

Abstracts

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Marta Lisok

Regaining hearing – institutional critique in the work of Katarzyna Krakowiak

One of the conditions for the existence of non-visual works of Katarzyna Krakowiak is the reconfiguration of traditional reception. The gaze as a basic recognition tool is replaced by listening in opposition to the oculo-centric character of contemporary culture. This essay is an attempt to analyse works of the artist in the context of institutional critique. Museum which emerged from Krakowiak's sound art practice is a place for dialogue, open for environment, new methods of coexistence based on cooperation, a place which emphasises categories of fluidity, porosity, relationality. •

Keywords: audio art, non-visual perception, contemporary art, installation, institutional critique, deep listening, sound ecology

Antoni Michnik

In search of new paradigms: Michaela Melián's Mannheim Chair and armchair sound design

The author uses Michaela Melián's soundwork *Mannheim Chair* to analyse historical and contemporary strategies of sound design of armchairs, starting with the listening chairs of XIX century, that functioned as a hearing devices, and moving to different contemporary types of sonic furniture – from soundproofing, capsule-like armchairs (like sshhh Sound Centre Chair from Evavaara Design), through interactive ones (sonic chair designed by Holger Fritzlar, or ZiZi „the affectionate couch” created by Stephen Barrass, Linda Davy, Kerry Richens and Robert Davy) to soundart pieces like Bernhard Leitner's *Acoustic Chairs* or Kaffe Matthews' *Sonic Beds*. The author focuses on politics of such types of design, as well as the idea of an armchair as a sonic medium. •

Keywords: Michaela Melián, sound art, sound design, sonic chairs, listening chairs, acoustic chairs, historical sound studies

Dorota Łagodzka

**Beyond onomatopoeia. Animal sounds
in selected works of visual arts from the 60s
of the 20th century to the first quarter
of the 21st century**

The article is an overview of selected works of visual arts from the 60s of the 20th century to the first quarter of the 21st century, in which animal sounds play an important role. Analysis of the works of art indicates that sound belongs to important means of expression of artists' attitude to non-human animals and is a tool of shaping various types of relations with them. The character of those relations is phenomenological-affective or cognitive. In the first case, the sound is related to the sensual experience of empathic coexistence and serves non-verbal interspecies communication. In the second case – it builds epistemological relations and comprehension of other species. I also analyze the ethical dimension of artist-animal relations. The scope of artists' inspiration by animal sounds reveals the acoustic potential of non-human creatures. ●

Keywords: animals, animal sounds, animal studies, contemporary art, human-animal relations, human-animal studies, non-anthropocentric, non-human, soundart, zoocentrism

Wojciech Sternak

**Field recording and documentarism
in photography. A sketch from nature of media**

Wojciech Sternak's *Field recording and documentarism in photography* is an attempt to show similarities and differences between both media. The author reveals common historical anthropological and artistic backgrounds of phonography and photography. He accents the gravity of automatic recording of reality and restriction in representation due to substantial features of media. That leads to the statement of importance of following crossover research by assimilation of concepts from the other medium theory apparatus. ●

Keywords: media, photography, phonography, field recording

Monika Pich

Ears on Hands: Action Music.
Sound in Performative Practices

Sound is part of a multimodal perceptual machine and so it is more than just an auditory sensation as it engages multiple senses simultaneously. As a result, it is related to a deep, physical, spiritual and intellectual experience. The article explains changes in the definition of a musical work. It describes a break with the perception of audio spaces in terms of music. It presents various shapes, structures and functions of sound in multi-sensory action art. ●

Keywords: sound, performance, action music, perceptual experiments, multisensory art

Jakub Żmidziński

Musica mundana – silentium universi.
Artistic visions of the myth of silence

For several decades now, one can notice a growing interest in silence in various fields of science and art. The article is an attempt to describe the phenomenon of silence as a myth in Leszek Kołakowski's perspective. Following his considerations included in the book *The Presence of Myth*, the author has tried to show similarities and differences between the myth of silence oriented "conservatively" and the one directed towards "future utopia". The first variant refers to the vision of *musica mundana* in the Pythagorean-Boethian tradition, extended in the writings of Christian mystics to include *musica coelestis*. Today, many writers and composers refer to this very idea. The second variant, represented most distinctly by the American avant-garde in the person of John Cage, refers, in turn, to the idea of emptiness as seen in Zen Buddhism. According to Kołakowski, the conflict between two mythologies co-existing side by side is the condition of the "creative persistence of culture". ●

Keywords: silence, myth, music of the spheres, John Cage, Zen Buddhism, emptiness

Szymon Nożyński

Algorithmization of music – a threat to privacy, but also a good prospect for audio archives

Article discusses the problem of contemporary forms of music distribution in the context of users' privacy. The author wonders whether decisions related to the choice of particular music are still autonomous, or whether they are already the effect of algorithmic suggestions and network curators. Also important is the difficult issue of linking online activity with actions aimed at persuading the user to buy a particular product or – more importantly – at convincing them of a political option, ideology, etc. The operation of algorithms and the people programming them is non-transparent. The data collected from users, often against their will and knowledge, can be used to achieve negative goals. The methodology of this activity is still unclear. On the other hand, algorithms have resulted in the ability to navigate a large music database and have made it possible to reach interesting musical phenomena, often ones that didn't have the opportunity to appear before. •

Keywords: algorithm, music, streaming, big data, privacy

Tomasz Misiak / Marcin Olejniczak

From photocopying in the era of photocopying to photocopying in the era of computers with background music. On the example of selected zines from Poland

Ars 2 is a zine issued in Poland since the late 1970s. From the beginning of its existence reproduced by photocopying until today it is produced in the same way. Ars 2 is an example of the original approach to promoting independent culture. We would like to make an aesthetic-technological-social-political analysis of this publication and reflect on its influence on shaping critical attitudes towards the mainstream of musical culture in different times: from the 1970s to the present day. We will ask about the nature of the independent music scene in Poland, which for years has been dependent on many political influences, and today, in a global perspective, depends on the mercantile values of capitalism. In our analyses, we would like to use interviews conducted with the creator of ARS 2 – Henryk Pal-

czewski, as well as refer to the literature describing the transformations of independent culture. •

Keywords: zine, music, alternative culture, independent culture, Ars 2, photocopy, Polish zines scene, independent music scene

Piotr Krajewski

Settings of sound and image.

Some cases from the history

In this essay, I look into the issue of a specifically defined audio-visibility, treated as exploring or establishing structural relations between sound and image.

In particular, I focus on its selected developmental trends, such as:

- constructing instruments capable of image and sound manipulation,
- experiments on optical film carried out to achieve a coherent audio-visual sphere,
- pursuing a strict performative sound interpretation of a body in motion.

A common feature of these trends is the exploration of the mutual conditions of light, sound, and movement, crossing the boundaries of artistic disciplines through artistic research. •

Keywords: audiovisuology, synaesthesia, media synthesis and transgressions, orthophonic instruments, light – sound translations, motion capture sound generators, graphic–sound waves patterns, optical sound, visualisation/sonorisation, media archeology, artistic research

Katarzyna Kujawska-Murphy

The Symmetry of Silence, the Symmetry of Sound. Appointing and creating new values based on intervention in visual creativity

Analysis of visible and audible phenomena based on the art of visual artists. References to the psychophysiology of vision and the psychophysiology of hearing leading the question: is noise immunity an element of evolution? The visible and audible waves are the same kind of waves – perceived differently by the human senses – depending on the properties of physics.

Constant dynamics of waves – enables the multitude of artistic statements and thus the freedom for creation and artistic communication of 8th Drawing Studio Students of the WMiR Abakanowicz University of Arts in Poznań. ●

Keywords: visible waves, audible waves, visual arts, psychophysiology of hearing, psychophysiology of vision, artistic communication of students