

# Ear to the (archive) ground

## Reactivating the unheard avantgardes

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[www.aau.dk](http://www.aau.dk) / [www.art.dk](http://www.art.dk) / [www.sondergart.dk](http://www.sondergart.dk)

Nr.

2

# LARM – Research-Infrastructure

- Sound Culture and Aesthetics
- Radio archives
- Sound archives

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# The Unheard Avantgardes

Maj 2000

- Theories
- Genealogies
- Practices
  
- Reactivating proces
  
- Submedia spaces (Ernst, 2002)

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# Reactivating

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- The Ear
- The Archive
- The Ground
- The Unheard
- The Avantgarde

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# The Ear



- Sound material from collaborative, performative, time-based, intermedia art, media art, and new media art projects from 1920s to September 7 2010.

Nr. 2 Fluxus – Piano Piece

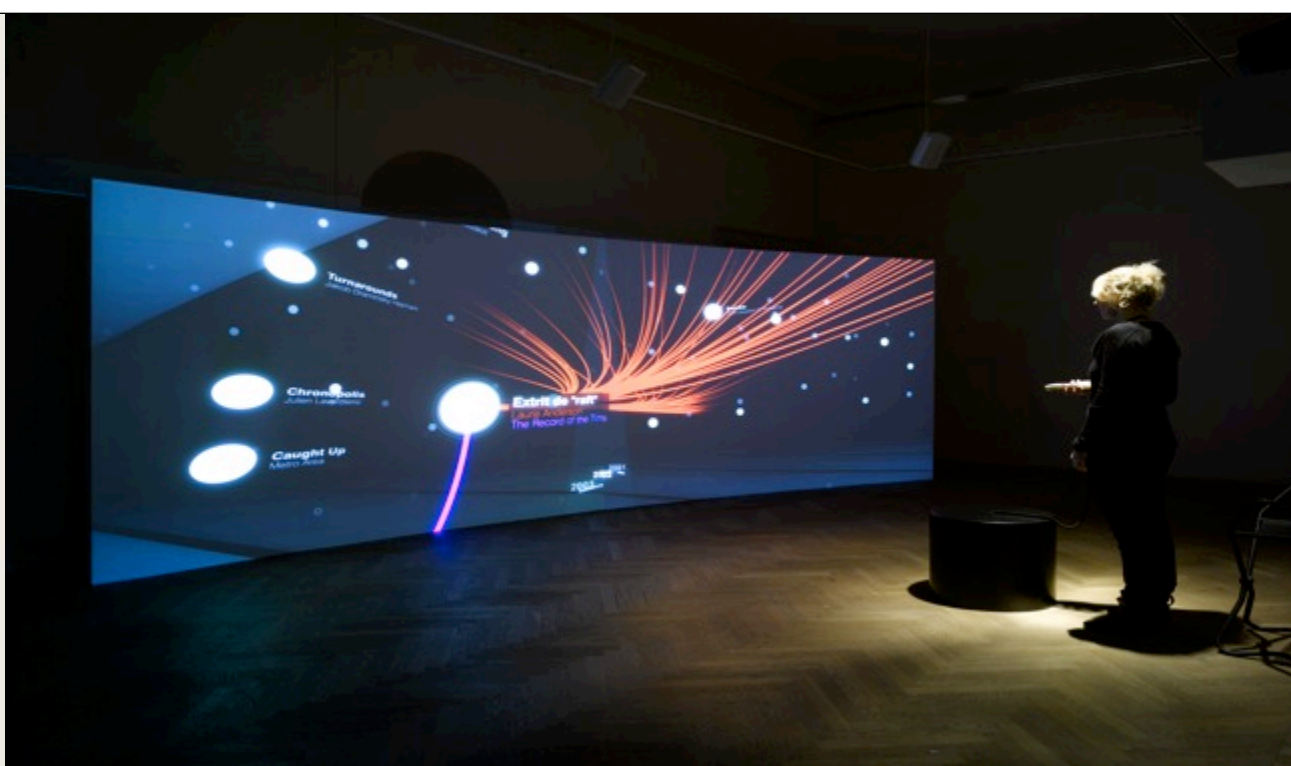
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Reactivating **the Archive**.

The Technology of sensuous material, an immanent status under transformation.

The archive is important because the aesthetics of the 'moment' is not enough for collaborative practices. Contexts, Social Space, and bodily interference (into the unheard avantgardes), however, are.



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# The 'ground'

The ontology of an archive of sound?

# Key-instabilities:

Nr. 2 ORD • BILLED • LYD

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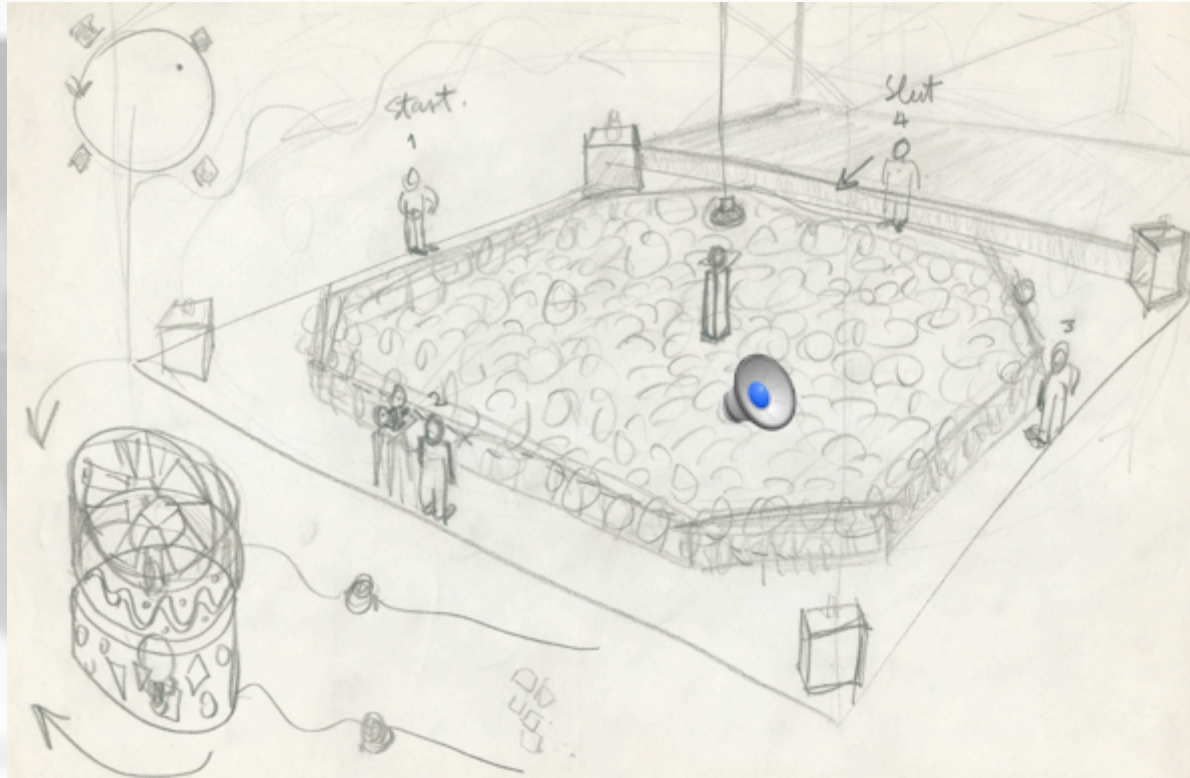
- Documentation is a limited source with regards to site-specific, performative or otherwise ephemeral art works.
- Non-synchronicity. Conservation of such work is problematic in case of obsolete technology – staging today will be non-synchronous with initial production.
- Interaction with context – problem of authorship when art is originally realized in non-art spaces.
- The basis of “aesthetic” judgment has changed: To understand how a work of media-art was realized in 70s includes far more than an insight into its aesthetics and use of artistic materials. It is much more a question of what the judgment itself (that this is a work-of-art) is based upon – which often implies the art-institution and/or a description/ instruction or simply a “text”/ outline/ manuscript/score.
- The object of art is supplemented or even supplanted by information about the artist’s conception.

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- Unheard? – deontology of humanistic reception and its modalities of 'archiving'.
- Methodologies become central
- Things really unheard... example: POEX 65 or SHOW-BIX
- Sound Art Practices

# 'Omringning': 'Ringning Around' / 'Surrounding'



**E**

**A**

**B**

**C**

**D**

# Reactivating the Avant-gardes

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- History & Theories
- Making avant-garde practices enhance the debate with the research in History and Theories of Avantgarde Art
- Sensuous Technological Practices
- Modality:
- The Experiment
- Intermedia Art Practices
- Media Art Practices
- New Media Art Practices
- Nowhere is this modality more acutely present than in the experiments with sound.

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