

## INTRODUCTION

Today, radio is a medium, which we got used to underestimate in various ways. While high-technology, commercial media are constructing new worldview everyday, radio is easily overlooked. It is here somewhere, only to fill out the silence in the back.

Are we going to agree with these sensible statements?

New interest in radio of many artists, curators, theoreticians and activists will demonstrate that the ratio between advocates of this simple doxa is not really 1:1 000 000. Not only due to the fact that visual spectacles have been a place of encounter of capitalist economy and cultural industry for a very long time [therefore we would resort to alternatives either for the sake of modernity or an ideology], but because new radio experiments are expanding the field of communication strategies and tactical functioning, aided by simple and accessible technologies.

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**UNCONTROLLABLE SITUATIONS: MODELS FOR DIFFERENT RADIO USAGES** is project by radio group Ligna. The independent radio group LIGNA (working since 1995) consists of the media theorists and radio artists Ole Frahm, Michael Hünersen and Torsten Michaelsen, who work in the Freien Sender Kombinat (FSK – »Free Broadcaster Combine«), a non-commercial, local radio in Hamburg. LIGNA repeatedly designs experimental situations, which aim for transgression of conventionally attributed competencies and the common fields of application of radio technology or the re-actualization of its inherent, but forgotten or ignored potentials.

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For exhibition of models for radio usage Ligna proposes five models investigated through their practice: **01** Dispersed voice: *The Future of Radio Art*, **02** Mobile Phone-Radio-Feedback: *Intervening Counter-Public Part two*, **03** Collective Composition: *Dial the signals. Radio Concert for 144 mobile phones and an unknown number of listeners*, **04** Radioglaz – Telepathy with Radiowaves and **05** *Radio Ballet – An Exercise in Lingering, Not According to the Rules*.

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**UNCONTROLLABLE SITUATIONS: MODELS FOR DIFFERENT RADIO USAGES** is a part of project *No more reality*, which examines representational and performative aspects of street crowd and political implication of body praxis in the public space. It is a mobile exhibition and discursive project, which gathers a group of theoreticians, curators, activists, magazine and radio projects. The project develops simultaneously on various places and inter-reacts with local contexts. The project was started by Claire Staebler and Jelena Vesić.

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Panel discussion *Radio aRtivism* relies on Bertolt Brecht's standpoint that the function of radio is not exclusively in decorating of public life or finding of adequate means for comfortable return home, which automatically becomes 'more than family circle'. By means of presentation and discussion of different local and international radio projects and its imaginative and political potentials. In the wider context of the panel more general concepts of relation of art, theoretical thought and political functioning would be discussed.

*Panel participants:* Dušan Grlja (Prelom), Kristijan Lukić (kuda.org),  
Nebojša Milikić (Belgrade Correspondent), Claire Staebler (radiodays), Ligna (radio FSK)  
*Moderator:* Jelena Vesić

*Editors of the event:* Claire Staebler, Jelena Vesić  
*Coordinators:* Ana Nikitović, Radmila Joksimović  
*Organization:* Prelom kolektiv and Cultural Centre Rex

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- > Introduction/projects/credits
- > Bertolt Brecht, *The Radio as an Apparatus of Communication* (1932)
- > *Radioballet: Torsten Michaelsen – Michael Hünersen – Ole Frahm. Interview with Ligna* (<http://www.momenta.net.tf>)
- > Ligna, *Constellation – Dispersal – Association | Historical background information on gestural radio listening* ([http://republicart.net/disc/aap/ligna01\\_en.htm](http://republicart.net/disc/aap/ligna01_en.htm)) with translation into Serbian by Dušan Grlja
- > Wanda Wiecezorek, *Scattered Listening* ([http://republicart.net/disc/artsabotage/wieczorek01\\_en.htm](http://republicart.net/disc/artsabotage/wieczorek01_en.htm))
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- > Discussion on the occasion of curatorial project *Radiodays*
- > *No More Reality [Crowd and Performance: Re-enactment, Public Space and Collective Utopia]*, *Version* magazine no. 05, March 2005, pp.46-48, essay-conversation written by Claire Staebler & Jelena Vesić

## UVOD

Radio je danas medij koji smo navikli da potcenjujemo na različite načine. Dok visoko tehnološki komercijalni mediji svakodnevno grade novi pogled u svet, radio lako ispada iz vidokrug. On je tu negde, tek da popuni tišinu u pozadini.

Da li ćemo se složiti sa ovim zdravorazumskim konstatacijama?

Novija radijska interesovanja brojnih umetnika, kustosa, teoretičara i aktivista pokazaće da odnos pristalica ove jednostavne dokse i nije baš 1:1 000 000. Ne samo zbog toga što su vizuelni spektakli već odavno mesto susretanja kapitalističke ekonomije i kulturne industrije Špa ćemo pribegavati alternativama ili modernosti radi ili ideologije radić, već zbog toga što noviji radijski eksperimenti proširuju polje strategija komunikacije i taktičkog delovanja, uz pomoć jednostavnih i dostupnih tehnologija.

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**NEKONTROLISANE SITUACIJE: MODELI UPOTREBE RADIJA** je projekat radio grupe *Ligna*. Nezavisnu radio grupu *Ligna* (koja je osnovana 1995.) čine teoretičari medija i radio umetnici Ole Fram, Mihael Huners i Torsten Mihelsen, koji rade na »Freies Sender Kombinat« (FSK) neprofitnoj, lokalnoj radio stanici u Hamburgu. *Ligna* iznova proizvodi eksperimentalne situacije, koje za cilj imaju otpor konvencionalnim mogućnostima i opštoj primeni radio tehnologije ili reaktualizaciju njenih svojstvenih, ali zaboravljenih ili neiskorišćenih potencijala.

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Za izložbu modela upotrebe radija, *Ligna* predlaže pet modela, istraženih kroz njihovu praksu: **01** Dispersed voice: *The Future of Radio Art*, **02** Mobile Phone-Radio-Feedback: *Intervening Counter-Public Part two*, **03** Collective Composition: Dial the signals. *Radio Concert for 144 mobile phones and an unknown number of listeners*, **04** Radioglaz – Telepathy with Radiowaves and **05** *Radio Ballet – An Exercise in Lingering, Not According to the Rules*.

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**NEKONTROLISANE SITUACIJE: MODELI UPOTREBE RADIJA** deo je projekta *No more reality* koji istražuje reprezentativne i performativne aspekte ulične gomile i političke implikacije telesnih praksi u javnom prostoru. U pitanju je mobilni izlagački i diskurzivni projekat koji okuplja grupu teoretičara, kustosa, umetnika, aktivista, magazina i radijskih projekata. Projekat se razvija sukcesivno na različitim mestima i intereaguje sa lokalnim kontekstima. Projekat su pokrenule Claire Staebler i Jelena Vesić.

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Panel *Radio aRtivism* kreće od Bertolt Brechtovskog polazišta da funkcija radija nije isključivo u ulepšavanju javnog života ili iznalaženju adekvatnog sredstva za udoban povratak kući koji automatski postaje »više od kruga porodice«. Kroz predstavljanje i diskusiju različitih lokalnih i međunarodnih radio projekata, učesnici panela će se fokusirati na pitanja drugačije upotrebe radija i njegove imaginativne i političke potencijale. U širem kontekstu panela biće dodirnuti i generalniji koncepti odnosa umetnosti, teorijskog mišljenja i političkog delovanja.

*Učesnici panela:* Dušan Grlja (Prelom), Kristijan Lukić (kuda.org),  
Nebojša Milikić (Beogradski korespondent), Claire Staebler (radiodays), Ligna (radio FSK)  
*Moderator:* Jelena Vesić

*Urednici događaja:* Claire Staebler, Jelena Vesić  
*Koordinatori:* Ana Nikitović, Radmila Joksimović  
*Organizacija:* Prelom kolektiv i Kulturni centar Rex

Sadržaj ovog *readera* čine sledeći tekstovi:

- > Uvod/projekti/organizacija
- > Bertolt Brecht, *The Radio as an Apparatus of Communication* (1932)
- > *Radioballet: Torsten Michaelsen – Michael Hüners – Ole Frahm. Interview with Ligna* (<http://www.momenta.net.tf>)
- > Ligna, *Konstelacija – Raspršenost – Udruživanje | Podaci o istorijskoj pozadini gestovnog slušanja radija* ([http://republicart.net/disc/aap/ligna01\\_en.htm](http://republicart.net/disc/aap/ligna01_en.htm)), prevod sa engleskog: Dušan Grlja
- > Wanda Wieczorek, *Scattered Listening* ([http://www.republicart.net/disc/artsabotage/wieczorek01\\_en.htm](http://www.republicart.net/disc/artsabotage/wieczorek01_en.htm))
- > Ligna, *Nekontrolisane situacije: Modeli upotrebe radija 1-5* (**01** *Raspršeni glas: Budućnost radio umetnosti*, **02** *Mobile Phone-Radio-Feedback: Intervening Counter-Public Part two*, **03** *Kolektivna kompozicija: Pozovite telefone! Radio koncert za 144 mobilna telefona i nepoznati broj slušalaca*, **04** *Radioglaz – Telepatija putem radio-talasa* i **05** *Radiobalet – Vežba u stajanju u mestu, koje je protiv pravila*), prevodi sa engleskog: Jelena Maksimović
- > Diskusija oko kustoskog projekta *Radiodays*
- > *No more reality [Crowd and Performance: Re-enactment, public space and collective utopia]*, *Version* magazine no 05, March 2005, pp.46-48, essay-conversation written by Claire Staebler & Jelena Vesić

**BERTOLT BRECHT**  
**THE RADIO AS AN APPARATUS OF COMMUNICATION**

[Excerpt]

In our Society one can invent and perfect discoveries that still have to conquer their market and justify their existence; in other words discoveries that have not been called for. Thus there was a moment when technology was advanced enough to produce the radio and society was not yet advanced enough to accept it. The radio was then in its first phase of being a substitute: a substitute for theater, opera, concerts, lectures, café music, local newspapers, and so forth. This was the patient's period of halcyon youth. I am not sure if it is finished yet, but if so then this stripling who needed no certificate of competence to be born will have to start looking retrospectively for an object in life. Just as a man will begin asking at a certain age, when his first innocence has been lost, what he is supposed to be doing in the world.

As for the radio's object, I don't think it can consist merely in prettifying public life. Not is radio in my view an adequate means of bringing back coziness to the home and making family life bearable again. But quite apart from the dubiousness of its functions, radio is one-sided when it should be two.

It is purely an apparatus for distribution, for mere sharing out. So here is a positive suggestion: change this apparatus over from distribution to communication. The radio would be the finest possible communication apparatus in public life, a vast network of pipes. That is to say, it would be if it knew how to receive as well as to transmit, how to let the listener speak as well as hear, how to bring him into a relationship instead of isolating him. On this principle the radio should step out of the supply business and organize its listeners as suppliers. Any attempt by the radio to give a truly public character to Public occasions is a step in the right direction.

Whatever the radio sets out to do it must strive to combat that lack of consequences which makes such asses of almost all our public institutions. We have a literature without consequences, which not only itself sets out to lead nowhere, but does all it can to neutralize its readers by depicting each object and situation stripped of the consequences to which they lead. We have educational establishments without consequences, working frantically to hand on an education that leads nowhere and has come from nothing.

The slightest advance in this direction is bound to succeed far more spectacularly than any performance of a culinary kind. As for the technique that needs to be developed for all such operations, it must follow the prime objective of turning the audience not only into pupils but into teachers. It is the radio's formal task to give these educational operations an interesting turn, i.e. to ensure that these interests interest people. Such an attempt by the radio to put its instruction into an artistic form would link up with the efforts of modern artists to give art an instructive character. As an example or model of the exercises possible along these lines let me repeat the explanation of »Der Flug der Lindberghs« that I gave at the Baden-Baden music festival of 1929.

»In obedience to the principle that the State shall be rich and man shall be poor, that the State shall be obliged to have many possibilities and man shall be allowed to have few possibilities, where music is concerned the State shall furnish whatever needs special apparatus and special abilities; the individual, however, shall furnish an exercise. Free-roaming feelings aroused by music, special thoughts such as may be entertained when listening to music, physical exhaustion such as easily arises just from listening to music, are all distractions from music. To avoid these distractions the individual shares in the music, thus obeying the principle that doing is better than feeling, by following the music with his eyes as printed, and contributing the parts and places reserved for him by singing them for himself or in, conjunction with others (school class).«

»Der Flug der Lindberghs« is not intended to be of use to the present day radio but to alter it. The increasing concentration of mechanical means and the increasingly specialized training – tendencies that should be accelerated – call for a kind of resistance by the listener, and for his mobilization and redrafting as a producer.

This exercise is an aid to discipline, which is the basis of freedom. The individual will reach spontaneously for a means to pleasure, but not for an object of instruction that offers him neither profit nor social advantages. Such exercises only serve the individual in so far as they serve the State, and they only serve a State that wishes to serve all men equally. Thus »Der Flug der Lindberghs« has no aesthetic and no revolutionary value independently of its application, and only the State can organize this. Its proper application, however, makes it so »revolutionary« that the present-day State has no interest in sponsoring such exercises.

This is an innovation, a suggestion that seems utopian and that I myself admit to be utopian. When I say that the radio or the theatre »could« do so-and-so, I am aware that these vast institutions cannot do all they »could«, and not even all they want.

But it is not at all our job to renovate ideological institutions on the basis of the existing social order by means of innovations. Instead our innovations must force them to surrender that basis. So: For innovations, against renovation!

From *Brecht on Theatre*. Translated and edited by Jon Willett. New York: Hill and Wang, 1964. [»Der Rundfunk als Kommunikationsapparat« in *Blätter des Hessischen Landestheaters*, Darmstadt, No. 16, July 1932]

NOTE: There are one or two earlier notes on the radio by Brecht, including a set of »Suggestions for the Director of the Radio« published in the *Berliner Börsen-Courier* of 25 December 1927, which proposed the live broadcasting of law cases and Reichstag debates, as well as an increased proportion of interviews and discussion programs. He also suggested, apparently as a new idea, that composers should be invited to write for the radio.

The present essay was published in the program of the theatre that had first staged *Mann ist Mann* in 1926, and is headed »From a report.« It is not known whether, when, or to whom Brecht delivered this. — John Willett.

See also Bertolt Brecht, »Radio as an Means of Communication«, Trans. Stuart Hood. *Screen* 20, No. 3/4 (Winter 1979/80): pp. 24–28. London: Society for Education in Film and Television. — Ed.

# LIGNA: RADIOBALLETT

TORSTEN MICHAELSEN — MICHAEL HÜNERS — OLE FRAHM

In Summer 2003 in Leipzig, a few hundred people met up in a space temporarily arranged for the project *radioballett leipzig*. Participants gathered with small radios, or rented them from the organizers, and tuned them to the local independent radio station. At around 6pm, the radio broadcast switched from playing music to a directive: go to the train station. So the group crossed the street to the station and went inside. Directives for behavior were broadcast, interspersed with music. Following the cues, the crowd simultaneously waved, bent over to tie their shoes, danced...

The project was organized by LIGNA, a Hamburg-based group and supported by an independent theatre in Leipzig, the Schaubühne Lindenfels which shows less-known and controversial films, and houses the Leipzig branch of the political organization attac. In protest of privatization of public space and an attempt to bring back gestures that had been excluded by the system of surveillance, the *radioballett* felt and looked like a mixture of an installation piece, a protest, and a party. After the performance, participants went back to the original meeting place for free food and drinks. This is an interview with the organizers.



*Who is LIGNA?*

LIGNA is a group consisting of three people — Torsten Michaelsen, Michael Hüners and Ole Frahm. We've worked together since 1996.

*Is this the first project of this genre you've done?*

The first *radioballett* took place in the Hamburg main train station in May 2002. We asked listeners of our local non-commercial radio station FSK to come to the train station with pocket radio receivers and small headphones and to bring back excluded gestures by following the choreography broadcast over the radio.

In December 2002 we organized a similar project called »Invitation to Public Radio Reception«. We asked listeners to come into Hamburg's center city with their radios (this time without headphones), turn them up

as loud as possible and disperse amongst the Christmas bustle. At that time, there were quite a lot of demonstrations going on in Hamburg against the eviction of a trailer encampment in November 2002 and against the politics of the local right-wing government in general. Demonstrations weren't allowed to go through the inner city; officials feared that they could disturb the Christmas shopping. So we decided to bring a dispersed demonstration into the city. It worked quite well; even though our program was not able to drown the whole city, it was enough to change the place: you could meet grinning people everywhere with antennas coming out of their jackets. It was impossible to go shopping that Saturday afternoon without realizing that something strange was going on.

So the *radioballett* in Leipzig already had its predecessors. It was not simply a copy of the *radioballett* in Hamburg, although it also took place in a train station. We put in quite a lot of more gestures, like lying down, lighting cigarettes, running around etc. Although both stations, in Hamburg and in Leipzig, are models of the privatization of public spheres, they have a different character: the Hamburg station was renovated in the early nineties and then partly turned into a shopping center. Leipzig followed in the mid-nineties: the shopping mall is much bigger, everything is much cleaner and the whole regime of control is barely visible.

*How did you develop the ideas for this project?*

We started with a radio show called »LIGNAS Music Box«, a regular two-hour program on FSK. This show is still on the air. Every second Saturday afternoon, we invite the audience to phone in songs matching the changing subjects of the show. As well, we developed several live radio shows that, in one way or another, dealt with obscure and forgotten media practices. What all these activities had in common were their attempts to explore the possibilities specific to radio.

We realized that the left-wing radio movement is not really interested in the medium; that it used radio in one of two ways. Either they used radio simply to convey messages, tell their audience about the evil outside and summon them to do something against it beyond the program. Or they believed, referring in a simplified way to Bertolt Brecht, that the revolutionary usage of radio was to change it from a means of distribution to a means of communication. This follows the belief that utopian radio is some kind of »open mike« creating a space where everyone can call in any time and say what he or she wants to say.

We found out that another much simpler aspect of radio was always neglected and even renounced in reflections on free radio: the distribution of a voice to many radio apparatuses; the fact that radio always creates an abstract

constellation of listeners. This means that radio reception in any situation where the radio is switched on means an intervention: it brings in the abstract constellation of others. Our regular call-in radio show tries to make this constellation audible.

What we were still looking for was a way to turn this constellation into an association of people. That is, a collective that can change a situation. The radioballett was an attempt to do exactly that.

So the idea was for a very long time very abstract. We knew that radio offered the possibility of an intervention like the ballett, but it took a lot of time to work it out. It wouldn't have been possible without discussions with many activist groups dealing with privatization and control of public space. In the last years many of them have tried to exceed the regime of control by exaggeration: for example, by going into the main station and acting like security guards themselves, urging people to do silly things »for their own safety«. What they wanted to achieve was an awareness of the repressive practices that have become a part of everyday life. What many of them found was that for many people everything they were urged to do was completely all right, as long as it was good for their safety and usually turned against those who earned it. These experiences made it clear to us that you can only do something against the regime of control if it is hostile to this regime.

*What is the political drive behind the radioballett?*

Our aim was to develop a collective practice that could intervene in a place increasingly under control of video surveillance, safety guards, police, etc. This space is also home to architectural means of control: benches turned into seats, so lying down is impossible, rooms kept bright and orderly so that dark spaces no longer exist. This regime of control is responsible for driving more and more people and all kinds of »deviant« behavior out of the place. The radioballett did not protest these practices of control in the usual way, such as organizing a demonstration to tell the public that privatization of public space is wrong.

We wanted to find a way to bring back what the regime of control fears most: the invasion of gestures of deviant behavior – holding up your hand for begging, sitting down where it's not allowed and things like that – in an amount that supercedes control. For us, radio is the ideal means of achieving that: it can be received nearly everywhere and very easily. The dispersion of radio allows a mass to act collectively without gathering as an assembly.

So instead of simply conveying protest as content, the radioballett tried to perform the protest: it used radio to let the uncanny and unexpected invade a place where usually nothing unexpected is happening. Because if something unusual approaches, it is instantly driven out.

*What was the intended impact of the radioballett?*

The first priority of the radioballett is not to change the consciousness of people. It wants to change the space in which it is performed. It wants to haunt this



space with gestures that are normally excluded. It wants to demonstrate that the normality of a space like the main station is based on exclusions that are distinctly invisible, until made visible.

We called the radioballett in Leipzig »Übung in nichtbestimmungsgemäßem Verweilen«, which means something like: exercise in unsuitable staying. For us it is important that this is an exercise. Places like the main station and every other place that is under control have become spaces where you constantly practice being under control. In these places it has become normal not to sit where you want to, because you know that soon the guards will come and disturb you. You know that you can only smoke in the areas reserved for smoking, unless you want to pay a fine. The radioballett wants to be a counter-exercise: a way for people to learn that other practices in these places are still possible, if you have the right backdrop for it. During the time the ballett was performed, the restrictive normality of the main station was suspended.

*Was there any particular significance to the hand motions everyone was doing (waving, tying shoes)?*

The radioballett in Leipzig consisted of three stages: the first one displayed gestures that are still normal and allowed: like giving someone your hand and so on. The second stage examined the limbo between permitted and forbidden gestures: for example turning the hand from vertical to horizontal for begging. The third stage consisted of forbidden gestures and activities, like starting to smoke. Untying and taking off your shoes or lying down are also some of the activities that quite easily get you thrown out of the building, at least when people demonstrate that they don't want to get up immediately. Waving is certainly one of the gestures very typical and normal in a place like a train station. But it can get suspicious if you repeatedly wave to the same person, so that it looks like you're sending secret signs or hints.

*Did you expect as many participants as you got?*

Absolutely not. Everyone in Leipzig told us beforehand that we shouldn't be disappointed if less than hundred people participated. No one believed that there would be more people than in Hamburg where 300 people came along. In the end about 500 people came.

*It seems to me that what makes this project so fun is that by listening to instructions and watching everyone else participate, an individual can feel less alone in his actions. That is, it was really easy to do these actions in the group.*

This is one of the effects we wanted to achieve: to turn the coincidental constellation of radio listeners in a political collective, an association, that is able to make something, that a single person is not able to do – as he or she would get thrown out instantly.

*Do you think the piece was politically effective?*

In every political articulation it is hard to say what is effective in a strong sense. When is a demonstration effective? The radioballett was effective if you consider that in private public places like the main station no political statements are allowed. The radioballett showed that political interventions are possible when you subverts the rules of these places by dissemination.

*Are there upcoming projects?*

For us the radioballett is one model for a kind of a media usage of the radio not as a means of conveying messages, but as a way of dissemination, such as interventions in controlled spaces. So we will continue trying out how radio can change spaces ruled by exclusions. In this regard center cities are of special interest because they are the next places, after train stations, that are changed. Since Leipzig is trying to get the Olympics in 2012 and a lot of gentrification is at stake we are discussing to do another project there.

*Why do you find this type of protest effective?*

When we say that we regard the radioballett as a model, we do not mean that it is the only way to express disagreement with a certain situation.

In Leipzig a participant criticized us, saying that the radioballett was unsuccessful since it didn't harm the regime of control. He feared that the radioballett might become a substitute for other forms of protest that seem to be more radical. Or, to put it in another way: he missed the radical resistance (for him this would have been smashing the shop windows in the main station). We are sure that these militant practices can be very effective too, but this isn't the point of the radioballett. Its effectiveness is its uncanniness.

*You say that you want to »haunt a space« rather than »change people«. What does this mean, and how does it work?*

The leftwing notion of »changing the conscious of people« seems strange to us. What practices are activists changing if they try to change consciousness? And what effect do they believe it will have? Do they hope that people behave differently and engage in political groups after they went through the process of consciousness-changing? What we wanted to examine was how radio reception itself can be a political act if it happens in an association. The radioballett showed that this association itself can have effects. Changing consciousness is a waste of time, if you don't give models for associations

that can effect political changes. There is an important philosophical difference: do you believe in false consciousness as the traditional Marxism does – or not. We think that »haunting a space« is a material practice with material effects.

*Are dispersed protests part of a new trend of activism?*

They are one possibility now. If the network of control is getting tighter every day, you have to find new ways. In Hamburg for example the association of shop owners in the inner city wants to enlarge the banning zone around the town hall. By this they want to get rid of demonstrations in the inner city that spoil their business. If they use means like that to keep common protest methods out, you have to look for new ways. What might fit into the new trend of activism is that the dispersed protest are usually big fun for their participants.

*But the general argument for banning certain behaviors in public space is that by not allowing certain behaviors (smoking, shouting) or even more radical ones (violence), they are preventing and protecting people from getting hurt. How would you respond?*

No one gets hurt from other people who are lying around where they are not supposed to be or from people begging. The problem is that we grow used to associating crime with disorder. This means that people are not allowed to be at a certain places just because of the paranoid ideas of shop-owners and others following common perceptions. Violence is certainly another subject, but the »crimes« that people who are thrown out of the privatized space commit are usually not violent – they are only treated as if they were. Why don't they have the right to be there – only because other people practice every day to see criminals in them? I don't know about the situation in the US, but in Germany it is much more likely to become victim of a crime in private space than in public.

By the way: controlled space creates new victims: who knows how people discovered doing forbidden things like lying around are treated? Who will believe them if they are maltreated? In Hamburg the police are notorious for their racist attacks on people suspected of drug dealing. More controlled space means more space and more people under control of guards and policemen that might harm them.



*I understand how it is law-making to establish rules of conduct, but how is that privatization? do these laws have to do with capitalism and economy? And if so, to what extent?*

You always have to take in account that laws are made to sustain the present order of society, which is a capitalist one. I mentioned above the example of the banning zone around the town hall in Hamburg: the politicians are asked (and forced) to make laws in favor of the shop owner association. The shop owner association knows that they represent what is regarded as a common goal: to keep the economy running. Which promises to bring many badly paid jobs no one can live off of for everybody. It's the specific historical situation of capitalism these days that makes steps like these look reasonable. In this situation it seems reasonable to submit every space to capitalist appropriation, to insure that behavior that might spoil this appropriation is banned or restricted to other zones. This certainly does not mean that public space once was a paradise not submitted to rules. But it changes corresponding to the changes capitalism is going through.

*How does Leipzig's history of political activity effect contemporary efforts?*

In 2000 there was a big demonstration in Leipzig against video surveillance of public space. There had always been protests in this city against repressions. So we knew that there was a political background that might show interest in our intervention.

If you are thinking of the demonstrations of 1989 and the peace movement during the Iraq war, we have to disappoint you. Politically our work is (hopefully) far away from this »movement« with its redundant, if not conservative, practices. Slogans like »Wir sind das Volk« («we are the people») are at the heart of the problem of left wing politics in Germany and nothing to be in favor of. Instead of nationalist identification we are looking for ways of free association.

*How would you describe the contemporary social/political/economic situation in eastern Germany?*

Certainly the high unemployment rate in the eastern parts of Germany is not very nice. But we don't feel the slightest compassion for people, who reply to their situation with racism and anti-Semitism.

*Do you think many people are responding with racism and anti-Semitism? More than the neo-Nazi prototype (or stereotype)?*



Definitely. It is Germany. Foreigners are blamed for the unemployment rate, since they are taking away jobs, and Jews are regarded as conspirators controlling public opinion and certainly the evil world power, the USA. By the way, this last belief is also shared by many Germans who call themselves left-wing.

*And the situation in Germany as a whole?*

There's been a lot of talk about the [economic] crisis, which makes people agree with every kind of social cut – an achievement of this government of Social Democrats and the Green Party. Germany wants to become a new world power. Germany wants to become the world power with a human face. The German public is affirming this development, on the one hand revitalizing anti-American resentments, on the other hand really believing that German imperialism is not as bad as US imperialism. More and more Germans believe that they, as descendents of the biggest murder-collective of world history, now have the mission to make the world better. This is a scary situation.

*How do you think the German government is taking steps towards world power status? Through their influence in the EU or through other means?*

We are not political analysts but it is obvious if you for example listen to Peter Struck, Minister of Defense, who says that Germany has to be defended in Afghanistan. Or to Chancellor Schroeder: the pastime of war has ended. Or if you try to reason why in hell this government was participating in the war against Yugoslavia that broke international law but against the war against Iraq complaining it broke international law. These are some hints that important ideological motifs has changed.

*But can't Germany's commitment to »making the world better« reflect of a sense of responsibility, or possibility for improvement? Is it the concept of making (that is, manipulating or forcing) betterment that makes you uneasy?*

People who would like to make the world better because they are feeling guilt because they would like to get rid of their guilt do not want to make the world a better place but only want to get rid of their guilt. It is all about how history is read. Being anti-Semitic (and this is really increasing in Germany) and saying that you do not want to repeat history is nearly ridiculous. In the last ten to fifteen years the attitude towards the homicidal past has changed in Germany. After many years of little talk about it, now everything in Germany is done »because of





Auschwitz«. Former Minister of Defense Rudolf Scharping told the weirdest stories about the cruelties of the Yugoslavian army – all lies – simply to feel reminded of Auschwitz and as a means of justifying the war.

*What is the political stance of LIGNA, with what party do you, or do you not, consider yourself allied with?*

No party at all. We regard Free Radio as a part of the radical left, that started to rethink left politics especially after the defeat 1989 meant.

*What are you most interested in changing?*

By bringing back excluded gestures into the main station, we did not simply want to argue for a more »colorful« main station, in which »everyone should have his place«, the poor as well as those who can afford to stay there. The idea of the radioballett is that the exclusions dominating a place like that make social inequality invisible. One has to make them visible again, to protest against them. This is a protest not only against the specific regime of that very place, but against the system that brings them about: capitalism. What the radio ballett wants is to make the unfriendly side of capitalism visible again – a necessary step, in order to overcome it.

*What do you think personally attracts you to the medium of radio?*

It is a ghostly medium. It is scary. It is fun. It is about language.

*What attracts you to political activism? How long have you been actively protesting? What made you interesting? What makes it seem necessary for you, personally? How does it fulfill you?*

This is not one question. LIGNA as a group of three people could not answer these questions with one voice. Perhaps we are not attracted by political activism. Perhaps we are attracted by the fun activism means. Perhaps we see it as a first possibility.

*photographs by: eiko grimberg, schaubühne lindenfels*

## LIGNA

### **Constellation - Dispersal - Association**

#### **Historical background information on gestural radio listening**

[03\_2004]

\*"The more space and time are mastered, the less readily one can identify their masters."\*  
Siegfried Kracauer

Radio is today a medium we have gotten into the habit of underestimating in many ways. It's become little more than background noise. While television still retains the power to spark controversy, not much attention is devoted to the qualities and implications of radio. This presents an interesting opportunity for stealthily appropriating this neglected medium to make possible new and unpredictable situations. Thanks to the attentiveness of a few intellectual spirits, some of the original scenes involving radio were recorded in the late twenties, shortly after its inception and spread as a mass medium. These scenarios serve to remind us of the basic conditions necessary for an appropriation of radio - as well as of its intrinsic limitations. Based on two such scenes, the following will present the constellation of listeners and the dispersal of the voice as the key radio motifs that cannot be mastered, in light of which we will undertake a re-reading of the radio theory postulated by Bertolt Brecht.

#### **1st Scene. Constellation. The Evening of an Election Day.**

"Since all of the special correspondents sent here from abroad were busy reporting to their newspapers back home about the election-day fever that had broken out here in Berlin, I decided to venture out myself on the evening of Election Day and take a reading of the public temperature," Siegfried Kracauer begins in his brief report for the *\*Frankfurter Zeitung\**. The journalist goes out onto the street to give an eyewitness account of what's happening there. March 1932: the situation on the street was usually tense, with street battles likely to break out at any moment, so that surely something could be expected to happen on Election Day - even if only a clash of hot tempers. But, to Kracauer's surprise, the day ran its course in relative peace, "only on the advertising pillars did the battle continue to rage. There, one could see red National Socialist signs stuck over the mouths of Thälmann and Düsterberg, as if to forcibly prevent these two from having their say." The feature writer continues onward toward Berlin's wide-open public squares to see what will develop there once the polls have closed. Will the battle on paper be carried on into the public realm?

"Across from the 'Kaufhaus des Westens' department store a white projection surface had been set up in the middle of the square, before which, however, only a few people were standing." In previous years the crowds of people collecting in front of this type of election announcement had grown larger and larger. They formed groups that indulged in vehement debates - and were capable of springing into action at any moment by virtue of the fact that they were out on the street. Only in the streets did these diverse individuals make up an aggregate public whose reactions could not be predicted. But by 1932 this spirit seems conspicuously absent; an "abnormally low temperature" reigns in the public space. Berlin seems much emptier and colder than it normally is in March.

Kracauer ends his precise observations with a search for the reasons behind this situation. Perhaps people are afraid of violent confrontations? No: "A more likely explanation is (...) that most people are staying home to listen to the election results with their families. The radio is at fault for the abandonment of the public space. At a time when politics has penetrated from citizens' homes out onto the street, at decisive moments like these, radio is driving them back into their living rooms again." Radio dispels Kracauer's hope for the politicization of the street, which one might have presumed would be the reaction to the dawn of a revolutionary movement. With the masses, a new public had emerged, which was

perhaps not vital in and of itself, but which could at vital junctures politicize the street. But radio stops this possibility dead in its tracks before it's able to make historical inroads. The constellation of listeners sitting at home partaking separately in the public-ness of the program, who represent a kind of dispersed public, appears unable to take concerted action and is thus meaningless as a political factor. The family listens to the voting results being broadcast from the polls, maybe discusses them a bit, but, just like the voice coming out of the radio, their reactions are bounded by their own four walls. Even if the consciousness of the listeners is changing, this has no direct political impact. Just one year later, the National Socialists will march through the deserted public spaces with their parades and torchlight processions, while the masses passively follow the events at home, learning from the radio how the political landscape has changed.

## **2nd scene: Dispersal. Spectral Voices and Radio on the Street.**

Intellectual Günther Stern also stepped out onto the street at the end of the twenties. But this street wasn't eerily deserted; it was instead filled with spooky voices: "It was radio that first radically destroyed the spatial neutrality attributed to music. You leave your home, the music from the speakers still echoing in your ears; you are inside it - it is nowhere. You take ten steps and hear the same music coming from your neighbor's house. Since music is here as well, the music is both here and there, localized and planted in space like two stakes. But they are both the same music: over here X is continuing along with the same song he started singing back there. You walk on - as you reach the third house, X keeps on singing, accompanied by the second X, with muted background vocals courtesy of X in the first house. What makes this so shocking?"

Stern notices how the voices in the radio leak out of the houses. The deserted public space takes on a macabre quality through these "duplicate voices," because all of them are sounding simultaneously, all asserting the same claim to being the one authentic voice. This is the underlying *\*shock\** of ubiquity that radio evokes for music-lover Stern. For him, radio is an uncanny medium that forces "the human being" to decide whether just to ignore the phenomenon or to "avow" the "duplicate voices," with the danger, however, of thereby becoming "himself inhuman."

What Stern perceives as an eerie phenomenon can be explained by the basic technical conditions inherent in radio: the distribution of the voice and its dispersal from one station to an indeterminate number of end devices. The peculiar materiality of the broadcast voice comes from the fact that it is only ever heard in plural form. Therein lies its threat for "the human being," whom Stern always puts in the singular, as opposed to the plurality of the identical duplicate voices. Any attempt at an appropriation of this "outgrowth," this "immoderation," is doomed to fail, for it would necessarily be turned against the subject of the appropriation and would end up dragging it along into the spectral realm of technology. Once there, its voice would be dispersed again into the uncanny public space of radio.

## **3rd Perspective. Association. Listeners Unite.**

Thus we have sketched two original scenes from the history of radio that evoke its uncanny qualities: the listeners in their dispersed constellation and the voice dispersed identically among many different receivers. These two scenes evoke the abandonment of public space and the haunting of the resultant emptiness by doubles and ghosts. Left-wing media criticism seems to have found this dispersal similarly strange - and to have viewed it above all as nothing but a problem. This probably explains why the opportunities for distribution offered by radio were to a large extent ignored in the course of the numerous attempts to appropriate the medium - from Brecht's suggestions and their reception by Enzensberger, to Radio Alice, to Geert Lovink's model for sovereign media. Or, alternatively - thanks to Brecht - distribution was regarded instead as a drawback that must somehow be overcome: "The broadcasting system must be changed from a distribution system into a communication apparatus." Hence, the inherent potential for ghostly distribution - the creation of a dispersed public and a more than mere acoustic transformation of spaces and situations - is ruled out, although this is a potential for which radio is uniquely suited among the media.

But how, then, can this potential be appropriated? Although it may not seem so at first glance, this is just the question Brecht poses in his "Radio Theory." He remarks in his essay on how the presence of radio receivers changes public spaces, qualifying this observation however with the comment, "but it cannot be the main task of radio to also place receivers under bridges," and going on to assert the above-cited demand that radio be transformed into an apparatus for communication. The kind of radio communication Brecht meant is usually taken to consist of an "interaction" between transmitter and receiver, thus not taking into account the peculiar constellation of the many listeners. Brecht's explanation seems to acknowledge this: radio is "purely an apparatus for distribution, for mere sharing out." Only a major change could transform this distributive sharing-out into a two-way communication. But is this really what Brecht is asking for? Because he goes on to say that radio is already fulfilling this function of conveying information: "The task of radio is not limited to the mere repetition of reports." Brecht is not interested in communication in the sense of interaction, but rather in transforming distribution itself, in understanding it as a form of communication. The technical apparatus need not be transformed, according to Enzensberger's reading, but instead the function of supply. It should not simply be used to "prettify public life," but must in its function *as* a supply medium be able to transform the situation of the listener and, as Brecht notes elsewhere, to realize "his mobilization and redrafting as a producer." Brecht's theory is not motivated by a desire to devalue radio, but consists instead of a critique on the prevailing use of the medium, in which the possibilities of distribution are not being adequately exploited.

The contemporary relevance of his analysis can be found in the fact that, unlike Kracauer and Stern, Brecht does not blame the rise of radio for the decline of a public culture, but instead perceives for the first time the opportunity provided by radio to "relate" listeners to one another in a kind of aggregate constellation, i.e. to organize them into a free-form association.

Interpreted in this way, the real task of a left-wing appropriation of radio would by no means consist of an inversion of the medium, which could after all be understood only as a self-contained act: an act that always remains a future projection, that never actually begins. Instead, the task is to embark upon an appropriation of the medium that heeds the fundamental condition of the spectral nature of distribution. This appropriation would be open-ended, allowing for the development of models that would test the medium over and over again to discern what possibilities it might offer. In which situations might radio intervene? What kind of political impact might the dispersed public represented by the listeners be able to exercise? How can the constellation of listeners be transformed into an independent, politically effective association? In the course of searching for answers to such questions, hitherto unforeseen practices connected with the use of radio could evolve.

*Translated from the German by Jennifer Taylor-Gaida*

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## KONSTELACIJA — RASPRŠENOST — UDRUŽIVANJE PODACI O ISTORIJSKOJ POZADINI GESTOYNOG SLUŠANJA RADIJA

»Što se više ovladava prostorom i vremenom,  
to je ljudima teže da identifikuju svoje vladare«.  
Zigfrid Krakauer (Siegfried Krakauer)

Radio danas predstavlja medij koji smo navikli da potcenjujemo u mnogim pogledima. On je postao tek nešto više od šuma u pozadini. Dok televizija još uvek ima snagu da pokrene rasprave, osobinama i implikacijama radija se ne poklanja dovoljno pažnje. Ovo je interesantna prilika za prikrivenu apropijaciju tog zapostavljenog medija koja omogućuje nove i nepredviđene situacije. Zahvaljujući pažnji nekolicine intelektualnih duhova, kasnih 1920-ih godina, zabeleženi su neki originalni prizori u kojima se pojavljuje radio, nedugo za svojim nastajanjem i širenjem kao masovnog medija. Oni si korisni utoliko što treba da nas podsete na bazične uslove koji su neophodni za apropijaciju radija, kao i na njegova unutrašnja ograničenja. Uz oslanjanje na dve takve scene, ono što sledi predstaviće konstelaciju slušalaca i raspršenost glasa kao ključne motive radija kojima se ne može zavladatai, i u tom svetlu, preduzeti ponovno čitanje teorije radija koju je postulirao Bertold Brecht (Bertold Brecht).

### SCENA — KONSTELACIJA: VE~E IZBORNOG DANA

Zigfrid Krakauer počinje svoj kratak izveštaj za *Frankfurter Zeitung*: »Pošto su svi strani specijalni dopisnici bili zauzeti slanjem izveštaja svojim novinama kod kuće o izornoj groznici koja je izbila ovde u Berlinu, odlučio sam da sâm izadem napolje na večer izbora i da izmerim temperaturu javnosti«. Novinar izlazi na ulicu da bi lično prisustvovao onome što se tamo događa. Mart 1932. godine: situacija na ulicama je bila uobičajeno napeta sa mogućnošću da svakog trenutka izbiju ulične borbe, a tako da se to moglo i očekivati s obzirom da su izbori u toku, u najmanju ruku bilo je za pretpostaviti makar manje sukobe uzavrelih naravi. Ipak, na Krakauerovo iznenađenje, dan je prolazio relativno mirno, »samo je na oglasnim stubovima trajala bitka. Na njima su se mogle videti crvene nacionalsocijalističke oznake prelepljene preko Telmanovih (Thälmann) i Disterbergovih (Düsterberg) usta koje kao da su ih nasilno sprečavale da iskažu svoje stavove«. Izveštač nastavlja prema širokim berlinskim javnim trgovima da bi video šta će se dogoditi kada se zatvore izborna mesta. Da li će bitka na papiru biti nastavljena u javnosti?

»Prekoputa robne kuće *Kaufhaus des Westens*, na sred trga, postavljena je bela projekciona površina pred kojom je, pak, stajalo samo nekoliko ljudi«. Prethodnih godina, gomile ljudi ispred ovakvih objava izbornih rezultata postajale su sve veće i veće. Ove su se gomile formirale u grupe koje su se upuštale u žestoke debate i koje su bile spremne da u svakom trenutku jurnu u akciju, zahvaljujući samoj činjenici da se već nalaze na ulici. Samo na ulicama su ove različite individue sačinjavale jednu ujedinjenu »publiku« čije se reakcije nisu mogle predvideti. Međutim, 1932. godine, ovakav duh izgleda da je bio upadljivo odsutan, jer je na javnim prostorima vladala »nenormalno niska temperatura«. Berlin je izgledao mnogo praznije i hladnije nego što je to uobičajeno u martu.

Krakauer završava svoje precizne opservacije traženjem razloga koji stoje iza ovakve situacije. Možda se ljudi plaše nasilnih konfrontacija? Ne, »Verovatnije objašnjenje je... da je većina ljudi ostala kod kuće da sluša rezultate izbora sa svojim porodicama. Radio je kriv za napuštanje javnog prostora. U vreme kada je politika prodrila iz kuća građana napolje na ulicu, u odlučujućem trenutku kakav je ovaj, radio građane ponovo povlači nazad u njihove dnevne sobe«. Radio razbija Krakauerove nade za politizaciju na ulici, za šta bi se moglo pretpostaviti da treba da bude reakcija na osvit jednog revolucionarnog pokreta. Sa pojavom mase, nastala je jedna nova »publika« koja možda nije bila bitna po sebi i za sebe, ali koja je mogla da na ovim važnim prekretnicama politizuje ulicu. Ipak, radio obustavlja ovu mogućnost na samom njenom početku, pre nego što bi ona mogla da načini svoj upad u istoriju. Konstelacija slušalaca koji sede u svojim kućama i učestvuju odvojeno u javnosti programa, sačinjavajući tako jednu raspršenu publiku, izgleda da nije u mogućnosti da preduzme konkretnu akciju i stoga je beznačajna kao politički faktor. Porodica koja sluša rezultate glasanja koji se emituju sa izbornih mesta može da diskutuje o njima, ali su njihove reakcije, baš kao i glasa koji dopire sa radija, ograničene sa četiri zida. Čak i da se menja svest slušalaca, ovo nema nikakav direktan politički uticaj. Samo godinu dana kasnije, nacionalsocijalisti će marširati opustelim javnim trgovima na svojim paradama i procesijama sa bakljama, dok su mase pasivno pratile tok događaja kod kuće, obavestivši se putem radija kako se promenio politički teren.

### 2. SCENA — DISPERZIJA: UTVARNI GLASOVI I RADIO NA ULICI

Intelektualac Ginter Štern (Günter Stern) je takođe izašao na ulicu krajem 1920-ih. Ali ta ulica nije bila zaista opustela, već je zapravo bila ispunjena sablasnim glasovima. »Upravo je radio bio taj koji je prvi radikalno uništio prostornu neutralnost pripisivanu muzici. Napuštate svoju kuću dok muzika sa zvučnika još uvek odzvanja u vašim ušima. Nalazite se unutar toga, a to unutra je nigde. Napravite onda desetak koraka i čujete istu muziku koja se čuje iz kuće vašeg komšije. S obzirom da je muzika i ovde, ona je istovremeno i ovde i tamo, lokalizovana i usađena u prostor kao dva stuba. Ali,

oba su ista muzika: ovde X nastavlja sa svojom pesmom koju je započeo tamo. Hodate dalje i, približavajući se trećoj kući, X nastavlja da peva praćen drugim X sa prigušenim pozadinskim vokalima koji potiču od X iz prve kuće«. Šta ovo čini toliko šokantnim?

Štern primećuje kako glasovi sa radija izlaze iz kuća. Opusteli javni prostor poprima jednu jezivu osobinu posredstvom ovih »umnoženih glasova« jer svi oni zvuče istovremeno, svi ističu istu tvrdnju da su jedini autentični glas. To predstavlja osnovu šoka sveprisutnosti koji radio evocira u ljubitelju muzike, Šternu. Za njega je radio neobičan medij koji primorava »ljudsko biće« da se odluči, bilo da jednostavno ignoriše taj fenomen ili »prizna« »umnožene glasove«, uz opasnost da time postane »nehumano«.

Ono što Štern uočava kao zastrašujući fenomen može se objasniti bazičnim tehničkim uslovima inherentnim radiju: distribucijom glasa i njegovim širenjem od jedne stanice ka neodređenom broju prijemnika. Čudna materijalnost emitovanog glasa proističe iz činjenice da se on može čuti samo u pluralnoj formi. U tome leži opasnost za »ljudsko biće«, koje Štern stavlja uvek u jedninu, kao suprotnost pluralitetu identičnih umnoženih glasova. Svaki pokušaj aproprijacije tog »prerastanja«, »neumerenosti«, osuđen je na propast, jer bi se preokrenuo protiv subjekta aproprijacije, što bi se završilo odvlačenjem u utvarno carstvo tehnologije. A kada se jednom nađe tamo, njegov glas bi bio raspršen unutar neobičnog javnog prostora radija.

### 3. PERSPEKTIVA — UDRUŽIVANJE: SLUŠAOCI UJEDINITE SE

Ovim su skicirane dve originalne scene iz istorije radija koje evociraju njegove neobične osobine: slušaoci u konstelaciji raspršenja i glas koji je podjednako raspršen među mnogim različitim prijemnicima. Ove dve scene evociraju napuštanje javnog prostora i rezultirajuću prazninu koju pohode dvojnici i utvare. Levičarska kritika medija ovo raspršenje, čini se, smatra podjednako čudnim, kao i to da ono, pre svega, predstavlja samo problem. To objašnjava zašto su distributivne mogućnosti, koje nudi radio, u velikoj meri ignorisane u brojnim pokušajima da se izvrši aproprijacija tog medija – od Brehtovih sugestija i njihovog prihvatanja od strane Encensbergera (Enzensberger) do *Radio Alice* i Hert Lovinkovog (Geert Lovink) modela za suverene medije. Ili je, alternativno – zahvaljujući Brehtu – distribucija umesto toga posmatrana kao neprilika koja se mora nekako prevazići: »Emisioni sistem se mora tako izmeniti, da od sistema distribucije postane aparat komunikacije«. Stoga je inherentni potencijal utvarne distribucije – stvaranje raspršene publike i više nego puka akustička transformacija prostora i situacija – otpisan, iako on predstavlja jedan potencijal na osnovu koga radio zauzima jedinstveno mesto među medijima.

S druge strane, možemo postaviti pitanje kako onda ovaj potencijal može biti apropriran. Iako to na prvi pogled ne izgleda tako, upravo ovo pitanje postavlja Breht u svom tekstu »Teorija radija«. On zapaža, i iznosi u svom eseju, da radio prijemnici menjaju javne prostore, profilišući, međutim, svoju opservaciju komentarom da se »ipak glavni zadatak radija ne može takođe sastojati u postavljanju radio prijemnika pod mostove« i nastavlja da utvrđuje prethodno citiran zahtev da radio treba transformisati u aparat za komunikaciju. Za tu vrstu radio komunikacije o kojoj govori Breht obično se smatra da je sačinjava »interakcija« predajnika i prijemnika, tako da se ne uzima u obzir naročita konstelacija mnoštva slušalaca. Brehtovo objašnjenje kao da to potvrđuje: radio je »samo jedan aparat distribucije, za puko raspodeljivanje«. Jedino neka velika promena može da transformiše ovo distributivno raspodeljivanje u dvosmernu komunikaciju.

Međutim, da li je ovo zaista to što Breht zahteva? Budući da on nastavlja tvrdeći da radio već ispunjava ovu funkciju prenosa informacija: »Zadatak radija nije ograničen na puko ponavljanje izveštaja«. Breht nije zainteresovan za komunikaciju u smislu interakcije, već pre za transformaciju same distribucije, za njeno razumevanje kao jedne forme komunikacije. Prema Ecenbergerovom čitanju, ne bi trebalo da tehnički aparat bude transformisan, već funkcija snabdevanja. On, jednostavno, ne bi trebalo da se koristi tako da »okamenjuje javni život«, već mora svojom funkcijom kao medij snabdevanja da omogući transformisanje situacije slušaoca i da, kako to Breht drugde napominje, ostvari »njegovu mobilizaciju i re-regrutaciju kao proizvođača«. Brehtova teorija nije motivisana željom da se omalovaži radio, već se umesto toga sastoji iz kritike preovlađujućeg korišćenja tog medija, unutar koga nisu adekvatno upotrebljene mogućnosti distribucije.

Relevantnost Brehtove analize danas se može naći u činjenici da on, suprotno od Krakauera i Šterna, ne krivi pojavu radija za propadanje kulture javnosti, već umesto toga uočava po prvi put priliku koju pruža radio u »povezivanju« slušalaca jednih sa drugima u jednu vrstu konstelacije sakupljenosti, to jest u njihovom organizovanju u jedno udruženje koje ima slobodnu formu.

Interpretiran na ovaj način, stvarni zadatak levičarske aproprijacije radija se ne bi ni na koji način sastojao u nekoj inverziji tog medija, koja bi se u krajnjoj liniji shvatila kao jedan samodovoljan čin. Taj čin uvek ostaje jedna buduća projekcija, koja se nikada zaista ne ostvaruje. Umesto toga, zadatak je posvetiti se aproprijaciji tog medija koja bi poklanjala pažnju fundamentalnom uslovu utvarne prirode distribucije. Ova aproprijacija će biti vremenski neograničena tako da dopušta razvoj modela, koji će uvek iznova testirati ovaj medij da bi se otkrilo kakve on mogućnosti nudi. Unutar kojih situacija može radio da interveniše? Koju vrstu političkog uticaja može da iskaže raspršena publika sastavljena od slušalaca? Kako se ova konstelacija slušalaca može transformisati u jedno nezavisno, politički efikasno udruženje? Samo se tokom potrage za odgovorima na ovakva pitanja mogu razviti nepredviđene prakse povezane sa korišćenjem radija.

## **Wanda Wieczorek**

### *Scattered Listening*

[12\_2002]

On a Saturday afternoon before Christmas 2002, downtown Hamburg is a glittering consume mile full of crowds of people carrying their precious purchases in their arms. They are loaded down with bags, boxes, packages, or - radios. Radios, loudspeakers and ghetto-blasters are being carried around everywhere as well. In addition, there is a garishly clad angel and pastors with squeaky recorders, a bicycle trailer with "alternative coffee" and lots of little police troops addressing the young people with radios. It is hard to say what exactly may be heard from the radios. One conjectures that it might be a patchwork of statements of all kinds, in many languages, of music and noises.

It is an unusual day in the city center, which certainly applies to this place, which has been exemplary in Hamburg for many years for its systematic policies of keeping order and of expulsion, for the surveillance and privatization of public space. Public space here in the vicinity of Jungfernstieg, Mönckebergstrasse and the city hall is to be used for consume and representation, according to the decision of the senate of Hamburg years ago, still led at that time by a coalition of the Social Democratic Party and the Greens. The current coalition of the Christian Democratic Union, the Schill Party and the Free Democratic Party is continuing this course with a rigor that their predecessors would not have dared. Gathering places for citizens less inclined to consume or less representative are systematically reduced out of existence, political expressions are not tolerated, especially in the pre-Christmas season, when the sweet jingle of coins is expected after a lean year. Since the second week of November this year, quite a number of demonstrations have had to stop before the portals of the elegant boulevards of Hamburg.

Since Monday, November 4th, the political situation in Hamburg has clearly become more intense. Since the police cleared the Bambule wagon area in the central Karoiviertel, too many people have felt themselves too rigorously confronted with the Law and Order course steered by the Conservatives-Schill coalition. Several hundred advocates of a plurality of ways of living have reacted with a wave of demonstrations and actions against the aggressive proceedings of the senate and the police. During the week of solidarity with Bambule more and more people have been mobilized with a lantern procession, bicycle demo, rally in front of a noble disco, round table discussions and further demos. The demonstrators are not only demanding a new area for the wagons. Their demands are more varied. The fundamental issue at stake is the defense of heterogeneous life styles. And it is a matter of opposing the authoritarian executive power of a senate that has no other response to the emancipatory, socially and politically engaged organization of this city than repression and ignorance.

Four weeks after the eviction, the need to articulate protest and political opinion has not diminished. However, another demand has been added. Until now, the up to five thousand people per demonstration have marched through windy, deserted traffic centers, accompanied by three thousand police in double rows and flanked by water cannons and clearance vehicles. And the demonstrations led again and again into "their quarter", the areas of Schanzenviertel and Karoiviertel, and stayed their among their own kind.

Back to Saturday, December 14, 2002, in downtown Hamburg. The demonstratively carried radios are here in response to an appeal from the Hamburg radio group Ligna. Since 1996, the radio group Ligna, by name Ole Frahm, Michael Hüners and Torsten Michaelsen, has mostly been broadcasting music on FSK (Freies Sender Kombinat - "Free Broadcaster Combine"), the Hamburg independent radio station. Today, though, the broadcast consists of a multitude of statements from diverse groups on the political situation in Hamburg, of recordings from demonstrations in recent weeks, of noise and music.

The three-hour program is now being broadcast on the street, at the Christmas market and in department stores; several hundred radio-carriers have gather in Mönckeberg Street, set their radios to

93,0 MHz Freies Sender Kombinat and scattered, strolling through the city. The radios are heard at mid-level volume, as small troops of police ensure the less than optimal volume, but wherever radio-carriers stay for a brief period, the attention of the passers-by is captured. In the course of the three hours, more and more questions are asked. Attempted explanations, conversations and discussions result. A plethora of small antennas are spied sticking out of jackets, bags and almost everywhere. The radios become a recognizable sign. The conspicuous and inexplicable presence of the radio swarms clearly triggers irritation. It seems unclear at first, whether there is a conspiracy involved or an important soccer match. It is left up to the radio-carriers themselves, whether they want to make use of this moment of irritation or not.

The scattering is not a gathering. Unlike a demonstration, its effect is not the result of closing ranks, but rather of a good distribution in the space. Although the radio demo shares with its elder sister the necessity of collective/concerted action, the law and order policy procedures are not prepared for this kind of articulation. The scattering does not even come into conflict with the development rights of the consumers and business people, to which court decisions for a prohibition usually refer. Thus the police on duty remark somewhat helplessly on the volume of the radios and give a few poorly founded orders to move on. Even the wording of the noise protection regulations does not allow for plausibly founded interventions: "Radio and television appliances ... may only be used in such a way that other parties are not significantly disturbed." Most of the passers-by appeared to be more amused than disturbed.

Ligna successfully tested the strategy of scattering for the first time in May this year. The "radio ballet" conducted several hundred participants through the Hamburg main train station for an hour. Ligna's broadcasting studio in the adjacent Kunsthalle conveyed a set of movement instructions that were carried out by the participants equipped with radios and headphones. Sit down, stand up, hold out your hand in a begging motion - and turn around. Dance and "wave good-bye to the departing train of the revolution". The transference of forbidden gestures into the control space of the main train station only conditionally worked - most of the passers-by could not interpret the symbolism of the movements. However, the moment of irritation was successful, not least of all due to the widespread expansion and the uncanny impression of the mute choreography.

The subversion of conventional ways of dealing with political articulation was equally successful in the radio ballet and the radio demo. The prohibition sought by the train station management was not implemented, a minor victory for reconquering the space of the train station that was being fought for on all sides. For this one day, freedom of speech and of art also applied to this place. For the radio demo as well, Ligna made use of sabotaging the repertoire of urban activity - in light of the somewhat helpless proceedings of the police, the inappropriateness of standardized methods is clear in the case of scattering. Ligna links the organizing function of the radio with the strategy of subversion here. The irritation induced by scattering leads to communicative discussions, and these remain the uncontrollable variable for Ligna, due to their unpredictability. The power of independent radio begins and ends with the listeners. This is the point where Ligna turns the course of events over to the decisions and political actions of the participants.

The strong resonance in response to the radio demo resulted, not least of all, from the role that the FSK has assumed during the Bambule demonstrations in the preceding weeks. The broadcaster's increasingly important position in the reporting and discussion of political events is essentially derived from the fact that it is not only an observer, but also part of the movement in the street in the sense of being a movement radio. Ligna speak of movement radio (a term derived from the pirate broadcasters and resistant Free Broadcasters of the 80s), when radio does not report on a movement in a journalistic sense, but rather is itself part of the movement, when listeners become transmitters. The term movement is in no way intended to indicate an organized homogeneity at this point. It is instead much more a question of asserting positions and voices on the radio, which are part of what is being reported.

The current situation in Hamburg is open - even the future of Bambule is not yet secured, and the urgent problem of closed homes, the retrograde traffic and education policies of the senate, the demolition of



social facilities will keep resistance very busy in Hamburg. What has been proven in recent weeks, however, is the tenacity of the demonstrators, radio-carriers and radio producers, who have not grown weary of expressing indignation, despite the overbearing police presence. This is, not least of all, one of the achievements of the many radio groups that multiply information on FSK, thus providing the necessary infrastructure for a movement in the streets. The method of the radio demo - and the development and testing of further alternative forms of resistance - is equally open to other producers and recipients. The scattering of political content in public space has only just begun.

Reports on the radio ballet in May 2002

[http://www.glizz.net/artikel/artikel\\_12.php](http://www.glizz.net/artikel/artikel_12.php)

<http://de.indymedia.org/2002/05/21525.shtml>

Ole Frahm on the current situation in Hamburg

[http://www.nadir.org/nadir/periodika/jungle\\_world/2002/50/sub08a.htm](http://www.nadir.org/nadir/periodika/jungle_world/2002/50/sub08a.htm)

FSK homepage

<http://www.fsk-hh.org>

Audio Portal for Community Radios including contributions from FSK

<http://freieradios.nadir.org/>

*Translated by Aileen Derieg*

## LIGNA — THE FUTURE OF RADIO ART

The group LIGNA from Hamburg designs experimental situations, which use the potentials of radio that are inherent to this medium, but which are forgotten and ignored.

With »The Future of Radio Art« the radio-activist group conceives a 55-minutes radio play, which works at the same time as a discourse on radio and as a performative intervention in public space. The radio play (German/English) broaches the issue of »radio« and is about that listening to radio always changes the situation in which it happens. It deals with the constellation of listeners created by radio and the potentials of these constellations. It will recommend simple exercises to the listeners to help them to comprehend these potentials of radio. The performative part takes place in the pedestrian area of Stralsund. There the broadcast becomes audibly scattered and thus the acoustic situation in public space is changed.

## LIGNA — BUDUĆNOST RADIO UMETNOSTI

Grupa LIGNA iz Hamburga smišlja eksperimentalne situacije, koje koriste potencijale radija, svojstvene ovom mediju, ali zaboravljene i neiskorišćene.

Projektom »Budućnost radio umetnosti«, ova radio-aktivistička grupa je osmislila 55-to minutnu radio dramu, koja istovremeno funkcioniše i kao razgovor na radiju, ali i kao performativna intervencija u javnom prostoru. Radio drama (na engleskom i nemačkom) načinje temu »radija« i odnosi se na činjenicu kako slušanje radija uvek menja situaciju u kojoj se odvija slušanje.

Drama se bavi i konstelacijom slušalaca, koju stvara radio i mogućnostima ovih konstelacija. Drama preporučuje jednostavne vežbe slušaocima kako bi im se pomoglo da razumeju ove potencijale radija. Deo sa performansom se odigrava u pešačkoj zoni Stralsunda. Odatle se zvučno raznosi emitovanje programa, tako da se akustička situacija u javnom prostoru menja.

## MOBILE PHONE-RADIO-FEEDBACK: INTERVENING COUNTER-PUBLIC PART TWO



## LIGNA

### DIAL THE SIGNALS! RADIO CONCERT FOR 144 MOBILE PHONES

HAMBURG, 26. - 27. APRIL 2003

The Radio Concert for 144 Mobile Phones invents a new musical instrument. Its core consists of the 144 phones. These phones are arranged in a grid of 12 x 12 phones (ill.1). The concert took place in April 2003 in the contemporary art museum *Galerie der Gegenwart* in Hamburg. The composer Jens Röhms composed a single ring tone for each of the mobile phones (ill. 2). Thus the grid of the 144 mobile phones was tuned, every single ring tone was composed to fit with all the others.

The next important component of that instrument is the radio (ill. 3). The ringing mobile phones were broadcasted to the listeners of FSK, the free radio station in Hamburg. But the listeners did not only receive the tones of the mobile phones – they were the ones who played them. With their own telephones – the third part of the scattered instrument – they were to call the mobile phones (ill. 4). Each call caused one of the mobile phones to play its sound. All the calls taken together produced the concert. So the constellation of active listeners caused an uncontrollable, constantly changing coincidental composition – the dissemination of radio became audible.

The concert lasted from eight in the evening to eight in the morning. Every call changed the association of the sounds and thus was responsible for the composition as it was broadcasted and streamed.

Participating in the concert was possible for everyone possessing a radio and telephone. Additionally the grid of the mobile phones was displayed on a website, that also streamed the sound, as an abstract field of light dots. During the concert one could see there, which phone was actually ringing and which one was silent (ill. 5-6). This enabled the participants to choose consciously which sound they wanted to add to the sounds that they already heard.

Every call changes the association of the sounds and thus is responsible for the composition as it is broadcasted and streamed. No listener knows in advance who else will call at the moment he or she is dialling. The composition can't be controlled by anybody, but everybody is responsible for its development in the way he or she is responding to the sound the others make with an own contribution. Every response changes the association in an unpredictable way. An answer without a question. Thus to compose does not mean to communicate, but to enjoy this impossible collective responsibility – to enjoy dissemination.

## LIGNA

### POZOVITE TELEFONE! RADIO KONCERT ZA 144 MOBILNA TELEFONA

HAMBURG, 26 - 27. APRIL 2003.

Radio koncert za 144 mobilna telefona predstavlja pronalazak novog muzičkog instrumenta. On se sastoji od 144 mobilna telefona. Ovi telefoni su smešteni u rešetku od 12 x 12 telefona (sl.1). Koncert se održao aprila 2003. u Muzeju savremene umetnosti *Galerie der Gegenwart* u Hamburgu. Kompozitor Jens Röhms je komponovao po jednu melodiju za svaki od mobilnih telefona (sl. 2). Rešetka od 144 telefona je ukomponovana tako što je svaka pojedinačna melodija stvorena da bi se uklapala sa ostalima.

Sledeća važna komponenta ovog instrumenta je radio (sl. 3). Mobilni telefoni koji zvone su emitovani slušaocima FSK-a, slobodne radio stanice u Hamburgu. Ali slušaoci nisu samo primali tonove mobilnih telefona – oni su bili ti koji su ih emitovali. Sa svojim telefonima – trećim činiocem izmeštenog instrumenta – oni su zvali mobilne telefone (sl. 4). Svaki poziv je dovodio do toga da mobilni telefoni sviraju svoju melodiju. Svi telefoni zajedno su činili koncert. Tako da je konstelacija aktivnih slušalaca stvarala nekontrolisanu, slučajnu kompoziciju, koja se stalno menja – prenos signala se mogao čuti.

Koncert je trajao od osam ujutru do osam uveče. Svaki poziv je menjao način na koji su zvukovi bili spojeni zajedno, samim tim je bio odgovoran za kompoziciju, koja je bila emitovana putem radija i interneta. Učešće u koncertu je bilo omogućeno svakome ko poseduje radio i telefon. Pored toga, mreža mobilnih telefona je bila prikazana na internetu, koji je takođe emitovao zvuk, u formi apstraktnog polja sa svetlećim tačkama. Tokom trajanja koncerta svako je mogao da vidi koji telefoni zvone, a koji ne. (sl. 5-6). To je omogućilo učesnicima da izaberu svesno, koji zvuk žele da dodaju melodiji koji su do tada čuli.

Nijedan slušalac ne zna unapred, ko još će zvati u momentu u kome on ili ona okreću broj telefona. Niko ne može da kontroliše kompoziciju, ali svi su odgovorni za njen razvoj, u smislu kako će odreagovati na melodiju, koju drugi prave, svojim doprinosom. Svaka reakcija menja melodiju na potpuno nepredvidiv način. Pitanje bez odgovora. Tako da komponovati ne znači samo komunicirati, već uživati u ovoj nemogućoj zajedničkoj odgovornosti – uživati u prenošenju signala.

### **EINIGE TIPPS FÜR DEN TELEPATHISCHEN EMPFANG:**

Nicht jede und jeder ist sofort in der Lage Gedankenwellen über das Radio zu empfangen. Es ist nicht überliefert, wie das Experiment 1929 an den Radio-geräten durchgeführt wurde, und welche Techniken zu den besten Ergebnissen geführt haben.

Allerdings existieren – wissenschaftlich geprüfte – Erfahrungen mit Telepathie, dem spontanen Gedankenlesen. Hervorzuheben ist das Buch **Mental Radio** (1930) des amerikanischen Schriftstellers **Upton Sinclair**. Seine telepathisch begabte Frau **Mary Craig Kimbrough** empfiehlt dort:

»Sie müssen **die Kunst ungeteilter Aufmerksamkeit** lernen. Gleichzeitig müssen Sie lernen, sich zu entspannen, denn ein Teil der lauschenden Konzentration besteht merkwürdigerweise **in vollständiger Entspannung**.

**Gleichzeitige Konzentration und Entspannung** – das klingt **paradox**. Es ist aber die Möglichkeit, sich gleichzeitig in einem **bewußten und unbewußten Zustand** zu befinden: ein **kontrollierter** Zustand völliger Entspannung.

Eine Hilfestellung: Schließen Sie die Augen. Suchen Sie **sich ein friedvolles Objekt**, an das Sie denken können, ohne dass es Sie an etwas erinnert, **eine Blume** zum Beispiel. Haben Sie es gefunden, betrachten Sie es mit ungeteilter Aufmerksamkeit. Wenn Ihnen das gelingt, werden Sie versucht sein einzuschlafen. Das sollten Sie ohne Anstrengung verhindern. Lassen Sie nun langsam **Gedankenleere** eintreten. Ihr Körper und Geist sollten bei diesen Experimenten **so passiv wie möglich** bleiben.

Sagen Sie dem Unterbewußten: 'Ich möchte, dass die Zahl, der Name, das Bild [aus dem Radio] in meinem Bewußtsein erscheint'. Die Bilder erscheinen in zarten Umrissen. **Wiederholen Sie**, als sprächen sie zu einem anderen Selbst: 'Ich möchte hören, was **dieser Gedankensender** denkt'. **Vernachlässigen Sie keine Teilstücke**, die überhaupt nicht in das Bild hineinzupassen scheinen. Solche **Fragmente** können genau das Richtige sein. Protokollieren Sie alles, vergleichen Sie später. **Von den Einzelheiten hängt die Entscheidung über Erfolg oder Mißerfolg ab**. Raten sollte man vermeiden. Meist trifft das Bewußtsein eine Fehlentscheidung. Trauen Sie ihrer **Ahnung**.«

## **EINE REVUE VERGESSENER KOMMUNIKATIONSTECHNIKEN**

### **WIR MÖCHTEN IHNEN NUN EINIGE OFT GESTELLTE FRAGEN BEANTWORTEN:**

#### **IST DER EMPFANG TELEPATHISCHER NACHRICHTEN GEFÄHRLICH?**

Grundsätzlich ist der Empfang telepathischer Nachrichten nicht gefährlicher als das Hören von Radio, wie Sie es aus ihrem Alltag gewohnt sind. Allerdings ist es weniger alltäglich, eine telepathische Nachricht zu erhalten. Sollte dies der Fall sein, sollten Sie sich nicht beunruhigen. Es gibt viel mehr Menschen mit telepathischen Fähigkeiten als Sie denken.

#### **WAS MACHE ICH FALSCH, WENN ICH NICHTS EMPFANGE?**

Gar nichts: Es gibt viele Störungen, die eine telepathische Übertragung vereiteln können. Wichtig ist, dass Sie nicht ungeduldig werden, sondern entspannt konzentriert bleiben. Gegen etwaige technisch bedingte Einstrahlungen ist leider kein Kraut gewachsen. Und: Nicht jede/r ist ein Medium.

#### **WERDEN AUCH IM KOMMERZIELLEN UND ÖFFENTLICH-RECHTLICHEM RUNDFUNK TELEPATHISCHE NACHRICHTEN ÜBERTRAGEN?**

Prinzipiell ist das nicht auszuschließen. Es kann schon verwundern, dass seit dem erfolgreichen Versuch von 1929 niemand weiterexperimentiert haben soll. Die heutige Sendung wird erste Schritte zur Verifizierung solcher Mutmaßungen unternehmen, denn Sie können sich fortan darin versuchen, die geheimen Gedanken des gemeinen Rundfunks zu hören.

#### **WELCHE BEISPIELE FÜR TELEPATHISCHE ÜBERTRAGUNGEN GIBT ES?**

FORMULAR FÜR IHREN TELEPATHISCHEN EMPFANG

WAS HABEN SIE EMPFANGEN?

| ZAHL | NAME |
|------|------|
| BILD |      |

BITTE GEBEN SIE UNS FÜR UNSERE STATISTIK FOLGENDE ANGABEN:

WIE LANGE HABEN SIE FÜR DEN EMPFANG GEBRAUCHT?

IHR TIPP / IHRE METHODE FÜR TELEPATHISCHEN EMPFANG:

BITTE NOTIEREN SIE IHREN NAMEN UND IHRE ADRESSE:

**VIELEN DANK!** SIE HABEN DER ENTWICKLUNG DER RADIOTELEPATHISCHEN WISSENSCHAFT DURCH IHREN BEITRAG EINEN GROSSEN DIENST ERWIESEN!

LIGNA präsentiert:

# -R-A-D-I-O-G-L-A-Z-

-T-E-L-E-P-A-T-H-I-E-D-U-R-C-H-R-A-D-I-O-W-E-L-L-E-N-  
Eine Revue vergessener Kommunikationstechniken

Sehr geehrte Damen und Herren,  
herzlich willkommen bei **-R-A-D-I-O-G-L-A-Z- !!!**

Es gibt viele Wege Nachrichten zu übermitteln, viele davon sind in Vergessenheit geraten. **-R-A-D-I-O-G-L-A-Z-** belebte im August 2001 eine dieser Techniken in der Form einer **Revue** wieder. Radiohörer erhielten die einmalige Gelegenheit, telepathische Nachrichten über das Radio zu empfangen. Seit **September 1929** eine weltweit ungenutzte Möglichkeit des Rundfunks, die aus unbekanntem Gründen nicht weiterentwickelt wurde: Mehr als die Hälfte der Antworten auf die **Gedankensendung** des berühmten Forschers **James Dunninger** auf NBC enthielten richtige Elemente!

Wie Dunninger hatte sich ein **Gedankensender eine Stunde** lang auf **drei Gedankeninhalte** – eine **Zahl**, ein **Name**, ein **Bild** – konzentriert. Diese wurden durch Spezialmikrofone gebündelt und in den Äther übermittelt und waren mit einem einfachen Transistorradio zu empfangen. Diese wurden aufgezeichnet und nun hier in Belgrad erneut ausgestrahlt.

Auch Sie, verehrte Damen und Herren, können nun mit Ihren eigenen Ohren diesen **Gedanken lauschen** (näheres entnehmen Sie bitte der folgenden Seite). Prüfen Sie Ihre eigenen **telepathischen Fähigkeiten!** Lernen Sie den **Gedankenempfang!** Leider können wir Ihnen heute unsere Spezial-Vorrichtung, das **Telectrodyn Interferenz** nicht zur Verfügung stellen.

Das **Ergebnis** dessen, was sie empfangen haben, notieren bzw. zeichnen Sie bitte auf der Rückseite dieses Faltblatts und geben es dann ab. Die Ergebnisse werden ausgewertet und Sie werden – sollten Sie das beste Ergebnis haben – selbstverständlich informiert!

## NEKOLIKO SAVETA O TELEPATSKOM PRIJEMU

Prijem misaonih talasa putem radija ne uspeva smesta svakom. Nisu sačuvani podaci o toku eksperimenta izvedenog 1929. na radio aparatima, kao ni o metodama koje su ostvarile najbolje rezultate.

O telepatiji, spontanom čitanju misli, postoje i naučno ispitani slučajevi. Trebalo bi istaći knjigu 'Mentalni radio' američkog pisca Apton Sinklera. Meri Kreg Kimbrou, njegova žena sa darom za telepatiju, savetuje u tom delu sledeće: »Morate da savladate **veštinu nepodeljene pažnje**. Istovremeno morate da naučite kako da se opustite, jer se, začudo, deo budne koncentracije nalazi upravo u **potpunoj opuštenosti**. **Istovremena koncentracija i opuštenost** – to zvuči **paradoksalno**. Ali u tom momentu istovremeni boravak u svesnom i nesvesnom stanju postaje moguć: to je kontrolisano stanje potpune opuštenosti.

Savet: Zatvorite oči. Potražite nekakav **umirujući objekat**, na koji možete misliti, a da Vas ne asocira ni na šta – **cvet** na primer. Nadjete li ga, posmatrajte ga s potpunom pažnjom. Uspete li u tome, poželete da zaspate. To ćete lako sprečiti- dozvolite da zavlada **misaona praznina**. Tokom ovih eksperimenata Vaš duh i Vaše telo neka budu **što pasivniji**.

Recite Podsvesnom: »Želim da se u mojoj svesti pojavi broj, ime, slika (sa radija)«. Slike će se pojaviti u blagim obrisima. **Ponavljajte** sebi, kao da govorite nekom drugom : »Želim da čujem, o čemu **ovaj emiter misli** razmišlja«. **Ne izostavljajte delove** koji se na prvi pogled ne uklapaju u sliku. Takvi **fragmenti** mogu biti suštinski. Zapišite sve, uporedjajte kasnije. **Odluka o uspehu ili neuspehu zavisi od pojedinosti**. Izbegavajte savete. Svest uglavnom donosi pog-rešnu odluku. Verujte sopstvenoj **intuiciji**.«

## REVIJA ZABORAVLJENIH KOMUNIKACIONIH TEHNIKA

### ŽELELI BISMO DA VAM ODGOVORIMO NA ČESTO POSTAVLJANA PITANJA

#### DA LI JE PRIJEM TELEPATSKIH PORUKA OPASAN?

Načelno, prijem telepatskih poruka nije nimalo opasniji od slušanja radija na kakvo ste svakodnevno navikli. Primanje telepatskih poruka svakako je neuobičajeno. Ako se dogodi, nemojte se zabrinuti. Postoji mnogo više ljudi sa telepatskim sposobnostima nego što vi to mislite.

#### U ČEMU GREŠIM AKO NE PRIMAM NIŠTA?

Ni u čemu: postoji puno smetnji koje mogu da ometaju telepatsko emitovanje. Bitno je da se ne uznemirite, već da ostanete opušteno-usredsredjeni. Nažalost, protiv tehnički uslovljenih smetnji još nema leka. I još nešto: medijum ne može biti svako.

#### PRENOSE LI SE TELEPATSKE PORUKE PUTEM DRUŠTVENO-JAVNIH RADIO-STANICA?

To se u načelu ne može odbaciti. Začuđujuće je to što od uspešnog pokušaja iz 1929. navodno niko nije eksperimentisao dalje. Današnje emitovanje preduzeće prve korake protiv takvih pretpostavki, pošto ubuduće možete pokušavati da slušate skrivene misli običnih radio-stanica.

#### LIGNA PREDSTAVLJA:

#### KAKVI PRIMERI TELEPATSKOG PRENOSA POSTOJE?

FORMULAR ZA VAŠ TELEPATSKI PRIJEM

ŠTA STE PRIMILI?

| BROJ  | IME |
|-------|-----|
| SLIKA |     |

MOLIMO NAVEDITE SLEDEĆE PODATKE ZA NAŠU STATISTIKU

KOLIKO VAM JE VREMENA TREBALO ZA PRIJEM?

VAŠ SAVET/VAŠA METODA ZA TELEPATSKI PRIJEM

MOLIMO NAVEDITE VAŠE IME I ADRESU

HVALA! SVOJIM DOPRINOSOM UČINILI STE VELIKU USLUGU  
ZA RAZVOJ RADIOTELEPATSKE NAUKE



LIGNA predstavlja:

# -R-A-D-I-O-G-L-A-Z-

T-E-L-E-P-A-T-I-J-A-P-U-T-E-M-R-A-D-I-O-T-A-L-A-S-A-  
Revija zaboravljenih komunikacionih tehnika

Poštovane dame i gospodo,

želimo vam srdačnu dobrodošlicu u **-R-A-D-I-O-G-L-A-Z- !!!**

Postoji mnoštvo načina da se prenesu poruke, mnogi od njih su zaboravljeni. R-a-d-i-o-g-l-a-z- oživeo je, u formi revije, jednu od ovih tehnika. Radio-slušaoци imali su jedinstvenu priliku da primaju telepatske poruke putem radija. **Od septembra 1929**, ovaj potencijal radija ostao je neiskorišćen širom sveta iz nepoznatih razloga: poznati istraživač Džeјms Daninger emitovao je misli preko NBC-ja, i većina primljenih odgovora sadržala je tačne elemente!

Poput Daningera, jedan **emiter misli** usredsredio se tokom **jednog sata** na **tri misaona sadržaja – broj, ime i sliku**. Specijalnim mikrofonima oni su zatim povezani i emitovani u etar, namenjeni prijemu preko jednostavnih radio-tranzistora. Potom su zabeleženi i reemitovani ovde u Beogradu .

Poštovane dame i gospodo, i Vi možete **da oslušujete misli** sopstvenim ušima (više o tome saznacete na sledećoj strani). Ispitajte sopstvene telepatske sposobnosti! Učite **prijem misli!** Nažalost, nismo Vam mogli staviti na raspolaganje naš specijalni uređaj, Telectrodonsku Interferenciju.

Molimo Vas da na poledjini ovog prospekta zabeležite i nacrtate, a potom predate ono što ste primili. Podaci će biti ocenjeni i bićete, naravno, obavešteni u slučaju da ste postigli najbolji rezultat.

## **LIGNA**

### **RADIOBALLETT / (EXERCISE IN LINGERING NOT ACCORDING TO THE RULES )**

Performance at the Leipzig main station  
June 2003, between 6.30 pm and 8 pm.

The Ligna-Radioballett took place at the main station in Leipzig, a public space that is under private control of the German train company (Deutsche Bundesbahn – DB). It is controlled by surveillance cameras and security guards. They expel people who beg, sit on the floor etc.

The Radioballett brought back these excluded gestures to the station. Between 400 and 500 participants – usual radio listeners, no dancers or actors – were equipped with cheap, portable radios and earphones. By means of them they could listen to a radio program with suggestions for permitted and forbidden gestures (to beg, to sit on the floor etc.). These suggestions were interrupted by reflections on the public space and on the Radioballett itself.

The Radioballett was not a demonstration (that could have been forbidden by the DB) but a »Zerstreuung« (in every meaning: dispersion/distracton/distribution). It also was not a mass ornament: The participants could act where they wanted to: on the platforms, on the stairs or the escalators or in the shopping mall.

Like ghostly remnants the excluded gestures haunted for the 90 minutes of the performance the controlled public space and opened it for an uncanny and uncontrollable situation.

## **LIGNA**

### **RADIOBALET / (VEŽBA U STAJANJU U MESTU, KOJE JE PROTIV PRAVILA)**

Performans na glavnoj železničkoj stanici u Lajpcigu  
jun 2003. između 6.30 i 8 ujutru.

Ligna-Radiobalet se odigrao na glavnoj železničkoj stanici u Lajpcigu, javnom prostoru koji je pod privatnom kontrolom nemačke železnice (Deutsche Bundesbahn – DB). Ovaj prostor kontrolišu kamere za prismostru i obezbeđenje. Oni izbacuju ljude koji prose ili sede na podu i slično.

Radiobalet je ponovo vratio ove izbačene postupke na stanicu. Između 400 i 500 učesnika – uobičajeni slušaoci radija, a ne plesači ili glumci – su nosili jeftine, portabl radio aparate ili slušalice. Oni su im omogućavali da slušaju radio program koji im je sugerisao zabranjene i dozvoljene postupke (da prose, sede na podu, itd). Ovi predlozi su bili prekidani odražavanjem situacije na javni prostor i sam Radiobalet.

Radiobalet nije bio demonstracija (to bi zabranile nemačke železnice (DB)), već »Zerstreuung« (u svakom smislu: rasipanje/ometanje/distribucija). Takođe, ovo nije bio masovni ukras: učesnici su mogli da budu gde god žele: na platformama, na stepenicama ili u liftovima, ili u tržnom centru.

Kao tragovi nekakve sablasti, ovi zabranjeni postupci su tokom 90 minuta performansa pohodili kontrolisani javni prostor i otvorili ga za mnoge čudne i nekontrolisane situacije.

## RADIO BALLET LEIPZIG

### EXERCISE IN LINGERING NOT ACCORDING TO THE RULES

- 1** Welcome to the Ligna Radio Ballet on Radio Blau, 97,6 FM. This broadcast is presented primarily for listeners at the main station in Leipzig.

The following radio ballet examines the grey area between permitted, dubious and forbidden gestures. It will aid displaced gestures in rejoining the privatized public space.



- 2** First voice will announce the name of the gesture.  
Second voice will describe the gesture that is to be performed.  
In times of rest and composure two further voices will outline theses on this radio ballet and the public space.  
Have a good time!



- 3** *Dispersion:* Spread out in the train station.  
*Space:* Take care that there is sufficient space around you.



- 4** The radio ballet is an exercise in lingering not according to the rules.  
Lingering makes situations uncontrollable.  
The radio ballet does not organize the dispersal of persons in a certain space.  
The radio ballet will always already have been present in a space that is observed by cameras..  
The radio ballet produces uncontrollable situations.  
The radio ballet is the realization of Free Radio.



- 5** The radio ballet will now examine the grey area between permitted and forbidden gestures.  
*Stand:* Stand firmly. Lower your arms.  
*Fixing a point in the distance:* Shade your eyes with your right hand.  
*Gesturing:* Point with both hands in the same direction. Preferably in the direction of the sky.  
Take your hands down. Bend your right arm as if you want to shake hands with somebody.



- 6** *A-Okay:* Clench your hands to a fist. Thumbs up.  
*Down with...:* Thumbs down.  
*A-Okay:* Thumbs up.  
*Down with...:* Thumbs down.  
*A-Okay:* Thumbs up.  
*Down with...:* Thumbs down.  
*Hello:* Stretch out your hand as if you were about to shake hands with somebody.  
*Please:* Turn your palm up.  
Strolling. Lower your arm. Stroll around. Look at the goods in the shop windows.



- 7** The radio ballet counters centralized surveillance with dispersion. The paranoid delusion of surveillance that aims at controlling every inch of space, is materialized in the dispersion.

- 8** *Good-bye:* Take the red sheet with your right hand out of your right pocket. Wave good-bye to the imaginary train of the revolution.  
*Locomotive:* Pull an imaginary emergency brake with your right hand.  
Lower your arm.



**9** *Listen:* Bend your left leg, bend your right leg. Crouch down. Bend the upper part of your body. Lower your head and lay your ear on the floor-tile. Listen to what is underneath. Do you hear the locomotive of mankind coming?

**10** The French king Louis Philippe paved the streets of Paris with wood to prevent people from building barricades. The tightly assembled panels couldn't be torn out of the ground and used for alien purposes.



**11** *Standing up:* Stand up.

**12** *Dance:* Dance a little unselfconscious dance.



**13** The closed shops of the consumer zone display the remains of a dream-world. The commodity is their dream-image. The privatization of the shopping zone protects wealth. Those who do not consume are excluded.. Linger not according to the rules makes a different distribution of this wealth conceivable.



**14** Step in front of a shop window. Brush the offered goods the wrong way.  
*Contact:* Knock on the shop window. Knock harder on the shop window.  
Run away.  
Find a place where the reception is good.  
Stop.



**15** Camera-surveilled leisure zones exclude the unexpected in terms of an unpleasant situation. This kind of control draws boundaries not only around places like the main station, but also within the gestures of bodies moving in public space.



**16** Spread your arms at the height of your shoulders. Extend your hands. Turn your palms forward.  
*Overview:* Turn your head to the right.  
Place each foot on one floor-tile.  
*Children's game:* Walk without stepping on the cracks.  
*Children's game:* Walk and always step on the cracks.



**17** Step behind your shoes onto the plastic bag, as if you wanted to sell them.

**18** The sale of goods is controlled.  
By rental fees, the law and concessions.  
It is forbidden to sell cigarettes, tickets and shoe-laces illegally.  
Not everybody is allowed to offer something for sale.  
The illegal sale of commodities produces uncontrollable situations. Control is suspended in uncontrollable situations. What was once excluded has now returned to haunt the train station. The radio ballet harbors the dream of abolishing for all times capitalist economy that is responsible for such exclusions.



**19** Everything is possible. The old is gone, the new has yet to come.



**20** This was the LIGNA Radio Ballet on Radio Blau, 97,6 FM.  
Thank you to all the participants! We hope you will have a nice evening.  
Should you witness any untoward actions by the police, call Radio Blau, 301 00 06.

*Abspann:*

The Radio Ballet took place at the main station in Leipzig on invitation of the Schaubühne Lindenfels on June 22, 2003. It was part of the program »Entsicherung«.

*Voices:* Markus Besendörfer, Dagmar Brunow, Michael Hüners, Judith School.

*Choreography:* Ligna and Carolin Lörch.

*Theses:* Ligna

*Camera and Editing:* Clemens von Wedemeyer and Arthur Zalewski

*Music...*

*Credits...*

**Imaginary Museum Projects/Tjebbe van Tijen on Sun, 10 Apr 2005 16:01:58 +0200 (CEST)**

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**<nettime> original text: Radiodays in De Appel = Artistic Amnesia or Arrogance?**

To: nettime <nettime-l {AT} bbs.thing.net>

Subject: <nettime> original text: Radiodays in De Appel = Artistic Amnesia or Arrogance?

From: Imaginary Museum Projects/Tjebbe van Tijen <info {AT} imaginariumuseum.org>

Date: Sat, 9 Apr 2005 21:14:52 +0200

Reply-to: Imaginary Museum Projects/Tjebbe van Tijen <info {AT} imaginariumuseum.org>

As I noticed that the heading of my short letter on RadioDays in de Appel Amsterdam (23/3/2005) starts to circulate on Nettime without reference (as far as I can see) to my original text...

... and with arguments that may have been triggered by my text (as my part of my title »Radiodays in De Appel = Artistic Amnesia or Arrogance« is used in the subject heading ...

... I decided to post this text also on Nettime (the original posting was on the Dutch sister Nettime-nl)

As I can read from the reaction of Jill Magid to the message of J. Kreutzfeldt...

... the argumentation is now narrowed down to the issue of doing radio with official permission (or not)...

I myself do not see this as the most problematic part... just a side issue... it is the total neglect of blooming alternative media in Amsterdam (both radio and television, in all kind of gradings from militant pirates to long years of tolerated free radio and television, and to the commercial salami tactics of authorities, media businesses and political parties that ended in the cleansed media landscape of nowadays Amsterdam...

I need not repeat... better read the original text first ...

=====  
start of original text  
=====

For three decades this town - Amsterdam - has developed and sustained a free radio practice, starting with the Vrije Maagd (free virgin) from the occupied headquarters of the university in 1969 and the Radio Sirene and Radio Mokum a few years later related to the neighbourhood actions in the Nieuwmarktbuurt, evolving from radio as a mobilizing and coordinating tool in political action to a diverse mix of cultural and political content. Just from the top of my head station names come to my mind like WHS Radio, Papatoe, Rabotnik, RVZ Radio, Radio Twist, Vrouwenradio, Vrije Keizer, Radio GOT, Radio Kankantri, Staatsradio and one of the most prolific and enduring stations: Radio 100. Some of these initiatives also took part in the relative short period of free television...

Many of these stations were experimenting with what radio could be when freed from the burden of broadcast tradition and commercial interest. Most of these initiatives stayed on the air for many years by the daily creative and supportive input of hundreds of volunteers and listeners, thus creating a creative realm where the distinction between radio producer and radio consumer often faded...

Official radio and television soon discovered these free ranging media laboratories and started to pick fresh talents from their core groups to inject new energy in their sclerosised structures.

Instead of being supported, most of these initiatives have been chased, persecuted and criminalized by local and state authorities. Freedom of expression for broadcast media have been curtailed from the very beginning, constitutional rights do hardly go beyond the culprit and the printing press. For a decade or so some halfhearted 'open channel' options were given under the tutelage of a non-elected foundation (SALTO), but it all ended in a debacle when frequencies were auctioned and sold and slowly most of these free initiatives were pushed out of the aether while some manage to survive as streaming radio on the Internet.

Now when I read the announcement of »radiodays in De Apple« as posted on the nettime-nl list by Geert Lovink, the only - unintended - trace of this rich history with a sad ending is the email address of the moderator of this list Menno Grootveld: rabotnik {AT} xs4all.nl -- RABOTNIK being once one of the pioneers of »Dutch »Radio Art« .

On the impressive name list of persons, groups and organizations I hardly recognize anything that links back to the aforementioned local history. Have all those people involved died the moment they have been pushed out of free radio space? Could their pioneering work at least not be mentioned in a few words, some kind of homage to their courage and endurance? Why is it not mentioned as a necessary part of such a manifestation?

What makes the curators of De Appel dance on 'the grave of free radio history' as if nothing creative in the field of radio ever happened in this town called Amsterdam? Was all of it below their standards of what can be classified by the word »Art«? Or, do they simply not know?

Did they never check? (say just google »free radio« + Amsterdam to get 11.600 hits or »pirate radio« + Amsterdam good for 12.200 hits)? Did they never search some libraries (30 books of secondary literature on pirate radio at the University Library Amsterdam) ... or did they not think about the option to search the collection of the International Institute of Social History... just the simplest possible search with the word »radio« from the search option at their home page gives 1896 matches in 664 files ( <http://www.iisg.nl> ) with hits like »Vrije Keyser Radio archief; or »Etters in de ether« (mischiefs in the aether, a sublime documentary overview by Cor Gout of 20 years Dutch free radio made in 1992); or the Staatsradio, Radio X and Papatoe audio archive deposited in 1993; the archive of the magazine »de Zender« (the emitter) of the eighties donated by Eef Vermij; a dossier with leaflets from the period 1989-1991 when Radio 100 was taken »from the air« and went back again; several cassettes from the early radio work of Willem de Ridder; the archives of the Next 5 Minutes conferences on tactical media in Amsterdam in the nineties, or the archives of Europe Against the Current manifestation in 1989 with many free radio initiatives....

When I understand it well the manifestation is a kind of 'school work' or more nicely said »curatorial training program«... but as the student curators maybe do not know those things (they might not even have been born when free radio was raging in this town, or too young, or from another part of the planet) there must be someone around who is from this town, who knows something about its fuzzy and convivial history to put the students on the right track... how else can these curators 'in-spe' learn something. Nothing of that all seems to have happened!

Is this blotting out of the local context historical amnesia or professional arrogance?

When will the well established cultural institutions that support this manifestation recognize their failure in the past in supporting local media talents?

When will the authorities that cleansed free radio space apologize for the injustice they have done?

Tjebbe van Tijen 23/3/2005

=====  
end of original text  
=====

Tjebbe van Tijen

Imaginary Museum Projects  
dramatizing historical information  
<http://imaginarymuseum.org>

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# archive: <http://www.nettime.org> contact: nettime {AT} bbs.thing.net

**jelena vesic on Sun, 6 Nov 2005 05:36:30 +0100 (CET)**

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**Re: <nettime> De Appel:Amnesia or Arrogance?**

To: nettime-l {AT} bbs.thing.net

Subject: Re: <nettime> De Appel:Amnesia or Arrogance?

From: jelena vesic <vesicjelena {AT} gmail.com>

Date: Sat, 05 Nov 2005 06:31:17 -0500

Reply-to: jelena vesic <vesicjelena {AT} gmail.com>

<in response to tjebe van tijen's post about radiodays project>

On the occasion of preparation of radiodays book

When I think about radiodays today [and this is the project that demands a lot of re-thinking, as it was so big and challenging in the terms of organization, with its 150 participants and wide range of topics and approaches] I often turn back to the very sharp and emotionally charged critique that we - the curators of the project - received from the radio activist and media artist Tjebbe van Tijen ... Perhaps this is so because we never responded to it. In the meantime I also analyzed our silence, but the only explanation I could find for this was the amount of work we were exposed to as curators at the time, as participants in the program and organizers simultaneously [the text in question was posted to nettime at the very beginning of the project, which was continuing over April and ended beginning of May]. Nevertheless, although this engagement was overwhelming and engaged all of our capacities, in the more discursive perspective it might look trivial and perfectly epitomize the title of van Tijen's text - »Radiodays in De Appel = Artistic Amnesia or Arrogance?«.

Van Tijen's dispute refers to the rich history of pirate radio stations in Amsterdam, their experimenting with radio space free from the burden of broadcast tradition and commercial interest, and finally, their persecution by local or state authorities, or different ways of assimilation into more controlled structures. Radiodays curators were accused of »dancing on the grave of free radio history« [because they failed to refer to the history of Amsterdam community radio in their curatorial statement and announced radio program].

I see it as a bit difficult to find my placement within this text. Being one of the radiodays curators, I am no doubt one of the accused macabre dancers, but on the other hand I share Van Tijen's views of assessment the ill fate of free radio stations in Holland. There is a similar history of very sophisticated and smart mechanism of assimilation of critique into institutional sphere within the arts world as well, but, then again, hardly any results would be achieved by this public melancholia about the »previous« or »before«. Instead, I find much more reasons to contemplate and discuss this historical experience in order to think, in as constructive and effective way as possible, in relation to the cultural [or media] industry of today.

What bothers me in Tjebbe van Tijen's text is the fact that as the object of critique, following van Tijen's description and comments, I can hardly recognize radiodays - the project I did together with 5 other curators: Rael Artel, Kathrin Jentjens, Claire Staebler, Huib van der Werf, and Veronica Wiman. In a way, this situation appears to me as Don Quijote's war against windmills, not a neutral act, but rather strong political metaphor. But radiodays was not a windmill, that is, a metaphor, it was a real project that grew up in and out of real circumstances, founded on concrete framework, and its development was complex and transgressive in many ways. I think that Tjebbe van Tijen hasn't paid attention to the idea of context (and to the real framework of radiodays) we the curators were referring to. So, I'll say something about that.

A starting point of radiodays was blind-dating the curators of different views, perspectives, ideological orientations, experiences and backgrounds, who were supposed to realize a project together, in a short period of time. That was a conceptual and structural framework which was part of Curatorial Training Program at De Appel. The usual result of this annual program was an art exhibition. At the very beginning we faced all the problems of collective authorship, as we were not a collective (group of people gathered around the common



ideas and dedicated to those ideas) but rather a team of people who were set to manage the project. We didn't want to accept this passively and as a given fact, and that was one of the reasons we changed the conventional and static gallery format for the radio format. The radio is time based and consequently more open for a fusion of different contents and contexts [we expanded the space and made it more democratic and negotiable, in a way], and finally more discursive and confronting. A lot of programs were constructed as live events, and through this attempt we generated different aspects of sociability. Discussing the exhibitions such as Moscow Art Biennial or Collective creativity by WHW curatorial group from Zagreb [where the former was a good example of curatorial blind - dating that resulted in miscommunication of international curators with local intellectuals and local context, and the later was exploring collectives and groups in relation to the notion of individual authorship] we also examined and reflected upon our own position [not in order to be self referential, but to refer to the set of problems induced by certain politics of art]. And we brought out a number of different topics related to radio, art and public sphere: sound/radiophonic/radiobased art; authorship/copyright/distribution; modernity-socialism-utopia-sovereignty; public sphere/demonstrations/collective performances/ usage of body; citywalk-psychogeography, and others. Every day was bringing a different thematic [we played artworks, music, and introduced new topics for discussion every day], and that's what the title radiodays is referring to, the proposal for the day [not to the Woodie Allen's movie]. We used radio as a communication tool in a very utopian way - in a way that radio can create a link between here and elsewhere, to establish a communication responsive in both directions. The idea to create a temporary radio project and to mediate and maintain such an intense, diverse communication and dialogue was based on certain naivety and enthusiasm. I believe it had produced effects in some people's minds and that we didn't create only the utopian dreamworld or our own playground.

We were also analyzing the constellation of public and experimenting with the classic participant-observer relationship imposed by existing systems of observation in a gallery space. In collaboration with the artists Laurent and Pascal Grasso, as well as with association Apsolutno, we transformed the gallery space of De Appel into radio studio and listening room [space for collective listening, performing the program and observing the program in the process of making with possibility to comment on it] and a radio archive, a place where users could search, sit and read. Both spaces were not arranged as architecturally ergonomic, utilitarian for the purpose and comfortable, but were accentuating moments of observation, of listening and using the information. Program was broadcasted on FM 107.4, Amsterdam city area, and webcasted on radiodays.org, and we dubbed this activity »exhibition on air«.

But, [and here I speak on the grounds of my personal impression of the results of radiodays] the project was not very successful as an attempt to play with the backdrops located between the sphere of participation and the sphere of observation. Although we had an open studio and situation of collective listening in the actual space where the program was performed, and also a webstream with a possibility to post comments on our website, nobody really responded in a subversive (creative, unexpected) way, the public was just too passive and too gallery-obedient. It made me think about »empty offers«, because it can be that staging of the studio and archive spaces and filling the program by already scheduled and attractive contributions maybe produced spaces of difference and feelings of non-equality among the audience ... or maybe it induced the »reality show« effect. But, on the other hand, the situation was pretty much transparent and clear concerning this openness, and different from classic commercial radio strategy of open space where, for example, public is supposed to call and give their opinions in conversation with presenters [of course, in that case power relations are unambiguous]. Radiodays project has many participatory aspects. As one of examples I'll mention a nice piece that we realized for the opening day, which was fully performed by the audience. It was 5 hours long performance of One million years by On Kawara, where public was invited to sit for a moment in a studio cabin and read the numbers with a full concentration. This, collectively realized, amateur performance was directly broadcasted and webcasted. At the same time, the performance we started our radio program with was functioning as a statement of how we spend the time in relation to the value of one minute in commercial radio stations. We also had one

unexpected statement of AGF - poetess and musician from Berlin - who's act closed the opening day, that I latter on liked to interpret as the two possible perceptions of radio: background noise, or foreground presence that requires certain attention and voluntary participation. While the public was a bit lost in the mix of opening celebration and performative atmosphere in one moment during her performance and as a part of it, AGF said that those who don't want to listen to the music can now leave the space and continue to chat outside. I think this statement was not imposing the rules of behavior, but rather referring to the specific nature of the work, which was not designed to be entertaining in the classic sense ... and for us it functioned well as a statement very close to our own usage of radio ...which today [as Ligna radio group from Hamburg mentioned in one text] is not more than a background noise.

SO, Radiodays was our »modest proposal« to the both curatorial and radio practice, and to the practice of mediation between artists, theorists, radiomakers, musicians, amateurs and professionals, and it was an attempt to open relatively closed art space a bit, to negotiate with arrogance and to fight with amnesia. The two works I mentioned were just a few percent of the very diverse content we broadcasted for over a month. I don't have an urge to defend the project, and there are probably many possibilities to approach it in a very critical way. But there are no reasons to observe radiodays appearance exclusively through the history of free community radio. Considering radio and community relations, radiodays could be seen as a community, or a neighborhood radio in the broader perspective. Our working space [which turned to be more or less a living space for some months during and around the project] was one floor above, and a lot of people used to hang around and later collaborate with us in making the program and bringing more people. Radiodays was community-based in the same way the international blogs are community-based, because it was an international project and it's community aspect was based on sharing the same obsessions rather than same location. Therefore, I think that the series of dichotomies such as community-non/community, pirate-official, local/international, are very broad and general, and relate to radiodays in a very broad and general way. Radiodays was not a militant political radio, and its political effects are limited by the possibilities of art itself . With or without some or all the elements of a free community local radio in Amsterdam, of which most of us knew very little before entering the project, there are many aspects of radiodays (some of which I mention in this text) on which the evaluation and critique ought to be based.

At the end, and referring to Tjebbe van Tijen's objection that radiodays was safely positioned within institution that failed to recognize media talents in the past I would say that we should not necessarily observe an institution as an ivory tower, because it is built as a public sphere, which is never static and homogeneous. I think that radiodays project produced interesting model of positioning within the frame of institution and established a creative and debating platform.

For anybody interested to explore what was happening in Amsterdam during April, there is an overview of the whole program and audio archive of all the broadcasts available as MP3 streams/downloads at radiodays.org. The program is Creative Commons licensed.

Jelena Vesic

<enditem>

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**LIGNA: PARTICIPATION OR APPROPRIATION?  
A COMMENT TO THE PROJECT RADIODAYS.**

Tjebbe van Tijen criticised the radio art project *Radiodays* for not being aware of the rich history of self organized, free radio projects in Amsterdam. Jelena as one of the curators answered, that *Radiodays* was indeed »not very successful as the attempt to lift up the backdrops between the sphere of participation and the sphere of observation.« Despite of the open studio and the easy access to the broadcasts, »nobody really responded to these proposals in a subversive (creative, unexpected) way«, the public just being too »passive and gallery-obedient«. Searching for a reason, Jelena wonders, if the fact, that everything was already filled with program, led to »feelings of non-equality among the audience«, that kept the audience from participating.

We think, that her remarks raise an important question not only for the *Radiodays* project, but for radio art in general, the question, how the relationship between a work of art and the audience is set up. How is the sphere of reception organized – in the spaces of art like galleries and in the spaces of radio, the frequencies? Bertolt Brecht claims in his radio theory, that the radio has to »redraft the audience as a producer«, they should »listen actively«. The curators of *Radiodays* tried to take this claim seriously. Thus the question is, why did their redrafting failed?

Jelena's answer that it might have failed because of already too much program or not enough openness being there is not very satisfying since the measures for these things are quite unclear. We would prefer a much simpler answer: people need not only the opportunity to take part in something to become producers, they also must have a good reason for it. Why should they do something different from what they usually do, when they are visiting an art place or listen to a radio program? To redraft the audience as producers does only work, if it corresponds with a desire of the people, that are addressed.

The desire to use radio in different from usual ways was very strong in Amsterdam. There is a long history of free and pirate radio in Amsterdam, that, as Tjebbe van Tijen puts it, the *Radiodays* project has neglected. It is a history of appropriation of the media. This is our main point: Appropriation is something very different from participation. In the context of free and pirate radio it means at least two concrete things. The first: Not to take what you are given, but simply setting up a frequency illegally or fighting a long struggle to get one on a legal basis. Second: Constantly reproducing the basis of the own project.

So if the *Radiodays* really wanted to have an audience, that starts to produce and perhaps subvert the modes of production, it should not only have left opportunities for the participation in the program but explore other modes of production itself. In a situation where pirate radio has become nearly impossible in the Netherlands it would have been interesting to set up a station that explicitly addresses the desire of appropriation of radio. But that would have meant not to invite only artists like for an exhibition but to involve yourself in a social process (what is probably not very likely to realize during a curatorial program). This means for example not to focus on a nice, designed studio (you do not need a specific space to broadcast, the simplest means could be enough) but to analyze the social and political situation in the city, to invite people who could be interested to use the devices and to risk an uncontrollable situation where the political outcome is as uncertain as the aesthetic.

To differentiate between appropriation and participation is decisive for our work, not only as a group of artists (where we invite people not to appropriate radio but public spaces), but especially as members of a free radio project in Hamburg, Germany. We don't think, that a free radio station has to offer people the opportunity for participation. Participation means, that people get their part of a program to raise their voice and receive as reward the illusion of effects. Participation means to produce an abstract, pre-defined space for the audience that should participate. Jelena's example of the first broadcast where the audience could participate in reading On Kawara illustrates this. Let us be as precise as possible: there are a lot of situations where even participation could impact emancipatory effects. Often enough the desire of appropriation begins with a participation that does not fulfill the desire.

In our free radio station we experienced that participation as a social relation is reproducing the reified social relations that are already given in capitalist societies. Appropriation as we see it tries to develop another social relation. For sure, appropriation as an *act* is one of the major models of social relations in late capitalist societies: as a consumer you can go in a shop and appropriate a commodity by buying it. But to appropriate a radio frequency calls for a different appropriation. It is not done once and for ever but has to be reiterated once and again. This reiteration calls always anew into question how to appropriate a medium that is limiting all tries of appropriation by it's technical conditions: to speak in a radio means to lose control of your voice. By radio the voice becomes multiplied, dispersed over an uncontrollable number of apparatuses. This experience of your voice becoming alien and probably uncanny calls into question the common notion of appropriation. You cannot reappropriate a dispersed voice. You have to understand it in a different logic, a logic of dispersion and excess. Interestingly enough this part of radio has been once and again understood as a decisive lack of the medium that cannot provide communication but only distribution. We would like to argue that it is not a lack but rather gives a notion of the 'utopian' promise (to use Jelena's word) of radio as a early twentieth century medium that is still not fulfilled: the promise of a world where nothing is your own anymore; an economy of excess, dispersion and duplication; practices of production that enjoy not to control it's outcome.

Any appropriation of radio has to cope with this condition. Thus it has to effect the way how you organize 'your' radio. In this regard appropriation means that everything is self organized. This implies not that everything is controlled. The other way round: since nobody is organizing everything for someone else, the question of organization itself is at stake. Basically everything can become part of a new, unforeseeable collective production.

Jelena writes, that *Radiodays* wasn't simply a metaphor, but a »real project«, which is certainly true, because it really took place, it made a lot of people meet in reality (we enjoyed our time there very much and had a lot of interesting conversations), it brought together an awesome lot of different positions of radio art, and now is turned into a useful online-archive for radio art. But was it also »real radio«?

When we arrived, our first question concerned the real reception with fm radios (we had to know this for our performance). The answer was, that the antenna on the roof of the de Appel-building is rather a metaphor (it turned out that it was more than a metaphor). Thus in our perspective something decisive was missing: *Radiodays*, as we experienced it interpreted radio mainly as the production, that is going on in the studio and producing a program. Repressing the dispersion is a tendency in radio art not only performed by *Radiodays* but in a lot of radio (art) projects. A tendency that neglects radio's qualities: it's uncontrollable dispersion into space, it's infiltration and intervention (and capacity for subversion) of every day life situations – and thus its call for an appropriation beyond the capitalist economy.

*From the art historical setting I can recall two faces of the crowd: the first one, the holder of political will (demonstrations or revolutionary masses) appearing on the numerous historical or allegorical paintings (depicting concrete historical events or summarizing a certain social state into a symbol), the second one, more neutral and more dispersive, usually connected to the representations of the city, modernity and urban life.*

**JELENA VESIC**  
**CLAIRE STAEBLER**

## **NO MORE REALITY (\*)**

**Crowd & performance: re-enactment, public space and collective utopia.**

*But, the crowd is never absolutely neutral. Apparently nameless bodies, anonymous minds, ordinary settings are always producing "higher" narratives at least on the level of representation. Even impressionist chronicles that tend to be "disinterested" pictures of the law intensity mass scenes are not random outdoor frames or simple cut-outs from the street. As reportages of early modernity, they basically announce standardization of the city crowd, early control of public space and regulation of the mass behavior in the street.*

*It seems that what happened between the impressionists' paintings and the monumental color photographs by Andreas Gursky is the creation of a "brave new world". Art and sport events, clubs, airports, factories, stock exchanges, libraries ... travel and leisure, finance, material production, information ... the individual is lost amid the massive and overwhelming networks. People are dwarfed either by enormous frenetic crowds or by the monumentality of architectural or natural settings. Fully integrated into their given system, they become just another part of that system's formal elements.*

To talk about the crowd comes down to talking about the individual and the society, about politics, violence and the irrational, but also

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**Claire Staebler** (Strasbourg, 1978) is an art critic and assistant curator at the Palais de Tokyo in Paris, where she has contributed to several group exhibitions and publications (a.o. 'Hardcore', 'GNS' and 'Playlist'). She worked at the Biennials of Venice (1999) and Taipei (2000). Studied Art History at the University of Sorbonne and completed a MA program in Philosophy at Saint Denis University. Lives and works in Amsterdam and Paris

about sociology and psychology... In 1885, Gustave Le Bon publishes a book that will be accepted as an authority in the field of psychosociology<sup>1</sup>. "The Crowd: a study of the popular mind" [*Psychologie des foules*] formalizes, explains and develops the fantasies and terrors gravitating around crowd in the last quarter of the 19<sup>th</sup> century. According to Le Bon, the crowd is rather feminine in nature because of its close vicinity to "the nature" and of its versatile

character. And this increases the phantasms' force and the menace it projects onto us. But the author also asserts that the crowd is always dominated by the unconscious. Impulsive, mobile and irritable, the crowd doesn't know the meaning of doubt or incertitude and is always extreme. The collective phenomena will be analyzed for several decades on the basis of this somewhat arbitrary description. Clichés or reality? Fantasies of our society or actual facts? We shall try to discern some of the faces in the work of various artists whose only common feature is that they are using the crowd as a starting point, as a framework or as space for their performance.

In 2004, the young Israeli artist Yael Bartana made a work on a topic that perfectly illustrates the portrait of the crowd as Gustave Le Bon likes to describe it. Hysterical, excessive, vulgar, the crowd gathered for the steeplechase in Liverpool abides more than ever by the psychosociologist's definition. *You Could Be Lucky* is an 8-minute film by Yael Bartana on the world famous "Grand National Steeplechase Race". Fascinated with the ambiance and the irrationality of this fauna gathered for the occasion, the artist films the crowd and its excesses, tries to capture the excessive behaviors of a bourgeois population that gets carried away in collective madness. How can the crowd transform the individual who plunges into it at such an extent? With the followers of Le Bon, from Gabriel Tarde to Elias Canetti<sup>2</sup>, the concept of imitation has been regularly invoked in order to explain this increasing power. According to Canetti, "there is nothing that man fears more than the contact with the unknown". Man, generally, has the phobia of contact and group. However, in the crowd man can free himself from such contact phobia. In this situation, the phobia turns into its opposite. Individuals in a crowd get a collective soul. In the collective soul the intellectual aptitudes of people and their individuality fade out. In the crowd, the individual acquires a feeling of invisible power. The feeling of responsibility disappears in the crowd. The individual in the crowd is no longer aware of his doings. He has

become an automaton and his will is helpless in guiding him. Yael Bartana is the witness of this group alienation and mimetic in the heart of a traditional event for the local bourgeoisie who provides us with the show of a crowd that has lost control. The fascination for human behavior in group shows in the work of various artists who sometimes tend to recreate artificially the effects of such phenomena.

*We can also speak about process of identification by reducing the crowd to its constituents that again reproduce a new, monumental, emotional and human face of the collective. For example, Vesna Pavlovic's photo series "Watching" represents a chain of portraits of the people within the crowd, watching the basketball championship. Nothing like Yael Bartana's snap shots – portraits of bourgeois people, followed by annoying colors and noises, here we see iconic and calm images of young and healthy sporty people that take on the identity of a basketball match crowd. Black and white photos depict a sequence of emotions: temptation, fear, contemplation, joy, amusement, pleasure, concentration, expectation...*

*Concepts of fundom and imitation-behavior can be brought into connection to Guy Debord's idea of the spectacle as theater performed by commodity-images. Suspense of the final result together with the individual emotions are also part of the spectacle and commodity performance – people present themselves in a favorable way. Presentation is also representation of who they want to be or must be for the audience, engaged in the same practice. So, Pavlovic's and Bartana's representations present two faces: the uniform face of the audience or wild crowd, as Gustave Le Bon would say, and the individual mirrored face who at the same time performs as an audience and for the audience.*

The crowd can assume various shapes or even invent some new ones. The artist can go to the crowded places but the crowd can also come to him. It is the case with the grand masses of contemporary art that have a tendency for multiplication. For example, at the last Venice Biennial, in 2003, inside the *Zone Of Urgency*, the Peruvian artist Jota Castro<sup>3</sup>, taking advantage of the large number of visitors, has distributed massively a survival guide for the use of demonstrators.

Conceived as a daily, the guide pours out a series of practical and legal information as well as the reasons to demonstrate in contexts as different as Brussels, Istanbul, Havana, London, Dakar, Treviso... With his guide Jota Castro

turns demonstration into a form of organized and rational resistance. The public will demonstrate just like it visits a town holding a tourist guide. How to best protest in the world? What is the legislation of the demonstrations? What are its limits?

The survival guide for the use of demonstrators is part of the artist's global strategy and of his way of using his knowledge in legislation in order to avoid certain aspects but still respecting the law. Jota Castro is interested in the means to spread information on a large scale, to invade the urban space and use his position as an artist to address the masses.

*As opposed to the all seeing eye of the artist who places her/himself at a safe distance from the crowd - as in the case of Jota Castro -, with Skart Group or Jeremy Deller's San Sebastian parade we have a successful placement of artists into the crowd and operating from a ground perspective. While in the previously mentioned works, the crowd is represented as someone else, as the others, here we have problems with representation: human behavior and social actions are not brought up as visual registrations, but are part of the performativity that can only be experienced or documented.*

The Skart group distributions of "Aid coupons for survival" – series of actions during the nineties – are usually connected to the common crowded sites like folk village fete, railway station, green market, but also during the gallery openings. Colorful vouchers with denominations: *1 sex, 1 fear, 1 freedom, 1 masturbation, 1 voice, 1 word ... were alluding to the possible exchange values within groups of people. They were meant for further distribution. The production of the cute and attractive paper objects was an occasion to experience the behavior of various groups of people in different contexts. Two of the most interesting events occurred when the crowd actually refused to follow the proposed scenario: the first happened among peasants from Beli Potok – small village near Belgrade, and the second one among the visitors of the exhibition "Inside/Outside" in Zachenta Gallery in Warsaw. Artists found themselves under the siege of the village crowd who were hoping to get what was delivered for free. When people realized that they were left empty-handed after giving their best to participate in the chain of distribution, artists were chased away. In the second case a box of coupons was placed at the entrance of a gallery space and the distribution of the coupons was more like a lottery situation – picking inside the box to get the object with a particular exchange value. Although the Warsaw public was familiar with coupons from the Socialist times, they approached them as an exhibition of curiosity objects in the cardboard box. The disciplined and decent gallery crowd, almost standing in line, was taking the bulk of different objects out of the box, reading and returning them. Since the box was not labeled, nor fixed to the wall a cleaning woman threw them away the day after the opening. I wouldn't connect Skarts projects with an ethnographic approach of the behavior of crowds formed by different groups of individuals, but more with how a particular proposition can start an unexpected situation, and how openness and*

*control are mutually regulated.*

In his performances, in the collaborations he initiates, Jeremy Deller is looking for the meeting point between individual and community as well as for the moment when the according interests would meet. Contrary to other artistic projects, Jeremy Deller doesn't turn into a community mediator at any time, or in some character who makes things get organized around him; the artist often prefers to be absent at these events whose initiator he really is.

June 2003, San Sebastian. On the occasion of the opening days of Manifesta 5, the English artist organizes a parade on the main street of the town and invites all the associations and social groups to march in order to contribute to the celebration of a non-event. An unexpected show, somewhat absurd, Deller transforms the street in public space for performance by creating a totally arbitrary anniversary. As he makes possible the conditions for a "blind date" between the crowd of demonstrators, the inhabitants of San Sebastian and the visitors to Manifesta, Jeremy Deller creates a moment of confusion when nobody really knows where to look or how to look. Caught in its habits, surprised in its routine, the public can but wonder about a usage or an unexpected situation in its environment. The town becomes the frame and the limit of this action, the theatre of a gratuitous investigation in reality. If for Manifesta the artist creates the conditions of an artificial event with no historical or traditional basis, other projects demonstrate that Jeremy Deller used to be interested in the remake of actual facts.

In 2001, the artist makes the "Battle of Orgreave". This work consists of a book, a video and a soundtrack. Inspired by an event in recent history, with the help of historians and witnesses, the artist re-enacts the scenery of the battle and manages to persuade the true protagonists to "play again" the event.

*Probably the most ambitious participation of the crowd in the re-enactment of a historical battle was the mass performance of "Storming the Winter Palace" that took place in Petrograd in 1920 when the original event had occurred. Workers, soldiers, students and artists performed as a revolutionary crowd, coordinated by an army of officers and vanguard artists from Malevich to Meyerhold. The State commission for commemoration of the event has grown up in the most monumental transformation of living fabric of life into a theatrical one. On the other hand, the involvement of artists and the arrangement of a specific avant-garde visual setting for the revolutionary performance was probably the one and only occasion where El Lisitsky's belief that the red army would march under the suprematist flag seem to have been fulfilled.*

Johanna Billing's video "Project for a Revolution" carefully follows the behavior of a crowd of fashionably dressed young people placed inside a classroom. "Project for revolution" remakes the famous scene from the movie "Zabriskie Point" by Michelangelo Antonioni – an emblematic movie that represents the 1968 youth movements – of

*political unrest in the university campus and conflict between counter-culture and capitalist-conformist establishment. Re-staging this famous scene is an expression of feelings of that generation as well as the youth of today. While with the first shot in Antonioni's film we are plunged into a room overcrowded with faces and voices, into a passionate student debate that intends to be revolutionary on how to recognize the enemy, what tactics and course of action to take, Billing's characters hang out in a university room as if waiting for something to happen, but there is nothing going on, communication is missing and the people even avoid eye contact. The silence and feeling of infinite suspense is broken by the noise of a photocopy machine, but in this seem-to-be point of culmination, instead of the important proclamation leaflet what comes out from the machine is a blank paper – pale outcome. And then the film loops from the beginning.*

Stadiums, marches, political demonstrations, all are for Gianni Motti playgrounds as he loves to go where there is a crowd. Invited in the exhibition *Hardcore, vers un nouvel activisme*<sup>4</sup> at Palais de Tokyo, in 2003, the artist would invite the crowd to come to him for once. For several hours during the opening night, Kurd demonstrators, preoccupied by the fate of their leader, Öcalan, came to demonstrate in the heart of the establishment with their banners and slogans all over the Palais. The "Let Öcalan Free" performance transformed Palais de Tokyo in "public apparition space" – as Hannah Arendt coined it. According to Irit Rogoff<sup>5</sup> in "We-Collectivities, Mutualities, Participation", the public apparition space is also the space of the community when word and action come together. The spaces of day-to-day life become temporary scenes of expressivity. "It is the space of appearance in the widest sense of the word, namely, the space where I appear to others as they appear to me..." according to the German philosopher. Taking further her thesis, Irit Rogoff evokes the art space as a public apparition space in Hannah Arendt's meaning where one can engage a participatory cultural form and not just a contemplative one. Irit Rogoff adds that if we can accept the exhibition space as an arena for such a show wherein the public becomes also a producer of behavior and thought by just "being" than we probably have a new potential political space. Whereas Deller attempts to invade public space with an artistic project, Gianni Motti transforms the exhibition space in a public place and brings the street inside the establishment.

But the work of the Italian artist, who lives in Geneva leading an outstanding life, has numerous resources and likes to play with censorship creating the conditions for maximum visibility. Fascinated with media, Gianni Motti has also made some apparitions in a local Swiss newspaper: once in a group of teachers in summer camp, another time opening a medical lab, or in a report on domestic waste. The unknown parasitic character would soon start off the anger of the *Die Neue Luzerner Zeitung* readers. Through the press a new kind of crowd develops: immaterial, dispersed, domestic. A new kind of public is born: listeners, viewers,

readers... These communication networks, these moving and unquantifiable fluxes mark a new era for the crowd, less united and more submissive. But always powerful. Between propaganda and manipulation, the media are the modern weapons. “Valium of the people” according to McLuhan, the media penetrate the intimacy of people, their family, their thoughts. Gianni Motti sets absurd and ephemeral malfunctions in the mass audience. He provokes a new kind of relation between viewer and art work, which is no longer going on in presence, face to face, but in a rather abstract system.

*The project “Radio Ballet” by Ligna radio group examines the sensitive borderline between demonstrators and performers while literally demonstrating how through use of media the crowd can be organized and instrumentalized in public space. The “ballet” occurred in the center of Hamburg, which for years has been subject to police control and surveillance technology. Several hundreds of people followed the invitation of Ligna to spread around Hamburg with small radio devices in their pockets. It was more public dispersion than a public gathering. The group ballet within the city was initiated by sharp bodily instructions that participants received through portable radios: sit down, stand up, hold your hand in a begging motion, turn around, dance and wave good-bye to the departing train of the revolution ... Although the event was not visually so striking as its description may be, people were mostly at a distance from each other, the movements they performed fit well within the common body language of public space and motions were not synchronized, but rather adopted by the individuals’ rhythms and sensations – it was impossible to go shopping that Sunday afternoon, without realizing that something strange was going on.*

*Designing experimental situations with the aim of transgressing conventional and common applications of mass technology, Ligna succeeded in creating temporary public sphere. While during the 30s Siegfried Kracauer blamed the then new medium of radio for depopulating the public sphere and keeping its listeners in their homes, Ligna turned radio reception into a public event. In the end, why ballet against surveillance? Maybe because today crowd gatherings and peaceful public demonstrations in the streets are not powerful enough to block the system and impose the initial demands. The power of the system is somewhere else than in the streets, as Critical*

*Art Ensemble noticed in their “Digital Partisans”, and it is probably the reason why contemporary public protests are increasingly aesthetic and carnival like. But, absence of immediate effects is probably not a strong enough reason to bring to an end all political expressions within public space, it will only show that safe secured zones have proved to be victorious over the wild zones outside control.*

Undoubtedly, the crowd is a major kind of being with modern humans, symmetrical to the other great way of being: the radical individualism. The crowd today, such as it is presented in contemporary art, seems to be related to an inhibited human agglomeration. We speak of mass solitude. Lacking a leader there are but inoperative human gatherings. The balance between individual, or singularity, and the collectivity is in the very heart of the “community” stake according to Jean-Luc Nancy<sup>6</sup>. “What is given, is that the community happens or rather that something happens to us in common. No beginnings, no end: something in common. Just a word, a writing – shared – share us.”

With his video “No more Reality”, we wonder whether the French artist Philippe Parreno represents the crowd in the modern times of art. A gathering of children marches in the street waving banners: No more Reality. In his turn, Mircea Cantor proposes another utopian and poetic vision of the demonstration: *The Landscape is changing*<sup>7</sup>. The artist films a group of people demonstrating in the streets of Tirana in broad daylight waving instead of banners mirrors! The whole town is reflected in this surface and the only image conveyed, the only slogan is itself.

Far from the image of a conquering crowd that frees or masters the historical time as in Delacroix’s “Freedom guiding the people” [“La liberté guidant le peuple”], today, the image of crowd remains anonymous, solitary, inoperative, “alienated”.

After the times of the crowd as political icon, the artists also show the paranoid side of the crowd with the recurrent usage of video surveillance cameras in various public spaces. The crowd is observed, inspected by the eye of the camera that records the actions without being able to control this image. Behind the phantasm of a uniform anonymity of the “modern city” there is, actually, a vast underground control network.

Amsterdam, February 2005

Translated by Izabella Badiu

### Notes/Biography:

(\*)The title No More Reality has been borrowed from a performance by Philippe Parreno. *No more Reality (Demonstration)* 1991.

1. Gustave Le Bon, *Psychologie des foules*. (1895). Paris, PUF, 1963, 2nd edition, 1971, 132 p.

2. Elias Canetti, *Masse et Puissance*, Edition Gallimard, 1960

3. Jota Castro, *ZOU*, Biennale de Venise, 2003, Italie

4. Gianni Motti, *Hardcore, vers un nouvel activisme*, Palais de Tokyo, Editions du Cercle d'art, 2003

5. Irit Rogoff, *We-Collectivities, Mutualities, Participations*, www.theater.kein.org

6. Jean-Luc Nancy, *La communauté Désœuvrée*, Christian Bourgeois Ed, Paris, 1986

7. Mircea Cantor, *The Landscape is changing*, Quicksand, catalogue, De Appel, 2004, Amsterdam

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