contemplation, and collective force.

Shaped through extended listening and in situ recordings, the piece invites the audience to enter a resonant threshold where landscape becomes voice, and where human and animal presences briefly merge into a shared breath.

Lambert is a transdisciplinary artist and curator based in Québec City. Her practice brings together installation, sound art, performance and writing, exploring interrelations between memory, place and temporality. Holding an MFA in Visual and Media Arts from Université Laval, she develops site-responsive works grounded in gathering sensory traces. Her work has been presented and supported across Latin America, Europe and Canada, often in locations marked by layered histories. From 2020 to 2026, she served as Executive and Artistic Director of Avatar, a centre dedicated to sound art, while pursuing research focused on listening, perceptual deceleration and spaces of refuge.

<https://www.myriamlambert.ca/> <

<https://www.myriamlambert.ca/>>

https://www.instagram.com/myriam_lambert_qc/ <

https://www.instagram.com/myriam_lambert_qc/>

<https://www.facebook.com/myriam.lambert.75/> <

<https://www.facebook.com/myriam.lambert.75/>>

2 Fastus - In A Strange Land

Not long ago my wife and I moved from the NYC area to Beacon NY in the lovely Hudson Valley area. Being closer to nature we've been awakened to an entirely new soundscape: birds, tree fogs, crickets and other insects. I've found that the exploration of the unfamiliar can invoke both exhilaration and apprehension, that the thrill of the exotic is often shadowed by a measure of anxiety. You'll see these seemingly contradictory qualities represented in this particular journey through a "Strange Land" of exotic sounds and textures.

Composer Ian O'Brien first became acquainted with electronic music during his undergraduate years at Columbia University, home of the famed Columbia-Princeton Electronic Music Center. Having performed in various bands in the lively downtown NYC scene as keyboardist and percussionist, O'Brien, operating under the name 'Fastus' now produces and performs works made with modular synthesis. His music has appeared on assorted net-labels and has been heard on various broadcast radio stations in England and the US. "In A Strange Land" was featured in the New York City Electroacoustic Music Festival in 2023. His latest release is entitled "Into the Light."

<https://fastus.bandcamp.com/album/into-the-light> <

<https://fastus.bandcamp.com/album/into-the-light>>

<https://soundcloud.com/fastus> < <https://soundcloud.com/fastus> >

3) Hans Kadensia - MORPH

Morph is a piece for real-time processed cello and tape. The work draws its sonic roots from particular moments in life, such as fireworks during San Juan celebrations or the clinking of glasses during a toast.

These past action sounds become the main material of the piece and are transformed to their extremes in order to convey a sense of metamorphosis, bringing memories and their clarity into a distant, breath like presence.

Hans invites the listener to adopt a new perspective on listening, offering a shared experience of how sound memories preserve authenticity, how our perception of life evolves, and how the saturation of sound and information in our contemporary world generates constant change that inexorably transforms our points of reference.

Today, time is constantly accelerating, making attentive listening more necessary than ever.

Hans Kadensia is a Franco-Canadian cellist, improviser, and experimental composer based in France.

Hans's artistic expression transcends traditional musical boundaries, crafting a profound sensory landscape where the tangible corporality of the cello organically merges with the ephemeral digital soundscape.

Through her approach, Hans deconstructs and reimagines musical material at its most fundamental level, inviting listeners into a microscopic sonic universe where each vibration and each electronic manipulation becomes a narrative in itself.

Website : hanskadensia.com

Instagram : @hanskadensia

Bandcamp : Hans Kadensia

Radiophrenia Shorts 63B

10 September 2026 4:30 pm - 5:00 pm

4 Laura Molina - Suburbano (6:38)

5 Joseph Sannicandro - al-rambla / Las Ramblas (20:08)

6 Vincent Eoppolo - Vietnam Communique_ March 17, 1971 (3:30)

4) Laura Molina - Suburbano

Suburbano is an electroacoustic soundscape whose sonority evokes a space that refers to the blurred boundary between the urban and the rural. Sounds that explore and alternate across those indistinct limits, blending everyday city life with nature, chaos with calm, and traversing a geography rich in contrasts. This work was created exclusively from cello sounds. Each one was selected, refined, and digitally processed, and then used to build the textures that give the piece its final form

Laura Molina

La Plata - Argentina

Experimental electronic and sound artist. She specializes in technological arts and holds a postgraduate degree in Applied Electronics for Art from the Universidad Nacional de las Artes. She has also studied aesthetics, curatorship, and the installation of technological artworks at Espacio Fundación Telefónica and CCEBA.

She collaborates with artists from various disciplines, creating electronic objects and installations. Her work focuses on sound art

and experimental composition, alongside her studies in cello. Her pieces have been exhibited in Argentina, Spain, and Finland

<https://www.instagram.com/lauriniam/> <

<https://www.instagram.com/lauriniam/>>

<https://calathea.bandcamp.com/album/los-viajes-imaginarios> <

<https://calathea.bandcamp.com/album/los-viajes-imaginarios>>

5) Joseph Sannicandro - al-rambla / Las Ramblas

Comprised primarily of recordings of rivers, fountains, aqueducts, irrigation canals, and waterwheels made in Granada (Andalucía) and Blanca (Murcia), al-rambla / Las Ramblas blurs boundaries between traditional and modern, rural and urban, Muslim and Christian, attending to the circulation of water as a means of challenging these supposed binaries. Psychogeographic field recordings were made and re-recorded in situ during a sound art residency at Centro Negra (AADK Spain), producing temporary guerrilla installations. The resulting collaged composition thus further blurs perception through disorienting layers of time and space.

Joseph Sannicandro is a writer and artist based in Montreal. He is co-founder of the music blog A Closer Listen, and producer of the Sound Propositions podcast. He co-produced the housing justice podcast Réverbérations d'une crise with Hubert Gendron-Blais. His musical compositions and sound art projects have been published by international labels, broadcast on community and internet radio stations, presented in festivals such as Montreal's Suoni per il Popolo and Akousma, and at galleries and museums including IKLEKTIK (London), Diagonale (Montreal), the Museo del Sannio (Benevento, Italy) and the Istanbul Cinema Museum.

<https://soundpropositions.com/> <

<https://soundpropositions.com/>>
https://www.instagram.com/joseph_sannicandro/ <
https://www.instagram.com/joseph_sannicandro/>
<https://acloserlisten.com/> < <https://acloserlisten.com/>>
<https://www.instagram.com/acloserlisten> <
<https://www.instagram.com/acloserlisten>>

6) Vincent Eoppolo - Vietnam Communique_ March 17, 1971

Vincent Eoppolo (Ioppolo) is an American composer from Wilmington, Delaware. Eoppolo's fixed media works have been presented at the New York City Electro-Acoustic Music Festival, Mise_En Place New Music Festival in Brooklyn, Utopie Sonore in Nantes, France and De Natura Sonorum in Rome, Italy. Eoppolo's compositions have been released by Moscow based independent music label Meticulous Midgets and his works are regularly featured on new music radio and internet programs throughout Europe and North America.

<https://vincenteoppolo.bandcamp.com/> <
<https://vincenteoppolo.bandcamp.com/>>
<https://open.spotify.com/artist/4CFAy7K6LpWMvtFN5EpKPT?si=RzmH3nRoS0iHvsaNYWR4bw> <
<https://open.spotify.com/artist/4CFAy7K6LpWMvtFN5EpKPT?si=RzmH3nRoS0iHvsaNYWR4bw>>
<https://www.youtube.com/channel/UCvTgM-QDa-d6roSJ8Y9Kurw> < <https://www.youtube.com/channel/UCvTgM-QDa-d6roSJ8Y9Kurw>>
<https://soundcloud.com/vincent-eoppolo> <
<https://soundcloud.com/vincent-eoppolo>>
<https://www.facebook.com/vincent.eoppolo.2025/> <
<https://www.facebook.com/vincent.eoppolo.2025/>>

Yulia Gadaloova - Domovina

10 September 2026 5:00 pm - 5:30 pm

“Domovina” is a two-part tale, a personal story turned into a metaphor. It’s a journey of a spirit between challenges and subsequent transition to the new level of consciousness told in a form of a sound experience.

For the artist, “Domovina” has become a therapeutic way of going through a life crises and leaning to let go by saying goodbye to her earlier life and her earlier, or maybe, outdated self that she can no longer connect to in a creative process.

Due to the artists’ strong connection to nature and culture, the outside world plays a big role in the story, with nature’s creatures and surroundings being at heart of the main characters’ transition and transfiguration.

Artist bio:

Yulia Gadaloova is a media artist working with sounds, technology and interactivity.

With her works across both physical and digital domains, Yulia has participated in exhibitions and festivals locally in Russia and Armenia, as well as internationally, and has worked both independently and within multidisciplinary and international teams.

Informed by migration and exploration of tradition, in her works, Yulia blends together traditional knowledge and contemporary technology.

Website/social links

https://soundcloud.com/night_editor <

https://soundcloud.com/night_editor>

https://www.behance.net/night_editor <

https://www.behance.net/night_editor>

<https://www.youtube.com/@nighteditor6036> <
<https://www.youtube.com/@nighteditor6036>>

The doom of her thoughts. A tale (English translation)

I once knew a girl. She lived in a small village that floated upon a vast whispering swamp. There were just three houses there, perched on a hump of land, but the girl's family had no home. So the girl, with her bare hands, tried to build one.

She worked from dusk till dawn, But the swamp was hungry. One side of her tiny wooden home kept sinking into its soft, greedy belly.

The girl wandered the swamp each day, searching for shrub and moss. Bit by bit, she pressed it under the house to keep it from tilting. But it was never enough.

Still, she kept walking, wading, whispering-talking to the creatures of the swamp. Frogs, birds, shadows, things with eyes that glowed at dusk. Oh, how many stories they told her and the girl listened. The stories filled her. They became hers.

Collecting shrub and moss was hard work, and she knew - one day she would have to go outside the swamp in search of more shrub and moss. The only thing she regretted was - she would no longer be able to listen to the creatures. No longer gather their tales.

She longed to leave the swamp... but not to gather shrub.

She wanted to share the stories.

One day, a hermitess came to her door. A woman with long braids and wisdom in her eyes.

"What are you looking for, stranger?"

"I came to learn about life in this swamp."

So the girl told the hermitess everything. Stories of winged creatures and ancient stones, and secrets whispered through the reeds.

"You have a gift," the hermitess said.

"Come with me. I will teach you to use it. You will serve a higher cause. You will share your stories with the world."

The girl really wanted to go and share her stories with others. But...

"I cannot go," she whispered.

"If I leave, the house will sink into the swamp's soft, greedy belly. And my family will have nowhere to live."

And so the hermit walked away, and the girl returned to the swamp, searching for shrub.

Another time, a jestress came to her door. A woman with bells on his shoes and laughter that didn't reach her eyes. The girl told the jestress all stories. The jestress listened, smiling.

"You are so talented, girl," he said. "Come with me. We'll find a new queen to serve. You'll tell your stories in golden halls."

"I cannot go," the girl said. "I need to find more shrub and moss. Otherwise, my home will slide into the soft and greedy belly of the swamp."

"Don't you worry, girl. I promise you - when you return, your house will stand tall and never sink again."

"Are we going to be absent for long? I cannot leave..."

"You'll be back after one hundred and one days. And when you return, your home will be safe and will never slide into the swamp's belly again. That, I swear."

The girl hesitated—but her heart burned to go. And so

she took the jestress' hand, and together, they walked the swamp roads.

"How will we find a new queen to serve, Jester?"

"We will stop at every village, and you will tell your stories. The word will spread, and a queen will summon us to her court."

"But Jestress, what if no king calls us? Someday I'll just run out of stories."

"Didn't I tell you, your home will be safe, girl? Does anything else matter after that?"

So the girl and the jestress wandered endlessly around the swamps. They went from village to village.

At every stop, the girl told her stories.

And people listened.

And the jestress took coins behind the girls back.

Days passed. Then weeks.

And slowly, her stories began to run dry, as well as her talent and her energy. She wandered aimlessly, with no strength left to even look ahead of her.

On the hundredth day, she told her final tale. Her voice cracked. Her hands shook. Her eyes blurred with exhaustion.

The next day, she stopped. Not even stopped - she fell to her knees, too tired to walk. She looked up - and found herself back in her own village, the one she had left one hundred and one days ago.

The three houses still stood on the hump of land.

With impatience, she turned her eyes to where her little house once stood. She would be so happy to see it standing firm on the foundation the jestress had promised her to fix.

This, the girl thought, would be the one thing to give her a reason to keep going.

But... the little wooden house stood dark and empty...

with one side sunk deep into the soft greedy belly of the swamp.

The girl felt deceived. She trusted the jestress and believed she would return to something strong, but nothing changed.

The girl was broken. She had nothing left to lean on. Hollow. She lost her home, and her stories also left her for good.

Everything started spinning around her - the dear swamp creatures, the swamp itself, the three houses on the hump, the jestress' face, and her tiny wooden house... It all blurred into fog, which clouded her thoughts and her spirit.

She closed her eyes and surrendered. She fell, and slid into the doom of her thoughts.

The swamp creatures saw her breathless body, and they mourned. Though it was hard, they put all their strength together to lift the house out of the swamp. They found two big sticks, poked them into the ground, and placed the tiny wooden house on top, to stop it from sliding. At least for some time.

They called this place Domovina — a burial site for the girl's body.

They carried her body there in a slow procession. Then laid her body inside the Domovina, and set it ablaze, saying goodbye to the little girl as she traveled between the worlds.

And as the fire swallowed the wood, and the girl, and her stories, they whispered their farewells.

A long time passed before the fire went out. Both the house and the girl's body were gone.

She wandered too far and became a Slave of Doom.

Yulia Gadaloova. 2026

Buffer Zone

10 September 2026 5:30 pm - 6:00 pm

- 1) Vanessa Rossetto - bigger than life (2:10)
- 2) Serkan Sevilgen - Transfigured Walls (8:14)
- 3) Yulia Gadaloova and Anika Krbetschek - Surb/Holy (8:14)
- 4) Tony Morris – Sympatico (1:00)

1) Vanessa Rossetto - bigger than life

From the album 'The Actress'

Biography:

Vanessa Rossetto is an American composer and chipper-shredder, processing whatever sounds cross her path into sprawling, long-form narratives. Trained as a painter, Rossetto began working with sound in 2007 as a way to incorporate the element of time into her work. If you have met her, she probably recorded you.

<http://www.musicappreciationrecs.com/> <

<http://www.musicappreciationrecs.com/>>

<https://vanessarossetto.bandcamp.com/> <

<https://vanessarossetto.bandcamp.com/>>

2) Serkan Sevilgen - Transfigured Walls

Binaural, fixed-media computer music piece. During the COVID-19 pandemic, composers and musicians persevered in producing new works. However, since the only distribution channel is online, we lost the ability to create multichannel music so that we can

design a spatial experience in physical venues. In this fixed-media piece, I deliberately target the audience who consumes music with earphones. I used Csound's HRTF (Head Related Transfer Function) opcodes to create a virtual binaural space where I can specify the dimensions of the room, reflection coefficients of the walls, floor, and ceiling. The listener would enjoy the 3D soundstage with moving sounds in all dimensions.

It was presented during the Share the Sound Concert (2020) and Tehran International Electronic Music Festival (2022)

Artist bio: Serkan Sevilgen is an Istanbul-based computer programmer, electroacoustic music composer, and researcher. He is the co-founder of the sound art initiative Soundinit; co-founder of the MIAM Gendy Ensemble, which investigates the relationship between roles of the instrument builder, the composer, the performer, and the audience; and founder of the networked telematic music ensemble WORC. His musical works and research focus on algorithmic music, machine learning, multichannel diffusion, sonification, networked music systems, web audio, live coding, stochastic procedures, and soundscapes. Sevilgen has presented his works at various international events, including ICMC, NIME, SMC, ISMIR, the Xenakis Networked Performance Marathon, and the New York City Electroacoustic Music Festival.

Website/social links <https://serkansevilgen.com/> <
<https://serkansevilgen.com/>>
<https://www.instagram.com/serkansevilgen/> <
<https://www.instagram.com/serkansevilgen/>>
<https://www.facebook.com/aserkansevilgen/> <
<https://www.facebook.com/aserkansevilgen/>>
<https://www.youtube.com/@SerkanSevilgen> <
<https://www.youtube.com/@SerkanSevilgen>>

3) Yulia Gadalova and Anika Krbetschek - Surb/Holy

Synopsis of piece: “Surb/Holy” explores a language of reconnection between humans and nature, where memory and emotion are transmitted through sound and space. The work seeks a form of two-way communication between equals, something largely absent in Westernized languages rooted in consumption and the objectification of nature.

The piece features the voice of Armenian woman Heghine Khachantryan, singing to a newly planted tree at the Genocide Memorial in Yerevan. This recording was then repeatedly played back and re-recorded at a prehistoric ritual stone site in Armenia’s Shirak region. Through this iterative process, the ambient acoustics of the site - its resonances and delays - became interwoven with the original sound.

In her songs and prayers, Heghine daily addresses the poet Hovhannes Shiraz, who gave voice to the Armenian spirit and collective grief. For this reason, the recordings are further arranged with resonant frequencies captured using the same method in Shiraz’s house in Gyumri.

Artist bio: Yulia Gadalova and Anika Krbetschek, artists and researchers from Gyumri and Berlin, are connected by a shared interest in the physical and internal landscapes of memory. They merge their research materials into embodied sound experiments, blending contemporary art with collective cultural traditions.

Website/social links anikakrb.com < <http://anikakrb.com>>
<https://www.instagram.com/anikakrb.art/> <
<https://www.instagram.com/anikakrb.art/>>
https://www.behance.net/night_editor <

https://www.behance.net/night_editor>

https://www.instagram.com/night_editor_music/ <

https://www.instagram.com/night_editor_music/>

4) Tony Morris – Sympatico

Tony Morris has been a fixture on the Glasgow underground music scene for the past several years and dabbles in most of the genres that typify it: from the avant garde to dance music. He sees himself as a kind of deviant cabaret artist who spills his guts on stage to a soundtrack of electronica. Being 73 years old, he has listened to an awful lot of music in his time and channels those memories into his act which is a compendium of tropes from Ready, Steady Go, Chicago blues clubs, his own dreams and whatever venue he happens to be playing in. He specialises in 1-minute duration ‘kind of’ songs – often with accompanying videos. There are hundreds of them on his Instagram account. This is one of them.

Tony Morris will be performing with his leaf blower as part of our live-to-air performances on Saturday, the 19th September. Tickets available through Eventbrite – see the Radiophrenia website for more details.

<https://www.instagram.com/tonymorrissss/> <

<https://www.instagram.com/tonymorrissss/>>

Harry Josephine Giles and Callie Rose Petal (not Borges) – Attis In Caledon

10 September 2026 6:00 pm - 6:15 pm

This experimental Scots translation of Catullus 63 tells the story of a young athlete driven mad by the Mother Goddess, driven to become an orgiastic priestess in the wild mountain woods, in a cacophonous reimagining of the Latin classic as a trans hymn to the Caledonian Forest. "Attis in Caledon" uses the full force of Scots to create a contemporary version of galliambic metre, the ancient poetic form of Cybele's centuries-long trans priesthood, and the poetry is complemented by original music and archival material woven together into a new work of noise alchemy. We ran through the ancient pines of Coille Choire Chuilc in the foothills of Beinn Os to bring you this magic.

Words and Performance by Harry Josephine Giles, Music and Sound Design by Callie Rose Petal (^{not}Borges)

A Radiophrenia commission produced with the support of Creative Scotland.

Harry Josephine Giles

Harry Josephine Giles is a writer and performer from Orkney, living in Leith. Her latest book is the poetry collection *Them!* (Picador 2024). Her verse novel *Deep Wheel Orcadia* (Picador 2021) won the 2022 Arthur C. Clarke Award for science fiction book of the year. Her poetry collections *The Games* (Out-Spoken Press, 2018) and *Tonguit* (Freight Books 2015) were between them shortlisted for the Forward Prize for Best First Collection, the Saltire Prize and the Edwin Morgan Poetry Award. Her stage show of her poetry sequence *Drone* toured internationally in 2019, and the performance of *Deep Wheel Orcadia* toured in 2025. She has a PhD in Creative Writing from the University of Stirling.

<http://www.harryjosephine.com> <

<http://www.harryjosephine.com>>

Callie Rose Petal

Callie Rose Petal is a multidisciplinary conceptual artist and semiotician. Her experimental praxis spans noise composition, durational performance and ritual installation, software development, language art, and mixed media visual works in an immersive amalgamation of personal mythopoesis. Her work engages distortive breakdown as compositional force. As in her broader conceptual multiverse of Lexicomythography, loss, grief, and otherness emerge as structural generators of affect and form. Her work is informed by her lived experience as a disabled trans woman and trauma survivor.

Félicia Atkinson - Wilhelmina, Glaciers Chasms

10 September 2026 6:15 pm - 7:00 pm

Following her commissioned pieces *Ni Envers Ni Endroit Que cette Roche Brulante* (INA GRM 2022) and *Thinking Iceberg* (CTM 2024), the French composer Félicia Atkinson comes back to her interest for nature and its preservation, as well as her interest in painting. *Wilhelmina, Glaciers Chasms*, is an electro-acoustic piece for voice, field recordings, fender rhodes and electronics, inspired by the paintings of Wilhelmina Barns-Graham, especially 'Glacier Chasm' from 1951.

Transparencies, blue and grey, super-positions, free forms, resonance and sustains will infuse in this new electro-acoustic piece dedicated to the XXth century female Scottish painter.

A Radiophrenia Live-to-Air commission first broadcast on 23rd November, 2025. Recorded live at the Glad Café, Glasgow.

Biography:

For Félicia Atkinson, human voices inhabit an ecology alongside and within many other things that don't speak, in the conventional sense: landscapes, images, books, memories, ideas. The french electro-acoustic composer and visual artist makes music that animates these other possible voices in conversation with her own, collaging field recording, midi instrumentation, and snippets of essayistic language in both french and english.

Her own voice, always shifting to make space, might whisper from the corner or assume another character's tone. Atkinson uses composing as a way to process imaginative and creative life, frequently engaging with the work of visual artists, filmmakers, and novelists. Her layered compositions tell stories that alternately stretch and fold time and place, stories in which she is the narrator but not the protagonist.

Atkinson lives on the wild coast of Normandy and has played music since the early 2000s.

<https://www.shelter-press.com/felicia-atkinson/> <

<https://www.shelter-press.com/felicia-atkinson/>>

<https://feliciaatkinson.bandcamp.com/> <

<https://feliciaatkinson.bandcamp.com/>>

Morten Poulsen A Different Set of Ears: The Egholm Alliance

10 September 2026 7:00 pm - 7:45 pm

A Different Set of Ears: The Egholm Alliance is a sonic art project and audio essay that takes its point of departure in the Danish national government's controversial decision to build a highway across Egholm – a rural island located in the Limfjord waters near the city of Aalborg. Egholm is often promoted by the local municipality as a calm and silent refuge, and as a unique natural setting just outside the post-industrial urban periphery. The island is home to much animal and plant life that will be greatly impacted by the mega-project Egholmlinjen. In this audio essay, Morten listens together with the island – its inhabitants and local citizens who organize against the highway, but also the fauna and flora – including a very special willow tree. Weaving together a post-human sensation of entanglement, the audio essay proposes a change in our listening position.

A special thank you to F.eks., Radio alHara, Huset i Hasserisgade, Korma, Louise Faber, Henrik Mørch, Rosanna Børsting, Henrik Sakstrup, Urt Willemoes, Annika Holmes, Marilia Fotopoulou, Thomas Munk-Petersen, Bente Jensen, Mikhail Karikis, Scott William Raby, Rikke Ehlers Nilsson, and the plants and animals that inhabit Egholm.

Artist bio:

Morten Poulsen works at the intersections between sound art, artistic research, social engagement, and activism. With sound, listening, and participatory-based processes, he explores socio-political structures, often focusing on gender, power relations, climate crisis, and the ways in which they intersect. His artistic work has been shown across different art institutions such as The Engine Room (London), Radio Alhara, Kunsthall Aarhus, SixtyEight Art Institute, and c4 projects in Copenhagen (DK). His artistic research has been presented at CTM Festival, Berlin (DE), Trans+ Virtual Center of Excellence, London (UK), and PARSE Biennial for Artistic Research, Gothenburg (SE).

Website/social links

Website: <http://www.morten-poulsen.dk> < <http://www.morten-poulsen.dk> >

Instagram: https://www.instagram.com/studio_morten_poulsen/ < https://www.instagram.com/studio_morten_poulsen/ >

Hans Kuzmich - Radiant Center

10 September 2026 7:45 pm - 8:30 pm

"Radiant Center" was created during a residency at the Nida Art Colony on the Curonian Spit, a UNESCO World Heritage Site whose unique dune ecosystem is bisected by the Russian-Lithuanian border. The work draws from two months of field recording using radio receivers, hydrophones, and contact microphones to capture transmissions and vibrations propagating through sand, water, soil, trees, and border infrastructure, revealing how security apparatuses and environmental forces co-constitute this disputed terrain. Originally a four-channel sound installation, "Radiant Center" is presented in stereo for Radiophrenia.

Artist bio:

Hans Kuzmich is a Belarus-born, Los Angeles-based artist whose work in transmission arts, media installation, and performance investigates gender as an interface between subjects and the state. Currently completing a PhD in Film and Digital Media at the University of California, Santa Cruz, Kuzmich holds an MFA from UCLA and a BFA from Cooper Union. Recent exhibitions and residencies include Sonic Nomads, Seoul; SPAM New Media Festival, Seattle; Sound + Environment, Newcastle upon Tyne, UK;

Nida Art Colony, Lithuania; Wave Farm, Acra, NY; Vermont Studio Center, Johnson, VT; Studios at MASS MoCA, North Adams, MA; and SOMA, Mexico City.

Website/social links <https://hanskuzmich.info> <
<https://hanskuzmich.info>>
@hanskuzmich (IG)a

Andrea Rickhaus - Rates And Vibrations Of Granular Levels

10 September 2026 8:30 pm - 9:00 pm

Rates And Vibrations Of Granular Levels explores divergent temporalities within production processes. While industrial machinery crushes, sorts, and processes stones at high speed in gravel plants, rivers simultaneously erode rocks into sand grains over geological timescales. The co-existence of these contrasting temporal structures generates a desynchronization that Hartmut Rosa diagnoses in accelerated production processes.

The soundpiece was performed at the opening of Memory & Sustainability at Bern University of Applied Sciences. It integrates field recordings from a Swiss gravel plant, gravel pit, and underwater captures from the Aare River in Bern—digitally processed through modulation, fragmentation, and granulation. During the live performance, these processed materials were combined with synthesizer and stones collected from the river, live-modulated using contact microphones and effect devices.

The piece is conceived as a circular composition that alternates between industrial dynamics and geological time, exploring varied textures and movements of material transformation while seeking

moments of resonance.

Artist bio:

Andrea Rickhaus completed her Bachelor in Stagedesign at the Hamburg University of Fine Arts and her Master in Art Education at Bern University of the Arts in 2019. Her artistic practice has shifted from physical-material work towards the acoustic-auditory realm, with music now at its core. She explores tension fields through spatial compositions, translating textures and materialities into sound – moving between the in- and the outside, between improvisation and choreography. Her work challenges binarities, navigating co-existence of contrasting states and temporalities. Rickhaus teaches at Bern Academy of the Arts and is currently producing her first EP as Etna ROM.

Website/social links

Website <https://andrearickhaus.com/> <

<https://andrearickhaus.com/>>

Soloproject <https://etna-rom.space/> < <https://etna-rom.space/>>

Instagram Andrea Rickhaus <https://www.instagram.com/arckhs/>
< <https://www.instagram.com/arckhs/>>

Leah Crosby - Three Times as Tightly

10 September 2026 9:00 pm - 10:40 pm

Three Times as Tightly uses adaptive and maladaptive characteristics of 3 aquatic animals to explore attachment, spooky ghosts, personality formation, queerness, and belonging. It was written and performed by Leah Crosby, mixed by Tom Stiles, and funded by the Arts Initiative at the University of Michigan. 1) AnglerFish 2) Axolotl 3) Marinelguana Artist bio: Leah Crosby

makes work about care and human connection. They are a daydream creator interested in the empathetic potential of fantasy, the use of play and pleasure, the activation of public spaces, and designing participatory events. With cheeky humor and a flair for the devastating, they use audio, performance, text, sculpture, and games to make story-centered work that is hilariously sad. They are currently based in Seattle, WA where they collaborate regularly with Heap Troupe, Alyza DelPan-Monley, Hannah Simmons, and Ari Kaufman. Website/social links leahcrosby.cargo.site @kanosardeenz

Farah Azrak & Dima Mabsout - Call For Humbaba - for radio.

10 September 2026 10:40 pm - 11:00 pm

Call for Humbaba is a radio incantation summoning the lost guardian of the Cedar Forest. In the Epic of Gilgamesh, Humbaba is slain and the sacred forest felled to build the gates of Uruk—an early myth of extraction and ecological violence. Five millennia later, Lebanon's cedars, once vast and revered across ancient texts, survive only in fragmented reserves and are increasingly endangered by accelerating changing climate. This broadcast transmits a call across time. Drawing from Tablet V, which vividly describes the forest's ancient soundscape, the work reconstructs an acoustic cedar grove through layered samples, field recordings, and archival readings in Sumerian, evoking echoes of a landscape that no longer exists. By sending this signal into the airwaves, the piece asks whether sound can find and reawaken the guardian spirit, Humababa, for it to return and guide us through the thicket of our times.

Artist bio:

Farah Azrak is a transdisciplinary polyvocal artist from Syria, venturing into performance, voice, sound, poetry, collage by interweaving processes and perceptive pedagogy. Coming from the field of somatics and her love for ecology, her work pivots around the body and voice through relational fields of inhabited environments and extended imaginaries.

Dima Mabsout is a Lebanese multidisciplinary artist and social practitioner whose work explores land, extraction, memory, and landscape as living archives. Across film, performance, installation, and material practices, she engages collaborative, research-driven projects that blend ritual, experiment, and ancient narratives with contemporary climate and ecological concerns.

Website/social links

Farah -- <https://farahazrak.cargo.site/> <
<https://farahazrak.cargo.site/>> ; <https://soundcloud.com/farah-azrak> <
<https://soundcloud.com/farah-azrak>>

Dima -- <https://dimamabsout.com/> <
<https://dimamabsout.com/>>

Radiophrenia Shorts 38A

10 September 2026 11:00 pm - 11:30 pm

- 1 berni m janssen - weetootla (15:00)
- 2 Ariel Mioduser - Horas (Hours) (4:44)
- 3 M. Cristina Marras - A woman in her 30s (3:01)
- 4 Costas Frantzis - The Pebble (12:06)

1) berni m janssen - weetootla

Weetootla is on the unceded lands of the Adnyamathanha people, in the Gammon Ranges, Australia. The work, Weetootla incorporating field recordings, Adnyamathanha language and text, acknowledges the ongoing connection of the Adnyamathanha to Country.

This is a place of ancient time, people, culture, land, rich in flora and fauna. Here time collapses; here and now, then and was, all mingling. Land worn down holds a great strata of stories. Always multiple ways of reading the place. In this ancient timeline our own living a speck.

As settlers, how do we find a way to relate to, form a relationship with, this place, and with the original people of this land, beyond our preconceptions? How can we allow ourselves to be disrupted, to open, to experience other ways of being, listening? What does it mean to “be in place”?

Field recording (Weetootla Gorge). Text. Spoken Word.
Composition. berni m janssen

berni m janssen, a maker of: poems, texts, books, performances, sonic and visual art, events, programs & projects. Many collaborative, multidisciplinary, community engaged, ‘live art’, long-term. She works solo and with musicians, performers, sound, visual and text artists. The work has been presented in books and magazines, on radio and web, at events, festivals, over many, many years. She lives and works on the unceded land of the Djaara people.

Instagram [beejaytrix](#)

2) Ariel Mioduser - Horas (Hours)

Horas (Spanish for “Hours”) is a sound work built from recordings of emblematic church bells across the city of Rosario, Argentina,

originally captured by Emiliana Arias Silva. The composition unfolds as a nocturnal sequence, evoking a sleepless night in which time advances hour by hour, each interval punctuated by the recurring toll of bells. Throughout the piece, a steady, regular sound persists, marking the idea of passing seconds as a constant pulse that reinforces the awareness of time's flow. Rather than narrating events, the work dwells on duration itself: the suspended state in which nothing occurs while time continues to move forward. Horas articulates a tension between impatience and resignation, between the desire for change and the acceptance of temporal inevitability. The bells function as temporal markers and psychological triggers, pointing to an existential condition in which time persists regardless of action, intention, or outcome.

Born in Argentina. Currently living in Jaffa, Israel. I am a media artist specializing in sound art, music, animation, and digital painting. My sound works encompass the use of field recordings and my voice, both in its natural state and electronically manipulated. My visual creations are based on the pixel as the fundamental unit of digital art. By blending visuals and sound, my art offers a unified experience.

Over the years, I have participated in various festivals, group and solo exhibitions, as well as broadcasts and shows.

[https://arielmio4.wixsite.com/website <](https://arielmio4.wixsite.com/website)
[https://arielmio4.wixsite.com/website>](https://arielmio4.wixsite.com/website)

3) M. Cristina Marras - A woman in her 30s

The tension is palpable: the writer furiously pounds the keys of the typewriter searching for the perfect setting for the story she wants to tell, but inspiration is slow to come. Yet with every attempt, the environment becomes vividly clear, if only the phone

would stop ringing! Immerse yourself in a cinematic sound tour de force, and you too will feel as if you are there, on a warm, humid night filled with cicadas, peeking over the shoulder at what the fingers are tapping on the keys of the old typewriter. Created for Audio Flux 06 [creative tension].

I'm an indigenous Sardinian from an island that pushed me to travel young (10 years in Germany, 20+ in Australia), then back home. Moving through cultures sparked my fascination with how memories shape places and how sound shapes memories and belonging. Working at national radio during the podcast boom let me experiment with immersive sound narratives. Now an independent producer, when I'm not playing the hustle game, I use my time collaborating with fellow creators worldwide, using audio to weave connections between people, places, and experiences.

<http://www.cristinamarras.com>

<https://www.linkedin.com/in/cristinamarras> <

<https://www.linkedin.com/in/cristinamarras>>

<https://www.instagram.com/addressapproximate> <

<https://www.instagram.com/addressapproximate>>

MY PORTFOLIO

<https://www.canva.com/design/DAG8C0iwlu4/apRjKmGPkXcNDmKaONAUG/view> <

<https://www.canva.com/design/DAG8C0iwlu4/apRjKmGPkXcNDmKaONAUG/view?>

[utm_content=DAG8C0iwlu4&utm_campaign=designshare&utm_medium=link2&utm_source=uniquelinks&utlId=h1ebc75d20a](https://www.canva.com/design/DAG8C0iwlu4/apRjKmGPkXcNDmKaONAUG/view?utm_content=DAG8C0iwlu4&utm_campaign=designshare&utm_medium=link2&utm_source=uniquelinks&utlId=h1ebc75d20a)>

4) Costas Frantzis - The Pebble

The pebble is a soundscape composition that begins with the imaginative moment in which a pebble “falls asleep” and is

carried along by the currents of the sea. At the heart of the composition, the stone is examined as a sound-producing source, where its rigid material, through various processes, acquires mobility, rhythm, and sonic textures suggesting fluidity, fragmentation, and swirling motion. The resulting sound material is sometimes presented independently and sometimes embedded within field recordings, inviting the listener to immerse themselves in an imaginative and mysterious soundscape.

Costas Frantzis is a musician and sound artist based in Greece. He is a member of the Hellenic Electroacoustic Music Composers Association (HELMCA). He explores music and sound through various creative projects and collaborations with artists in the broader field of performing arts (theatre, dance, performance art, interactive audiovisual installations, etc.). In 2016 he founded Kentro Artistic Group together with director Eleni Parginou.

<https://www.facebook.com/costas.frantzis.5> <

<https://www.facebook.com/costas.frantzis.5>>

<https://soundcloud.com/kostas-frantzis-933374300> <

<https://soundcloud.com/kostas-frantzis-933374300>>

<https://costasfrantzis.wixsite.com/costasfrantzis> <

<https://costasfrantzis.wixsite.com/costasfrantzis>>

Radiophrenia Shorts 38B

10 September 2026 11:30 pm - 11:59 pm

1 Martín Matus Lerner - Más Allá (8:07)

2 Eduardo Espinosa - Water, metal and stuff (4:40)

3 Jamie Perera & Felipe Viveros – ManifestX (10:32)

4 Water Feature - Various Birds - bearded wren (1:05)

1) Martín Matus Lerner - Más Allá

Sound poetry with electronic media based on the poem "Beyond Now" by Jayce Salloum. Soundscape of a future past. Composition by M. Matus Lerner. Voices of Perla Ibarra Montes de Oca and J. Salloum.

Martín Matus Lerner: electronic musician and sound artist, his research and creative focus includes the design of interfaces applied to music, electronic instrument making, and experimentation with "oblique technologies" (low-tech, circuit bending). He holds a degree in Electroacoustic Composition from the National University of Quilmes (UNQ), where he teaches undergraduate and graduate courses and conducts research. He also holds a Master's degree in Electronic Arts (UNTREF). He was the founder and director (2019-2025) of the Master's Program in Sound Art (UNQ).

<https://linktr.ee/matuslerner> < <https://linktr.ee/matuslerner> >

2) Eduardo Espinosa - Water, metal and stuff

Water, Metal and Stuff is an immersive study of textures and elemental collisions. Built from original field recordings and studio experiments, the piece explores the tension between the organic fluidity of water and the rigid, resonant properties of metal. Through a series of sonic vignettes, the work investigates how these materials interact, corrode, and dialogue with one another. In the context of our current ecological crisis, the piece serves as a reminder of the raw materiality of our world—often overlooked in a digital age. Designed as a pure radio-art experience, it utilizes the medium's unique ability to decontextualize sound, turning everyday "stuff" into a complex architectural landscape of

vibrations. It is an invitation to listen closely to the friction between the natural and the man-made.

Eduardo Espinosa is a Colombian composer and sound artist working with acoustic material, electronic processes, and structural transformation. His practice focuses on timbre, resonance, and the gradual destabilization of recognizable sonic materials, often combining traditional instruments with synthesis and layered processing. He holds a Master's degree in Composition from Ohio University. His work has been presented at Radiophrenia and broadcast on Resonance FM. He is particularly interested in radio as a space for concentrated listening and perceptual transformation.

<https://www.linkedin.com/in/eduardo-espinosa-composer/> <

<https://www.linkedin.com/in/eduardo-espinosa-composer/>>

<https://soundcloud.com/duardospinosa> <

<https://soundcloud.com/duardospinosa>>

3) Jamie Perera & Felipe Viveros – ManifestX

ManifestX queers the binary of the word “Manifesto”, in non-fixed statements and non-linear works exploring identity in the Capitalocene. It was initiated in “Identity Dialogues”, a series of conversations with Felipe Viveros and Jamie Perera, and extended to artists in activist, queer and ecological communities. ManifestX makes the compelling case for reclaiming identity as a spectrum of manifestations that rebel against colonial categorisation and celebrate interconnectedness through the lens of non, pre, and post form. It is based on the conviction that opening horizons beyond capitalist realism and catastrophism requires rewilding of its toxic imaginary and limited vocabulary, extending what it means to be human, including as part of the more-than-human world. Jamie, Felipe and other collaborators create artistic works

that expand on the positions of ManifestX as an ongoing provocation.

This piece is a sound meditation on identity in flux, in emergence through different states of being.

Jamie Perera is Jamie Perera is a composer, sound artist and producer from East London. His work is inspired by transformation in the Anthropocene, with themes that juxtapose nature, people, places and timescales. He combines electronic and post-classical production with field recordings, data, and video.

Felipe Viveros is a British-Chilean writer, independent researcher, artist and strategist. Felipe's work focuses on the intersection of movement building, digital storytelling, policy and systems change. Felipe holds an MSc from Schumacher College and is a member of the UN Harmony with Nature initiative.

https://www.instagram.com/jamie_perera/ <

https://www.instagram.com/jamie_perera/>

<https://www.instagram.com/nawelcura/> <

<https://www.instagram.com/nawelcura/>>

<https://www.jamieperera.com/> < <https://www.jamieperera.com/>>

4) Water Feature - Various Birds - bearded wren

A collection of somewhat convincing birdsong and foley created entirely on a small battery-powered drum machine. Many imaginary and fanciful 'species' including the Pond Bather, Golden Nuthatch and Brown Yipper are featured. A long-form sound collage of many species is the central work, and 'close-ups' are also included. In one sense the project is a sincere tribute to bird identification records and tapes one would find in garden centres

in the 90s, of which the artists have a large collection. In another sense it is an uncanny objection to a contemporary relationship with nature that romanticises and objectifies it from a safe distance. The sounds have been sampled in records by other artists, used in an extended arrangement for an installation in the Jardin Des Plantes in Paris, presented with narration by a supposed ornithologist, and are played constantly via an internet radio station.

Water Feature is a 'collage band' formed of several contributors, creating utopian, absurd and low-fidelity environmental(ist) music. There is a strong reactionary and naive spirit to the project which aims to replace lifeless, boring, synthetic ambient music with an alternative chaotic, colourful and organic musique concrète. Recording and composition revolves around improvisation with cheap gear, tape-splicing and other uncivilised practices and accidents. 3 records (including Various Birds) have been released through the DIY Morsels label/collective.

<https://variousbirds.net> < <https://variousbirds.net>>

<https://morsels.website> < <https://morsels.website>>

<https://www.instagram.com/morsels.website/> <

<https://www.instagram.com/morsels.website/>>

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