

Tuning in to the Neo-Avant-Garde

Ghent University, Ghent (Belgium), 28-29 November 2018

Location: Het Pand 'Oude Infirmierie'

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Conference programme day one (1)

Wednesday 28 November: morning

8:30-9:00	<i>Coffee</i>
9:00-9:15	<i>Opening</i>
9:15-10:15	KEYNOTE LECTURE I DANIEL GILFILLAN (Arizona State University) Poetry on the Austrian Radio: Sound, Voice, and Intermediality
10:15-10:30	<i>Break</i>
10:30-11:40	Session I: VOICE Chair: Janine Hauthal (Vrije Universiteit Brussel) Adam Frank (University of British Columbia) Many Many Voices: Glenn Gould's Contrapuntal Radio Inge Arteel (Vrije Universiteit Brussel) A Theatre of Choric Voices: Mayröcker's and Jandl's Radio Plays of the Late 1960s and Early 1970s
11:40-11:50	<i>Break</i>
11:50-13:00	Session II: COMPOSITION Chair: Janine Hauthal (Vrije Universiteit Brussel) Giuseppe Episcopo (University of Edinburgh) Speech Patterns and Electronic Serialism. Berio and Eco's <i>Thema</i> ; Berio and Sanguineti's <i>Laborintus II</i> Siebe Bluijs (Ghent University) Literary and Audiophonic Collage in Dutch and Flemish Radio Plays
13:00-14:00	<i>Lunch</i>

Conference programme day one (2)

Wednesday 28 November: afternoon

14:00-15:10	Session III: INSTITUTION Chair: Helga Mitterbauer (Université Libre de Bruxelles)
	Tatiana Eichenberger (University of Basel) Electronic Music or Radiophonic Sound? The 'Ideological Struggles' during the Establishment of the BBC Radiophonic Workshop
	Philomeen Lelieveldt (Utrecht University) Verbosonic Explorations in Dutch Radio Broadcasting (1962-1974)
15:10-15:20	<i>Break</i>
15:20-16:30	Session IV: TRANSGRESSION Chair: Helga Mitterbauer (Université Libre de Bruxelles)
	Neil Verma (Northwestern University) Screamlines
	Lars Bernaerts (Ghent University) Transnational, Untranslatable: Freddy de Vree and the Multilingual Radiophony of <i>A Pollen in the Air</i>
16:30-17:00	<i>Break</i>
17:00-18:00	KEYNOTE LECTURE II
	JESPER OLSSON (Linköping University) More-Than-Human Media Ecologies: Radiophonic Poetry and Text-Sound in the (Swedish) 1960s
19:30	<i>Dinner at Het Pakhuis</i>

Conference programme day two (1)

Thursday 29 November: morning

9:00-9:30	<i>Coffee</i>
9:30-10:30	<p>KEYNOTE LECTURE III: JARMILA MILDORF (University of Paderborn) ‘Ja, ja, so schön klingt das Schreckliche’: An Audionarratological Analysis of Andreas Ammer’s <i>Lost & Found: Das Paradies</i></p>
10:30-10:45	<i>Break</i>
10:45-12:30	<p>Session V: MEDIA Chair: Vincent Broqua (Université Paris 8)</p> <p>Louis Armand (Charles University, Prague) Radio Pictures, Blank Transmissions</p> <p>Per Bäckström (Karlstad University, Sweden) Öyvind Fahlström’s Radio Compositions <i>Fåglar i Sverige & Den heliga Torsten Nilsson</i></p> <p>Ania Mauruschat (University of Basel) <i>Symphony of Sirens – Revisited</i>. Andreas Ammer & FM Einheit and their Entanglements with the Historical Avant-Garde</p>
12:30-13:30	<i>Lunch</i>

Conference programme day two (2)

Thursday 29 November: afternoon

13:30-14:40	Session VI: POETICS Chair: Gunther Martens (Ghent University)
	Chiara Nannicini Streitberger (University Saint-Louis, Brussels) Voice and Music: Savinio's and Perec's Radio Plays
	Pim Verhulst (University of Antwerp) <i>Identical Twins Between Media: Caryl Churchill's Genre-busting (Radio) Drama</i>
14:40-14:50	<i>Break</i>
14:50-16:00	Session VII: MODERNISMS Chair: Gunther Martens (Ghent University)
	Harry Heuser (Aberystwyth University) Another 'Air Raid': Modernism and US Network Radio in the Eisenhower Era
	Birgit Van Puymbroeck (Ghent University) 'The Homeric or Icelandic bard shouting over the clamour of the banquet': Orality in Edward Sackville-West's <i>The Rescue</i> and Louis MacNeice's <i>The Dark Tower</i>
16:00-16:30	<i>Break</i>
16:30-17:30	KEYNOTE LECTURE IV
	KARIN BIJSTERVELD (Maastricht University) Analyzing and Creating Narrative Audio-phonetic Art: What Sound Studies Can Contribute
17:30-17:50	Roland Innerhofer (University of Vienna) Concluding remarks

Theme

In the years when the neo-avant-garde emerged, radio was a prominent medium, which offered an unexpected forum not just for art criticism but also for artistic practices, especially in the form of the radio play. Moreover, in the wake of the historical avant-garde, the neo-avant-garde has a strong interest in aural media, in the seemingly autonomous power of sound and voice. Therefore, it is not surprising that postwar avant-garde artists and literary writers in particular started experimenting with the radio play, supported by theories from thinkers such as Rudolf Arnheim, Walter Benjamin, and Bertolt Brecht.

Still, it is remarkable how widespread the neo-avant-garde affinity with audiophonic art actually is. For innovative artists all across Europe and the rest of the world, the radio play provided a playground to think about the semiotic power of the auditive domain, and to challenge artistic conventions as well as the distinctions between different media and genres. Literary writers Ernst Jandl and Friederike Mayröcker created the stereophonic piece of art ‘Five Man Humanity’ in 1968. In 1979, the American avant-garde composer John Cage created *Roaratorio*, a radio play for electronic tapes, Irish folk music, and voice. In the Netherlands, the experimental poets Lucebert and Bert Schierbeek wrote pieces for the radio. And the French OuLiPo author Georges Perec once said that he found new solutions for his writerly questions in the ‘intrinsic space of the radio drama’.

The conference focuses on the role of audio drama within the context of the neo-avant-garde from 1945 to the present, and it presents papers dealing with genres bordering on the radio play, such as sound collage, radio opera, the radio essay, and the radio

documentary. Next to the radio medium, other forms of dissemination of audio fiction (such as gramophones, cd's and the internet) are examined as well. Papers will address institutional and contextual aspects of audio drama, intermedial and material issues, ideological and political issues:

☞ International unions and national broadcasting corporations such as the WDR in Germany, RAI in Italy, and the BBC in the UK helped to create a framework for experimentation. These and other institutional contexts and collaborations have impacted the creative process itself as well. Did neo-avant-garde artists actively work together with certain corporations, or with composers and directors who are associated with a poetics of innovation? To what extent did the collective poetics of neo-avant-garde groups such as the Wiener Gruppe (Austria), Gruppo 63 (Italy), or Tel Quel (France) advance the radio play?

☞ Artists who were exploring the semiotics of auditive storytelling often experimented in related media such as music, sound poetry, and acoustic art as well, thereby questioning the boundaries between them. How do radio plays by neo-avant-garde artists relate to experiments in, for example, novels, cinema, or theatre? How do these artists employ the constraints and affordances of the medium? To what extent do they exploit the possibilities of electro-acoustic manipulation, stereophonic positioning, montage, mix, and other semiotic means characteristic of the radio play?

☞ Critics and thinkers have often posited that radio can have an emancipatory and political function, as it can reach large audiences in their own homes. How does the neo-

avant-garde radio play stage political questions and does it acknowledge its own ideological structure? To what extent do neo-avant-garde artists take the public nature of the radio (and its dependence on the state) into account? Do they reflect upon the manipulative potential of the radio, also in its history as a medium?

Keynote speakers

Karin Bijsterveld (Maastricht University)

Analyzing and Creating Narrative Audiophonic Art: What Sound Studies Can Contribute

KEYNOTE LECTURE IV *Thursday 29 November 2018,*
16:30-17:30

Sound studies is an emerging interdisciplinary field of study that takes, in the words of Jonathan Sterne, ‘sound as its analytical point of departure or arrival.’ This both accurate and broad definition sounds like a warm invitation to join the party. This implies, of course, that the field is open to many different schools of thought rooted in the epistemological traditions of the disciplines sound studies scholars come from. This lecture draws on historical, constructivist and practice-informed approaches in sound studies to discuss three issues relevant to the study of narrative audiophonic art: a subject-oriented take on acousmatic sound (informed by Brian Kane’s work), a socio-technical account of immersive sound, and a plea for re-enactment as a method for understanding and restoring audiophonic art. It ends, however, by attempting to tap into *your* expertise by presenting you with problems in my own recent experiments with creating two fictionalized audio stories: a history of the Stasi practices of voice identification, and a location-based audio guide along highway noise screens.

Karin Bijsterveld is historian and professor of Science, Technology and Modern Culture at Maastricht University. She is author of *Mechanical Sound: Technology, Culture, and Public Problems of Noise in the Twentieth Century* (MIT Press, 2008),

co-editor of *Sound Souvenirs: Audio Technologies, Memory and Cultural Practices* (Amsterdam UP 2009, with José van Dijck), and co-editor of the *Oxford Handbook of Sound Studies* (Oxford UP 2012, with Trevor Pinch). More recent publications are the edited volume *Soundscape of the Urban Past: Staged Sound as Mediated Cultural Heritage* (Transcript 2013), the monograph *Sound and Safe: A History of Listening behind the Wheel* (Oxford UP 2014, with Eefje Cleophas, Stefan Krebs & Gijss Mom) and a special issue on Auditory History for *The Public Historian* (2015). She is currently finishing the book-length essay 'Sonic Skills' on sound and listening in the sciences (Palgrave Pivot, 2018), exploring a new project on the Stasi's audio analysis program, and working on an audio book on the history of sound.

Daniel Gilfillan (Arizona State University)
**Poetry on the Austrian Radio: Sound, Voice, and Inter-
mediality**

KEYNOTE LECTURE I *Wednesday 28 November, 9:15-10:15*

Radio history is full of examples that illustrate the long-standing collaboration between the worlds of literature and the sound- and network-based medial tools that the radio medium delivers. The intermediality at the heart of such collaborations understands radio production as a form that combines both the textual modes bound up within the literary and the aural/spatial modes bound up within sound. Intermediality references how a discrete piece of media always exists within a series of medial configurations that provide it with a network of possible meanings and legitimacies. This talk will explore how radiophonic space (i.e. the perceptive capacities of sound and the transmission/reception capacities of radio) both encompasses and organizes a notion of intermediality that features the compositional minds of artists and the compositional minds of listeners as the site where these meanings and legitimacies take shape. At the center of this presentation is an investigation of two sound works created for Austrian radio. The first, *Ökotonal* (*Ecotonal*, 2010) by Austrian poet and radio/sound artist Petra Ganglbauer, explores her tonal/vocal play with language, and her conceptual interweaving of biological, spiritual, and poetic discourses into a type of ecology or ecosystem of sound-based communication. What Ganglbauer's acoustic plays and fragments ask us to do is to question a perceived totality of the world as something that can be fully/completely known, and to critically reflect on our own position within the world. The second, *Anchored in Trance* (1996) by German-Austrian poet and radio artist Peter Pessl, examines relationships between human voice/speech and the

acoustics of non-human agents (animals, plants, rocks, landscapes, etc.). Pessl uses the psychoactive plant *Atropa belladonna* to induce a trance-like vocal state to accompany the poem past the traditional boundaries of spoken recitation and into deeper understandings about the performativity and liveness of language. While Ganglbauer and Pessl bring very distinct sound and artistic elements to their respective projects, the foundation of their work points to the importance of both sound and voice for accomplishing the adaptation of one form of mediated knowledge into another—of poetry and poetic modes into sound-based radio broadcast.

Daniel Gilfillan is associate professor of German studies at Arizona State University in the School of International Letters and Cultures, senior sustainability scholar in the Julie Ann Wrigley Global Institute of Sustainability, and faculty affiliate in Film and Media Studies, Jewish Studies, and English. His primary area of research engages the relationships between sound, media, and the perception of experience. Gilfillan has published widely on German and Austrian radio and sound art, and on the history of the radio in Germany as an experimental art medium, (*Pieces of Sound: German Experimental Radio*, Minnesota, 2009). He is currently working on a second book titled *Sound in the Anthropocene: Sustainability and the Art of Sound*. This new book explores the role and centrality of sound for understanding the complex interconnections within sustainability practice and the equally complex interactions between humans and other ecosystem populations (animals, landscapes, geologies, and atmospheres). In addition, he is co-editing and translating (with Solveig Ottmann) a volume of essays written by Weimar-era radio producer Hans Flesch with the title *Before Brecht: Hans Flesch and Weimar-Era Radio Theory*.

Jarmila Mildorf (University of Paderborn)
 ‘Ja, ja, so schön klingt das Schreckliche’: An Audionarratological Analysis of Andreas Ammer’s *Lost & Found: Das Paradies*

KEYNOTE LECTURE III *Thursday 29 November 9:30-10:30*

The biblical story of the fall of mankind is probably one of the most culturally productive stories ever. In 2004, radio dramatist Andreas Ammer took up this topic via a detour: together with pop musician FM Einheit alias Frank-Martin Strauß, he reworked John Milton’s epic poem *Paradise Lost* (first published in 1667) into a radio play with a twist: it was a radio play designed for (and recorded as a) live performance produced by Germany’s Bayerischer Rundfunk (BR). Günter Rinke (2018: 201-202) compares the live radio play to a pop music concert, especially because the live audience can be heard clapping towards the end and because an encore is offered by the producers on stage. He also classifies Ammer & FM Einheit’s radio play as a ‘Pophörspiel’ (‘pop radio drama’), suggesting that the two artists may deliberately have called into question the differentiation between ‘high’ and ‘low’ art by combining popular music forms with an ‘elitist’ literary text (203). Elke Huwiler (2016: 108) argues that the central effect of the live performance is to foreground the radio play’s mediatization by showing *how* sound effects, music and voices represent or create the storyworld/storytelling situation. This would suggest that the actual narrative is pushed to the background, which is certainly less the case in the recorded version of the live performance. Ultimately, audiences will listen to it without being distracted by the visual input of sound artists and voice actors working on stage (albeit perhaps by disruptive features of their own current surroundings; see Kuzmičová 2016).

In this paper, I analyse Ammer & FM Einheit's radio play in an *audionarratological* spirit, i.e., by focusing on the interface between sound, music, voices and narrative structure (Mildorf & Kinzel 2016). In 'close listenings' of selected moments in the radio play, I discuss the radio play's complex narrative structure that hinges on the use of first- and third-person narrative situations in past and present tense, as well as multiple and alternating narrative voices, which are actualized in fascinating ways through the actors' vocal expressivity. I will discuss the role of quotation, translation, paraphrase and metatextuality as key elements since the play uses excerpts from Milton's original text and juxtaposes them with scholarly comments on this text's design. Metalepsis can also be found when narrators directly address the audience. Finally, I will attend to the ways in which sound and music assume quasi-narrative tasks by functioning as identification markers for personae and situations, by offering narrative 'commentary' and counterpoints as well as suggesting eventfulness. The radio play's sonic design can be said to resemble a musical composition which ultimately mirrors the original text's symmetry (Shawcross 1965), and the strong beats of much of the 'soundtrack' echo the orality and musical rhythms of Milton's poetry. It is therefore perhaps not surprising that the BR classifies *Lost & Found: Das Paradies* as an 'oratorio' on its website. Like other (neo-)avant-garde radio art, Ammer & FM Einheit's piece thus plays with and crosses generic boundaries while still paying homage, I argue, to the beauty of the literary source text.

Jarmila Mildorf teaches English language and literature at the University of Paderborn (Germany). Her research interests are in audionarratology, socionarratology and conversational storytelling, dialogue, literature and medicine/medical humanities.

She is the author of *Storying Domestic Violence: Constructions and Stereotypes of Abuse in the Discourse of General Practitioners* (University of Nebraska Press 2007) and co-editor of thirteen collections of essays and special issues/themed journal sections, among them: *Audionarratology: Lessons from Radio Drama* (with Lars Bernaerts; forthcoming with Ohio State University Press), *Aural World-Making: Audionarratological Approaches to Sound and Narrative* (thematic section to be published in *CounterText* 5.3, 2019), *Dialogue across Media* (with Bronwen Thomas; John Benjamins 2017), *Narrating Sounds* (with Till Kinzel; thematic forum published in *Partial Answers* 15.1, 2017) and *Audionarratology: Interfaces of Sound and Narrative* (with Till Kinzel; De Gruyter 2016). Her articles have been published in numerous collections and in journals such as *Journal of Pragmatics*, *Language and Literature*, *Style*, *Narrative*, *Narrative Inquiry*, *Partial Answers*, *Journal of Gender Studies*.

Jesper Olsson (Linköping University)
More-Than-Human Media Ecologies: Radiophonic Poetry and Text-Sound in the (Swedish) 1960s

KEYNOTE LECTURE II *Wednesday 28 November, 17:00-18:00*

In the decades after WWII, the media historical threshold established by the emergence of digital computers and fields such as cybernetics would affect culture, society, and everyday life in numerous ways. It transformed communication, representation, and knowledge practices, but also the ontology of humans and their relation to their surroundings—tellingly, Nobert Wiener addressed the animal and the machine in the subtitle to his *Cybernetics* (1948). This transformation, recently designated by media theorist Erich Hörl as part of a ‘cyberneticisation’ of society and culture during the 20th century, accompanied by an ecologisation of thinking—a ‘general ecology’ (Hörl 2017)—was also, early on, observed and processed in literature and art. In this talk I will take a look at the ecologisation explored and created in a specific subset of postwar neo-avant-garde practices—in sound poetry and early sound art. For instance, I will approach early text-sound compositions and radio experiments in the Nordic countries and in Germany in the 1960s (by artists and poets such as Bengt Emil Johnson and others), but also works from elsewhere and somewhat later (by, for instance, Annea Lockwood). Here one encounters various entanglements of humans, animals, and machines and ecological complexifications of figure and background. I will track and analyze such shifting negotiations—in voice and word, noise and sound, material and conceptual setting—of the relationship between nature and culture, individual and surrounding, organism and

technological artifact and network. Crucial, here, is the acoustic construction of spatial settings and immersive environments, but also the specific media technological affordances, and their implications for such things as listening, reading, representation, and communication—and, consequently, for issues of subjectivity, identity, and agency.

Jesper Olsson is Professor at the Department of Culture and Communication, Linköping University, where he leads the research group *Literature, Media History, and Information Cultures* (LMI) and is the program director of the research program *The Seed Box: A Mistra-Formas Environmental Humanities Collaboratory* (www.theseedbox.se). His own research focuses on literature, art, and media history. He co-edited *A Cultural History of the Nordic Avant-Garde 1950-1975* (2016), with Tania Ørum, and his latest publications are the digital book (ed.), *Archive Book Conference: Representations and Reconfigurations of the Digital in Swedish Literature 1950-2010* (www.reprecdigit.se) (2018) and *Spaceship, Time Machine. Öyvind Fahlström's Ade-Ledic-Nander* (2017). He is also a literary critic in the daily *Svenska Dagbladet* and one of the founders of the art-literature-theory journal *OEI*.

Sessions

Louis Armand (Charles University, Prague)
Radio Pictures, Blank Transmissions

SESSION V: Media. *Thursday 29 November 2018, 10:45-12:30*

A key aspect of avant-garde practice is the critique of the relation between medium & genre, centering on ‘the transition from staging traditional forms of performance within emergent media, towards the creative use of new media on their own terms’ (Richard Whitelaw). Following Cage’s chance-procedural experiments, Nam June Paik & Wolf Vostell explored a radical repurposing of medium as technology, transforming TV & radio from ‘sites of broadcast performance’ to sources of ‘indeterminate electronic sound [and image].’ This in turn fed into a reconception of the verbo-visuo dichotomy as text-effect, or *cinematography*, and a parallel conceptualization of text as ‘site of transmission.’¹ Gene Youngblood’s *Expanded Cinema* (1970) mapped this generalized field of ciné-poetics and synaesthesia, not only as transmedial and transgeneric, but as an art of the *unpresentable*. While new media tends towards instantaneous full-immersion virtual reality, mimetic technologies remain haunted by what *doesn’t* transmit—between sound/image, speech/writing, and in the work of erasure, silence, blankness and noise (all of which acquire the status of aesthetic information). In this relation I propose to examine a piece nominally cast as ‘cinema’: Derek Jarman’s *Blue* (1993), a 79-minute poetic meditation in the voices of Jarman, John Quentin, Nigel Terry & Tilda Swinton over a monochrome blue screen (inspired by Yves Klein’s

¹ See Daniela Cascella & Lucia Farinati’s intro to *Cut & Splice: Transmission* (2010).

Symphonie Monotone and the tonal quality of IKB). In 1989, reflecting on his filmmaking to that date, Jarman wrote: ‘So many fleeting moments lost to the camera, which seems destined to point in the wrong direction.’ The following July, AIDS-related toxoplasmosis left him temporarily blind. The production of *Blue*, in the form ostensibly of both a ‘transmission error’ and a ‘radio picture,’ speaks to the idea of invisible cinema—and (to emphasise this) its London premiere was immediately followed by a simulcast on Channel 4 and Radio 3 (‘Radio listeners were invited to write in for a blue postcard at which to stare for the length of the broadcast.’ In doing so, *Blue* harks back to Guy Debord’s *Hurléments en faveur de Sade* (1952)—comprised of alternating white and black screens, ending in 24-minutes of silence (and a ‘Memorandum for a History of Cinema’ announcing ‘there’s no more cinema, cinema’s dead’): a blank cinema broadcasting from beyond the grave.

Louis Armand is the author of eight novels, including *The Combinations* (2016), *Cairo* (2014), and *Breakfast at Midnight* (2012). In addition, he has published collections of poetry—most recently, *East Broadway Rundown* (2015) and *The Rube Goldberg Variations* (2015)—and is the author of *The Organ-Grinder’s Monkey: Culture after the Avant-garde* (2013).

Inge Arteel (Vrije Universiteit Brussel)
A Theatre of Choric Voices: Mayröcker's and Jandl's Radio Plays of the Late 1960s and Early 1970s

SESSION I: Voice. *Wednesday 28 November 2018, 10:30-11:40*

In contemporary theatre, choric configurations are a recurring phenomenon. Directors and actors explore with them challenges and possibilities of speaking and acting together: the relations between singular voices and polyphony, between the protagonist(s) and the collective body, and the movement of the written word into speech and musicality. The chorus today is a site of experiment especially in theatre that interacts with critical times and their catastrophes, as it probes the political power of collective groups and social networks.

In this presentation I want to argue that related aesthetic endeavours can be identified in radio plays of the *Neues Hörspiel*. I will concentrate on the radio plays written by Ernst Jandl and Friederike Mayröcker in the late 1960s and early 1970s, in which diverse constellations of so-called 'Sprechchöre' constitute a striking dramaturgical device. Inspired by contemporary work on the choric—esp. by director Einar Schleef (1944-2001) and the scholars working on his thoughts and practice—, I will look back at these radio plays and consider their specific manifestations of the choric. The following aspects and questions will guide my analysis:

- ☞ The relation between singular and plural voices (discrete, joint, and collective voices)
- ☞ The relation between textual and oral poetics, and musical composition (concrete poetry, its performance and its radiophonic mediation)

- ☞ The technical specificities of the radio- and stereophonic mediation of ‘Sprechchöre’ (technology and corporeality of the voices, backgrounding and foregrounding, simultaneity and amplification)
- ☞ The societal and ideological contexts of these radio-phonetic experiments in the late 1960s (the critical times of the *Neues Hörspiel*)

Inge Arteel is professor of German Literature at the Vrije Universiteit Brussel. Her research focuses on post-1945 Austrian literature and drama—with a particular interest in ‘experimental’ authors and playwrights (esp. Jelinek and Mayröcker)—, on text and theatricality, the radio play, and gender studies. Together with Lars Bernaerts she coordinates a research project on the radio play, funded by the Flemish Research Foundation (FWO). She is a member of the FWO research network on the European Neo-Avant-Garde (ENAG).

Recent publications: with Evelyn Deutsch-Schreiner, ‘New Dramaturgies in Contemporary Vienna: Wiener Wortstaetten, Elfriede Jelinek’s *Die Schutzbefohlenen*, and Die Schweigende Mehrheit’, in: *Modern Drama*, 61, 3, 2018, pp. 352-379; ‘Non-Sovereign Voices in Friederike Mayröcker’s Aural Texts’, in: *Partial Answers*, 15, 1, 2017, pp. 135-150; ‘Szenisches Schreiben: Theatralität und Räumlichkeit in Jelineks “Bühnenessay” *Rein Gold*’, in *Jelineks Räume*, eds. Monika Szczepaniak et.al., Wien: Praesens Verlag 2017, pp. 45-59.

Per Bäckström (Karlstad University, Sweden)
**Öyvind Fahlström's Radio Compositions *Fåglar i Sverige*
 & *Den heliga Torsten Nilsson***

SESSION V: Media. *Thursday 29 November 2018, 10:45-12:30*

In my paper, I will discuss the Swedish artist Öyvind Fahlström's (1928-76), radio compositions *Fåglar i Sverige* (1963, Birds in Sweden) and *Den heliga Torsten Nilsson* (1966, The holy Torsten Nilsson). In 1953, Fahlström wrote the world's first manifesto for concrete poetry, inspired by *musique concrète* and film techniques like montage and sequencing. In the mid-1950s he turned to the visual arts, and later he wrote radio plays, directed movies and arranged performances and happenings. He moved to New York in 1961 and became part of the international neo-avant-gardes. In his use of new technology, film and a range of broadcasting media, Fahlström was a forerunner for media art. His and other similar experiments in the 1960s are important links in the genealogy of today's networked, global and multiscreen world, since they constitute early confluences of cybernetics, art and media.

The poetical techniques proposed in his manifesto laid the ground for Fahlström's later production in different arts, from concrete poetry to radio plays/'compositions'. His first radio composition *Fåglar i Sverige* (1963) triggered a whole new genre, the international movement of text-sound-composition (a.k.a. sound-poetry, *poésie sonore*). The second radio composition (or blind music, as he called it) *Den heliga Torsten Nilsson* (1966), on which I will primarily focus, became a small success despite its strange story, and was aired in five different episodes by the Swedish broadcasting company. This radio play was composed from what Fahlström termed 'life material', i.e. recorded (with a microphone and cheap tape recorder) sound from the

constant media flow in his apartment in New York, with himself performing the voiceover telling the story. The remediated material was mainly taken from popular culture, as for example horror movies, but also real life filtered through TV and radio. His method was inspired by Schaeffer's *musique concrète* and William Burroughs' *cut-ups*, to which he added his own play strategies. The result was a highly original media-mix, where he performed an international spy history interwoven with sounds from contemporary media and life, a mix that at the same time reflected his political urge and interest for world politics.

Per Bäckström is full professor of Comparative Literature, Karlstad University and was previously Associate Professor at the Department for Culture and Literature, University of Tromsø 1996-2010. He chaired the membership commission of the European Network for Avant-Garde and Modernism Studies (EAM) 2007-2011. He has published the following books: *Aska, Tombet & Eld. Outsiderproblematiken hos Bruno K. Öijer* (2003); *Enhet i mångfalden. Henri Michaux och det groteska* (2005); *Le Grottesque dans l'œuvre d'Henri Michaux. Qui cache son fou, meurt sans voix* (l'Harmattan 2007); *Vårt brokigas ochellericke! Om experimentell poesi* (2010); and edited *Decentering the Avant-Garde*, with Benedikt Hjartarson (Rodopi 2014). He has worked as a literary critic and has published several studies of Mikhail Bakhtin, intermediality, avant-garde and neo-avant-garde.

Lars Bernaerts (Ghent University)

Transnational, Untranslatable: Freddy de Vree and the Multilingual Radiophony of *A Pollen in the Air*

SESSION IV: Transgression. *Wednesday 28 November 2018, 15:20-16:30*

The audible neo-avant-garde is fundamentally transnational, intermedial, and multilingual. Still, experimental radio plays are often produced in an institutional context (e.g. of *national* public broadcasting) that not just facilitates but may also put pressure on the degree of transgression, generic hybridity, and intermedial exchange. In my presentation, this characterization of the audible neo-avant-garde will be examined for the situation in the Low Countries. The relevant theoretical background are discussions in the theory of the neo-avant-garde (see Bürger, Foster, Perloff and Scheunemann) concerning the institutionalization of the avant-garde, the intended integration of art in life, and the rejected and then revived autonomy of the arts. My case study is the radio play *A Pollen in the Air* (1970) by the Flemish poet, translator, and radio producer Freddy de Vree. As a radio producer De Vree was in touch with colleagues across Europe while at the same time collaborating with literary authors in Belgian neo-avant-garde networks. This ‘institutional’ background is crucial in understanding the experiment of *A Pollen in the Air*, a fictional and aural biography of the French poet Apollinaire that premiered in the Moderna Museet in Stockholm.

The form of the piece is generically hybrid, stereophonic, and multilingual. It is modelled—like John Cage’s audiophonic piece *Roaratorio* (1979)—on James Joyce’s *Finnegans Wake* and includes a collage of previously recorded sounds and voices, alternated with narrated passages. The fragmented narrative recounts the life of Apollinaire in a series of anecdotes, presented

simultaneously in Dutch and Swedish (in one version) or Dutch and Danish (in the other version). In resisting translation and weaving one language after the other into the fabric of the play, *A Pollen in the Air* does several things. First, it positions itself in the neo-avant-garde, breaking with tradition while at the same time creating its own lineage (Apollinaire, Joyce). Second, the piece does not allow the listener to reconstruct a coherent semantic content or a linear plot. It shifts the attention to language itself. Finally, by making the words almost indistinguishable and refusing to translate all these languages, the radio play foregrounds the vitality of language as sound and music.

Lars Bernaerts teaches modern Dutch literature at Ghent University. His research and publications focus on experimental fiction, contemporary novels in Dutch, narrative theory and cognitive literary studies. He co-edited *Stories and Minds: Cognitive Approaches to Literary Narrative* (2014) and several volumes on neo-avant-garde literature in Dutch. Together with Bart Vervaeck and Hans Vandevoorde, he coordinates the Center for the Study of Experimental Literature (SEL), which also participates in the FWO-funded research network ENAG.

Siebe Bluijs (Ghent University)
**Literary and Audiophonic Collage in Dutch and Flemish
Radio Plays**

SESSION II: Composition. *Wednesday 28 November, 11:50-13:00*

Collage, a widely used technique within the avant-garde, is commonly defined as the assemblage of heterogeneous materials in which the original source of the fragments remains recognizable (Perloff 1978). Although collage has its origins as a visual concept, it has been used in audiophonic art as well (Vowinckel 1995). As an artistic practice it is closely related to the technical procedure of montage, an editing technique that lies at the heart of the medium of the radio play.

Particularly in the 1960s and 1970s, radio play makers transformed the radio play into an art form that originated in the studio, rather than at the writer's desk. By slicing together various 'found' materials and field recordings, radio play makers emancipated the medium from its historical ties to literature and the theatre (Cory 1994). This procedure had strong affiliations with the avant-garde technique of collage. Subsequently, the collage techniques of the radio play attracted artists working in the literary avant-garde, bringing their own collage principles to the radio play.

This presentation looks at the relation, or rather juxtaposition, between 'literary' collage and 'audiophonic' collage in the literary radio play. On the one hand, literary collage juxtaposes texts (and images) from different sources on a *textual* (and visual) level. Audiophonic collage, on the other hand, refers to the insertion of audiophonic fragments in which the sound's *materiality* points to different sources.

By reading a selection of Dutch and Flemish radio plays, among which Walter van den Broeck's *Top31*, Bert Schierbeek's *Inspraak* and *Weerwerk*, and Flor Stein's *MI,50*, this presentation examines the dynamics between these two collage techniques. By paying attention to the medium specificity of the radio play, this presentation investigates the collage technique in relation to the medium's constraints and affordances.

Siebe Bluijs is a PhD researcher at the department of Dutch literature at Ghent University (Belgium) and the Centre for the Study of Experimental Literature (SEL). His FWO-funded research analyzes form and functioning of the postwar literary radio play in the Low Countries (Flanders and the Netherlands) in the period 1960-2000, particularly focusing on innovations in narrative composition.

Tatiana Eichenberger (University of Basel)
Electronic Music or Radiophonic Sound? The ‘Ideological Struggles’ during the Establishment of the BBC Radiophonic Workshop

SESSION III: Institution. *Wednesday 28 November, 14:00-15:10*

After the Second World War the broadcasting corporations in Europe started to establish special experimental electronic studios. As an own in-house department one would assume that the reasons for establishing these facilities have been to provide the other departments (drama, feature, film or television) with special electronic sounds in any aspect. A closer look at the circumstances of the foundation and the first years of running these studios shows interesting differences in their focus and output (from electronic effects and music for radio, television, films or theatre through autonomous compositions of electronic music up to studies or treatises in sound research)².

In my proposed paper which concentrates on the founding process of the BBC experimental studio and one of its first productions, the radiophonic poem *Private Dreams and Public Nightmares* I would like to focus on two main issues: 1. to outline the different interests of the experimental studio facilities based in the radios in the 1950s, 2. to point out the strategies in creating a radiophonic piece using electronic sounds and introducing this novelty to the radio listeners.

² Cf. Davies, Hugh: *Répertoire International des Musiques Electroacoustiques | International Electronic Music Catalog*, Cambridge, MA: MIT Press 1968. Davies assigns every piece of electronic music to a function, which offers an overview of the output of the studios.

The ‘ideological struggles’³ between the Music and Drama Departments of the BBC which have accompanied the foundation process of the BBC Radiophonic Workshop show on one hand the different interests of these two departments, on the other hand how the members of the Radiophonic Effects Committee were dealing with the developments in the field of electronic effects and music at the other broadcasting corporations in Europe in order to establish an own electronic studio.

The script for the radiophonic poem *Private Dreams and Public Nightmares* written by Frederick Bradnum, ‘was specifically designed to exploit some of these new sounds, and completely dependent on them for full effect’,⁴ states the producer Donald McWhinnie in a four minute long introduction before the first broadcasting of the piece, preparing the public for the new sonic world they are going to experience. How does the script work with the new sounds in this radiophonic piece oscillating between electronic music and experimental radio play?

Tatiana Eichenberger—Since 2015 a PhD student at the Media Studies Department of the University of Basel as a part of the project ‘Radiophonic Cultures’ with a thesis on the electronic studio as an experimental sound laboratory of broadcasting. Studied music and media studies at the University of Basel, preceded by music studies at the University of Arts in Berne, (concert and teaching diploma for flute). Magister artium 2014 with

³ Cf. Niebur, Louis: *Special Sound. The Creation and Legacy of the BBC Radiophonic Workshop*, Oxford Music/media Series, The, Oxford: Oxford University Press 2010, p. 35. Niebur depicts the circumstances of the foundation of the BBC Radiophonic Workshop and the struggles between the two departments.

⁴ Ebd., p. 29.

master thesis on musical authorship between composition and interpretation in the music of the European and US-American avant-garde in the 1950s. Her research interests lie on the intersection of musicology and media studies, e.g. papers on the interactions between sound and image in the experimental film, on sound design in science fiction film or on visualisation of music through the medium of music notation.

Giuseppe Episcopo (University of Edinburgh)
**Speech Patterns and Electronic Serialism. Berio and
Eco's *Thema*; Berio and Sanguineti's *Laborintus II***

SESSION II: Composition. *Wednesday 28 November, 11:50-13:00*

This paper aims at addressing the acoustic space of radio by analysing two compositions realised during the early days of the Italian neo-avant-garde movement—between the end of the 1950s and beginning of the 1960s—with a focus on the coeval context of Italian radio. In that turn of years, radio provided the appropriate environment where to reunite different areas of experimentation on language and music: the evolution of tape recording, registration technologies and techniques (pioneered in Italy by Luciano Berio and Bruno Maderna) on the one hand and, on the other, an opening breach between the medium of mass communication and high culture allowed to develop a newer and richer syntactic articulation, where word and sound participate to the construction of an aural ambience created in the midst of the recognised ‘spatial and temporal freedom of the radiophonic fascination’ (Magnani in presenting Alberto Savinio’s radio drama *Agenzia Fix*, 1950).

Away from representational realism, *Thema. Omaggio a Joyce* (1959) represents the culmination of the collaborative project between Luciano Berio and Umberto Eco on poetic language. Based on ‘Sirens’, the eleventh chapter of Joyce’s *Ulysses*, *Thema* turns the ‘dynamic potential’ of Joyce’s textual mosaic into an aural texture of semantic distortions displayed under different uses of musical polyphony and of onomatopoeia. Away from lyrical intimacy, *Laborintus II* (1965) commissioned to Luciano Berio and Edoardo Sanguineti in the occasion of the 700th anniversary of Dante’s birth, is a bricolage symphony of language

emissions, tape recording, string ensemble, and a montage libretto composed by extracts from the oeuvres of Isidore of Seville, Dante, Ezra Pound, T.S. Eliot, and Sanguineti. In *Thema and Laborintus II*, radio determines a new field by setting itself the crossroad between the semantic articulation of speech patterns and the musical language of electronic serialism.

Giuseppe Episcopo has a PhD in Modern Philology (University of Naples Federico II) and was a Visiting Scholar at the Columbia University and a Teaching Fellow in Italian at the University of Edinburgh. He edited and translated into Italian Fredric Jameson's *Brecht and Method* (2008) and Raymond Chandler. *The Detections of Totality* (2018). He published the edited book *Metahistorical Narratives and Scientific Metafiction. A Critical Insight into the Twentieth-Century Poetics* (2015), and two monographs: on Stefano D'Arrigo and Thomas Pynchon, *L'eredità della fine* (2016), and on Carlo Emilio Gadda, *Macchine d'espressione* (2018). Episcopo also published on Simon Armitage, Bertolt Brecht, William Goyen, Primo Levi, Federico Tozzi, Juan Rodolfo Wilcock, and is currently completing a book on Italian radio, *L'immaginario acustico nel Terzo Programma. La scrittura sonora dell'Italia dal 1950 al 1975*.

Adam Frank (University of British Columbia)
Many Many Voices: Glenn Gould's Contrapuntal Radio

SESSION I: Voice. *Wednesday 28 November 2018, 10:30-11:40*

This paper examines the Canadian pianist Glenn Gould's radio documentaries of the 1960s and 1970s, focusing especially on *The Idea of North* (1967). Setting aside the distinction between documentary and drama, Gould approached radio (and studio recording, more generally) in terms of its characteristics of 'analytic clarity, immediacy, and indeed almost tactile proximity' (from 'The Prospects of Recording' (1966)). His particular innovation was to introduce techniques of 'contrapuntal radio', forms of polyvocality that explored the disjunction between voice and meaning while still committed to the expression of thoughts and ideas in language. The paper will unfold Gould's aesthetic and technical choices, placing them in several contexts: his own writing and interviews, the larger institutional contexts of Canadian radio of the time, conceptualizations of radio as both instrument and environment (in John Cage's work as well as others), and finally the longer 20th-century theatrical tradition associated with Gertrude Stein's landscape theater and its treatment of the multiple temporalities of the stage. I will suggest that, for Gould and other artists and producers of the long post-war moment, the radio studio becomes a space that can navigate aesthetic and political contradictions accompanying experiences of mass audience, that is, the difficulties of representing groups to themselves.

Adam Frank is Professor in the Department of English Language and Literatures at the University of British Columbia, and

is currently a residential fellow at the Paris Institute for Advanced Study (until June 2019). His research and teaching areas include nineteenth- and twentieth-century American literature and media, histories and theories of affect and feeling, and science and technology studies. The author of *Transferential Poetics, from Poe to Warhol* (Fordham University Press, 2015) and co-author, with Elizabeth Wilson, of the forthcoming *A Silvan Tomkins Handbook* (Minnesota University Press), he has also produced audiodramas in collaboration with composers in Canada, the United States, and Europe.

Harry Heuser (Aberystwyth University)

Another 'Air Raid': Modernism and US Network Radio in the Eisenhower Era

SESSION VII: Modernisms. *Thursday 29 November 2018, 14:50-16:00*

'In 1960, radio is all but dead for dramatic purposes,' the modernist poet Archibald MacLeish declared in his foreword to the republished scripts for *The American Story*, a ten-part series of pan-Americanism promoting 'New World' narratives that was broadcast over the National Broadcasting System in 1944, when MacLeish was Librarian of Congress. Despite his earlier efforts to engage experimentally with the medium—the verse plays *The Fall of the City* (1937) and *Air Raid* (1938), both of which aired on affiliate stations of the Columbia Broadcasting System—the American poet saw his 1952 parable 'The Trojan Horse' produced instead by the BBC; to present it on US radio 'seems to be impossible,' MacLeish stated at the time, 'at least by one of the broadcasting chains.'

In the US, the medium of radio had been 'junked by Progress,' MacLeish argued, and 'in consequence' his scripts for *The American Story* were being 'remitted to the printed page.' It was not the technological 'Progress' of the television era alone that MacLeish deplored. His 'little plays' could no longer serve the purpose for which they had been intended. 'In 1960, Florida is farther from Cuba than the north pole,' MacLeish remarked, and 'nobody so much as mentions fascism except to excuse it in Spain.'

In the 1930s, MacLeish had been at the forefront in the fight against fascism, his *Air Raid* being an aural Guernica. When the

play was revived in 1957 as part of the anthology *CBS Radio Workshop* (1956-57), its avant-gardist stance, rather than being renewed, was obliterated by institutional guardedness: without being revised by its author, the parable's antifascist message was transformed, through the broadcaster's overt recontextualisation, in order to conform with the anti-communist Cold War narrative of the Atomic Age.

'Another "Air Raid"' aims to demonstrate that the determination of whether or not a radio play may be meaningfully termed 'avant-garde' or 'neo-avant-garde' cannot be made without a careful consideration of the conditions under which it is produced and the system in which it becomes enmeshed.

Harry Heuser is a writer, curator and educator. His doctoral study *Etherized Victorians* (CUNY, 2004) examined canonically marginalized scripts of US American plays broadcast on network radio in the 1930s, '40s and early '50s. The dissertation formed the basis for his book *Immaterial Culture: Literature, Drama and the American Radio Play, 1929-1954* (2013). As lecturer in Art History at Aberystwyth University, Wales, he applies interdisciplinary approaches to visual/material culture to explore its intersections with literature and performance as well as its endurance and mutability in regenerative acts of adaptation. As a curator, he has staged exhibitions engaging with cinema and radio-related ephemera. He is a contributor to the forthcoming anthology *Audionarratology: Lessons from Audio Drama*.

Roland Innerhofer (University of Vienna)

CONCLUDING REMARKS *Thursday 29 November 2018,*
17:30-17:50

Roland Innerhofer is a professor of German literature at the Institut für Germanistik of the University of Vienna. His research focuses on 19th, 20th and 21st-century literature, the avant-garde, utopian literature, literary and genre theory, as well as the interconnection between literature, technology, architecture, and cinema. He is the author of several monographs, among which *Deutsche Science Fiction 1870-1914. Rekonstruktion und Analyse der Anfänge einer Gattung* (1996). Recent publications include *Sonderweg in Schwarzgelb? Auf der Suche nach einem österreichischen Naturalismus* (with Daniela Strigl) in 2016; *Spielräume. Poetisches. Politisches. Populäres* (with Christian Huber) in 2016; *Keime fundamentaler Irrtümer. Beiträge zu einer Wirkungsgeschichte Heimato von Doderers* (with Matthias Meyer and Stefan Winterstein) in 2018.

Philomeen Lelieveldt (Utrecht University)
Verbosonic Explorations in Dutch Radio Broadcasting (1962-1974)

SESSION III: Institution. *Wednesday 28 November, 14:00-15:10*

The Dutch poet Ab van Eyk (1923-2011) was a radio presenter and radio drama director who used new technological devices (stereophony and magnetophon) and artistic collaborations in music and literature to develop new radio genres. With small and diverse artistic teams he developed the ‘verbosonic’ radio play, in which music and language were treated as entirely equal, using words without meanings, language and sounds as its ingredients. From the 1960s until 1974 the NCRV, the Dutch Christian broadcasting organization, organized international meetings of radio playwrights, poets and composers, which resulted amongst others in the start of the Text - Sound festivals of *Fylkingen* 1968-1974 (Stockholm) and the exchange of a variety of radio drama and poetry radio broadcasts introducing Text – Sound art (the English equivalent of verbosonica) to Dutch and international audiences (some with BRT, Radio Bremen, WDR and Swedish Radio).

From 1962-1972 *Vers in het geboor*, a monthly NCRV radio program, paid special attention to so called elusive (‘ongrijpbare’) poetry by experimental poets and performers (a.o. Paul de Vree, Herman Damen, Franz Mon, Gust Gils, Ferdinand Kriwet, Lily Greenham, Hans Verhagen). In these broadcasts the poems were combined with live performances of pop, jazz or improvised ‘classical’ music. Cor L. Doesburg, a radio engineer, technically supported these productions and also developed graphic scores to be able to register the length and relative pitch of the texts, which were often performed by the Dutch actor Hans Veerman. Van Eyk directed 700 radio plays and docudrama’s, of

which about ten percent were experimental plays. He invited the young composers Jos Kunst, Joep Straesser, Enrique Raxach and Louis Andriessen to collaborate in these productions. Most regularly, he worked with the composer Tera de Marez Oyens (1932-1996), who improvised in *Vers in het geboor* and composed (electronic) music for some of these radio plays with the author Gerrit Pleiter.

Verbosonic radio productions were the result of intense collaborations between writers, composers, actors, engineers and directors, resulting in a collective authorship of the final radio production and/or the (musical) score or text. In the presentation I will demonstrate the concept of ‘verbosonica’ with scores and sound clips of *Vers in het Geboor*, the *Pinkster Verbosonie/ Pente Sjarwoe Kost* (a stereophonic play of Gerrit Pleiter/De Marez Oyens, which participated in the radio play competition of the Prix Italia 1971), and *Bist du Bist* (De Marez Oyens/Franz Mon, 1973). The presentation is based on texts, scores, interviews, and newly digitized audio samples from the archives of the Netherlands Institute of Sound and Vision (Hilversum) and Tera de Marez Oyens (1932-1996) (Netherlands Music Institute, the Hague).

Philomeen Lelieveldt is a musicologist and teacher in music sociology and media history in the Media and Culture department of the Humanities Faculty of Utrecht University. In the year 2017-2018 she was a research fellow at the Netherlands Institute for Sound and Vision (Beeld en Geluid, Hilversum), to prepare a chapter about the dynamics between the classical music world and Dutch radio. [To be published in the book *Honderd jaar radio* (Huub Wijfjes (ed), 2019)]. With the Tera de Marez Oyens Foundation she is preparing a monography about the life and works of the Dutch composer Tera de Marez Oyens.

Ania Mauruschat (University of Basel)

Symphony of Sirens – Revisited. Andreas Ammer & FM Einheit and their entanglements with the historical avant-garde

SESSION V: Media. *Thursday 29 November 2018, 10:45-12:30*

In late September 2017, a hundred years after the Bolshevik Revolution, the noise musician FM Einheit and the radio play author Andreas Ammer from Germany performed in Brno, Czech Republic, Arseny Avaraamov's (1886-1944) extraordinary *Symphony of Sirens*. Inspired by texts of the revolutionary poet and engineer Aleksei Gastev (1882-1939), the composer and Proletkult artist Avaraamov used the Soviet seaport Baku in 1922 as an orchestra. Respectively he used the whole city as a 'music box', as German media archaeologist Siegfried Zielinski calls it: foghorns, 25 steam locomotives, hundreds of sirens and choirs with up to 1000 participants collectively performed this *Symphony of Sirens* in honor of the fifth anniversary of the Great October Socialist Revolution, while Avraamov was standing on a tower, conducting the noisy concert by waving flags.

Since then the Second World War, the Holocaust, the atomic bomb, the Gulag, the landing on the moon, the vanishing of the Soviet Union and many more historical incidents happened but neither the new Soviet man nor the new Soviet women, of whom the communists had dreamt and which Arseny's noise should have called forth, did show up. Performing the *Symphony of Sirens* almost 100 years later therefore could not only be a sheer reenactment but required a reflection of the dissonance between the dreams back then and reality in today's very late capitalism. Of course, Andreas Ammer and FM Einheit reflect the political as well as the technological state of the art in their live-performance of the *Symphony of Sirens* as well as in its three versions (stereo, 5.1. and binaural) of the recording, which they produced

for the radio drama department of the Bavarian public-service broadcasting station Bayerischer Rundfunk in Munich. Of course, it is no coincidence that this department has a long tradition of commitment to and entanglement with avant-garde experiments in radio art.

In my paper, I will argue that Ammer's & Einheit's 2017-performance of the *Symphony of Sirens* can be regarded as a climax and summation of their acoustic experiments in their radio operas and radio plays since the early 1990s. In addition, I will discuss the on-going relevance of the avant-garde for radio art by the example of these two German noise artists.

Ania Mauruschat (Dipl.-Journ., Univ.) was trained as an editor at the Deutsche Journalistenschule (DJS) and received an interdisciplinary diploma in journalism and literature at the Ludwig-Maximilians-Universität in Munich (Germany). From 2002 to 2012, she worked full-time as radio journalist. Currently she lives in Switzerland and is writing her doctoral thesis on the epistemology of radio art with a special focus on the avant-garde and noise at the University of Basel and the Collegium Helveticum in Zurich. From January to March 2017 she was guest research fellow at Macquarie University in Sydney/Australia, funded by research grants. In September 2018, she traveled to Chicago, Boston and New York City to research the US-American podcast scene, funded by a travel award. Since October 2017 she is elected speaker of the consortium 'Auditory Culture & Sound Studies' of the German Gesellschaft für Medienwissenschaft (GfM).

Chiara Nannicini Streitberger (University Saint-Louis, Brussels)
Voice and Music: Savinio's and Perec's Radio Plays

SESSION VI: Poetics, *Thursday 29 November, 13:30-14:40*

Georges Perec's experimental radio plays of the 1970s, written together with his German translator and friend Eugen Helmlé, have extensively been studied over the last ten years. However, due to the disciplinary frontiers between literature studies and musicology, the plays in which music takes a significant role (*Tagstimmen*, *Concertstück für Sprecher und Orchestra*), generally, are neglected. The same can be observed for the radio-dramas that the Italian surrealist Alberto Savinio (real name Andrea De Chirico) produced twenty years earlier for RAI, *Agenzia Fix* and *Cristoforo Colombo*, which also contain Instrumental music and human voice. Put aside the many differences in conception and production, the radio works of these authors constitute an interesting and profoundly original use of the interaction between voice and melody. An analysis of the respective pieces will reveal the decisive impact that the musical score has on the evolution of their narrative structure.

Chiara Nannicini Streitberger, born in Milan (Italy), is a Professor of Italian Literature at the University St. Louis-Brussels, and guest professor at the University of Ghent. After obtaining a PhD in Comparative Literature at Paris 3 University, she taught both Comparative and Italian Literature in several universities: Paris 3 and Paris 12, Caen and Lille (France), Brussels and Namur (Belgium). She was also an Invited Professor at the University of Regensburg for a semester. In 2009 her first book

La revanche de la discontinuité was published, (Brussels: Peter Lang), in 2017 her second essay ‘Ricordate compagni?’ (Florence: Cesati). Her research deals with Testimony, Autobiography, Literature in different Media and Relationships between Literature and History.

Birgit Van Puymbroeck (Ghent University)

'The Homeric or Icelandic bard shouting over the clamour of the banquet': Orality in Edward Sackville-West's *The Rescue* and Louis MacNeice's *The Dark Tower*

SESSION VII: Modernisms. *Thursday 29 November 2018, 14:50-16:00*

This paper focuses on two radio plays of the 1940s: Edward Sackville-West's *The Rescue* and Louis MacNeice's *The Dark Tower*. It examines the extent to which both authors self-consciously referred to and built on an oral tradition in their radio drama. Both radio plays were broadcast on the BBC at the time of the Second World War. They built on extant material—Homer's *The Odyssey* and Browning's 'Childe Roland to the Dark Tower Came'—and experimented with music. At the same time, they related to a particular historical context: Sackville-West's *The Rescue* was meant to boost British morale during the Second World War, while MacNeice's *The Dark Tower* addressed the rise of fascism in Europe.

The paper first examines the audio techniques both authors used to tell their story. It then asks how and why they referred to a bardic tradition in their work, and analyzes how this tradition was mediated on the radio. Like many modernist authors, Sackville-West and MacNeice self-consciously referred to literary tradition in order to 'make it new'. They not only drew on the sense of community expressed by the ancient bards but also aimed to show the artistic potential of the popular medium of radio.

By showing the continuation of an oral tradition on the radio, this paper inquires into the workings of literary history and its

intersections with technology and media. It demonstrates how modernist authors tuned into tradition, and how listeners were re-educated in the art of listening.

Birgit Van Puymbroeck is Postdoctoral Fellow of the FWO at Ghent University. Her research interests include modernism, networks and media, especially periodicals and radio. She has published on modernist authors, little magazines and transnational relations in various scholarly journals and essay collections, and is currently completing her first monograph: *Modernist Literature and European Identity* (under contract with Routledge). Her current project, 'Bardic Traditions on Air: Modernism, Radio, and Celtic Revivalism (1929-1964),' researches how authors with a Celtic background—W.B. Yeats, Hugh MacDiarmid and Dylan Thomas—used the modern medium of radio to revive oral and folkloric traditions.

Pim Verhulst (University of Antwerp)

Identical Twins Between Media: Caryl Churchill's Genre-busting (Radio) Drama

SESSION VI: Poetics. *Thursday 29 November, 13:30-14:40*

Together with Harold Pinter and Tom Stoppard, Caryl Churchill is one of the most innovative playwrights in postwar Britain. Like Pinter and Stoppard, the groundbreaking nature of her work springs from a deep affinity with the radio medium, for which she has written numerous scripts that clearly influenced the trajectory of her theatrical career. Compared to her male contemporaries, however, Churchill's drama is more experimental and avant-garde, pushing the limits of what is possible on the stage. *Identical Twins* (1968) is one of the best examples of intermedial cross-pollination. Exploring the notion of split personalities, its protagonists are identical twins—Teddy and Clive—who speak about themselves and each other. They often say the same thing at the same time, only changing the names of their wives—Margaret and Janet. Yet they also speak independently, not using identical words but saying something similar, often from a different perspective. Originally intended as a play, it is clearly indebted to broadcasting technology and was first produced by BBC Radio 3. A stage performance did follow, but it raised practical difficulties. On the radio, the two parts were played by one actor (Kenneth Haigh), who 'had to record the second speech while we played the first one back', BBC producer John Tydeman explains. As a result, the two identities and voices merge. This is harder to achieve on the stage, so directors have had to find different ways to deal with the overlapping dialogue, from real-life brothers to pre-recorded sound. Being more than a case of 'adaptation', *Identical Twins* occupies a liminal

space between media, existing in both but not fully coinciding with either. The text has never been published, and the broadcast is not commercially available. It can only be accessed as a script or a recording in the BBC Written and Sound Archives. Taking these two documents as a point of departure, this paper explores the generic hybridity of *Identical Twins* as a radio/theatre crossover, and this radical type of intermediality as an neo-avant-garde practice.

Pim Verhulst (1985) is a postdoctoral researcher in English Literature at the University of Antwerp. His research combines genetic criticism, intermediality and audionarratology to study the work of (late) modernist and postwar authors, in particular Samuel Beckett, Dylan Thomas, Harold Pinter, Tom Stoppard and Caryl Churchill. His articles have appeared in *Variants*, *Genetic Joyce Studies*, *Samuel Beckett Today/Aujourd'hui*, and the *Journal of Beckett Studies*, of which he is also the assistant editor. He has published book chapters in *Samuel Beckett and BBC Radio* (Palgrave, 2017), *Beckett and Modernism* (Palgrave, 2018)—co-edited with Dirk Van Hulle and Olga Beloborodova—and *Audionarratology: Lessons from the Radio Play* (Ohio State UP, 2019). His monograph, *The Making of Samuel Beckett's Radio Plays* (2019), is appearing with Bloomsbury in the Beckett Digital Manuscript Project (www.beckettarchive.org).

Neil Verma (Northwestern University)
Screamlines

SESSION IV: Transgression. *Wednesday 28 November 2018,*
15:20-16:30

In a scene in Gregory Whitehead's 1991 feature *Pressures of the Unspeakable*, the artist takes on the professorial role of 'Dr. Scream' and performs a series of screams based on categories (male/female; earth/wind/fire/water, etc.) that he has supposedly developed in his research, theatrically taking air in and then exhaling a scream that turns out to be tape if another vocalist altogether. This Borgesian moment opens questions of embodiment and hermeneutics that scream-performance raises when it comes to radio drama of the midcentury; a scream isn't exactly a sound effect, a musical element, or a speech act; what we 'get' from it can't quite be contained by normative radio semiotics, which is what makes it such an attractive element for avant-garde performers—and perhaps for radio theory as well.

In this paper, I want to take Dr. Scream's 'scream hermeneutics' a little more seriously than intended, asking what the scream can 'do' for radio studies, if we treat it as an opening on to the circuitry of radio aesthetics, rather than merely one kind of performance among many. What if scream analysis really were a 'line in' to how radio works and thinks? To explore this question, I will focus on a moment in the history of radio in which screams took on a role as an entity 'at the edge' of things—modernity, language, theory, meaning, drama itself—around 1947-48. Drawing on radio screams from the plays of Antonin Artaud (*Pour en Finir avec le Jugement de Dieu*), Arch Oboler ("The Dark") and Wyllis Cooper ("The Thing on the Fourble Board")

from these years, I argue that screams are not merely a limit case in expressive sound art, but they also represent a radio voice confronted by materiality in at least two senses. The scream points toward, on the one hand, an ‘anatomical’ idea of radio performance focused on the viscera of bodies, and on the other hand to ‘geological’ theories of media history the ontology of the archive. In a larger sense, this paper attempts to look toward radio’s own implements for the tools with which its theoretical elaborations might be effected.

Neil Verma is assistant professor of sound studies at Northwestern University. He is author of *Theater of the Mind: Imagination, Aesthetics, and American Radio Drama* (2012), winner of the Best First Book Award from SCMS. He is co-editor of *Anatomy of Sound: Norman Corwin and Media Authorship* (2016), winner of the Best Moving Image Book Award from the Kraszna-Krausz Foundation. Verma’s work has appeared in *Critical Quarterly*, *Journal of American Studies*, *Journal of Sonic Studies*, *RadioDoc Review* and *The Velvet Light Trap*, as well as a number of edited volumes. Verma is a Network Director for the Radio Preservation Task Force at the Library of Congress, and the founder of the Great Lakes Association for Sound Studies (GLASS). In 2017 he won a Digital Humanities Advancement grant from the NEH Humanities to develop new digital tools to study the radio plays of Orson Welles. Verma is currently working a book about the aesthetics of podcasting.

Organisation

The conference is organised by the Centre for the Study of Experimental Literature (SEL, www.sel.ugent.be) and supported by the research network ENAG (European Neo-Avant-Gardes, www.enag.be).

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CENTRE FOR LITERARY & INTERMEDIAL CROSSINGS

Directions

The conference takes place at:

Universiteit Gent – Het Pand

Onderbergen 1

9000 Gent

Tel. +32 9 264 83 05



Getting there by public transport

From Brussels Airport – Zaventem

By train – Brussels Airport-Zaventem station is located on level -1 of the terminal, at a small distance from the arrivals hall (2nd floor) and the departures hall (3rd floor). The travel time for direct trains to Ghent is 54 min.

From Brussels Airport – Charleroi

By bus – Nine times a day a shuttle bus travels between Charleroi Airport and Bruges via Ghent. The bus service is offered by Flibco.com. The bus stops at the back side of the Gent Sint-Pieters railway station. The bus ride takes about 90 min.

By train – With a combined ticket, you can take a bus transfer outside the terminal to the railway station Charleroi-South in 20 min. From there, a train ride to Ghent takes approximately 90 min.

From station Gent St-Pieters

By tram – Tram 1 (every 6 minutes) or tram 24 (every 20 minutes). Exit at Korenmarkt.

By taxi – Taxis are to be found immediately at your right hand when you come out of the station.

Access by car

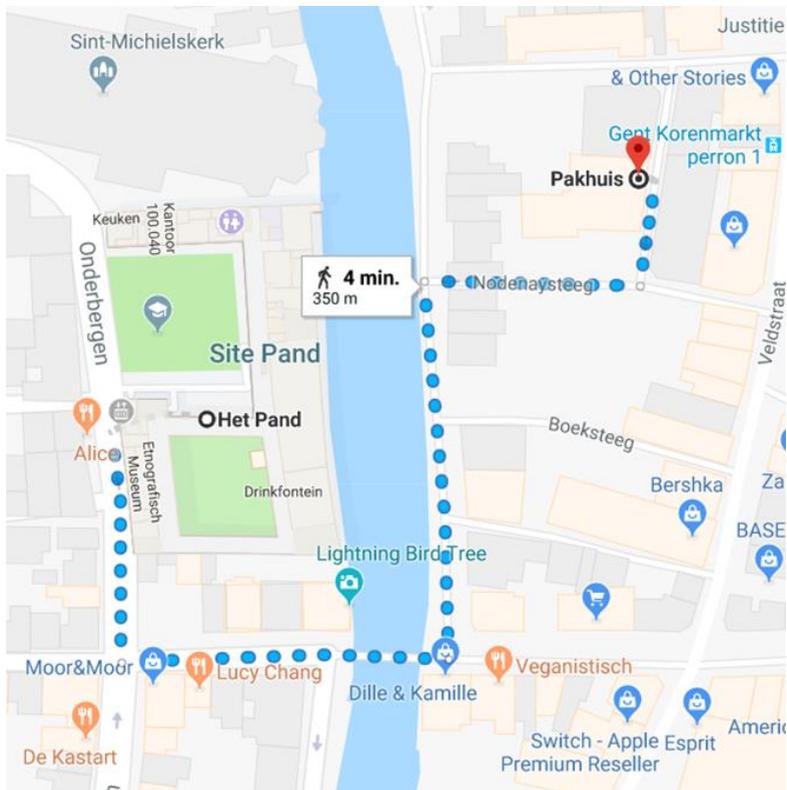
 Follow the parking signage to parking P7 Sint-Michiels. The parking is located at 50 meter from Het Pand. Take the exit Onderbergen and you come out in the Wilderoosstraat, opposite Het Pand.

An alternative parking is P8 Ramen. From here it's about 5 minutes on foot to Het Pand.

Conference dinner

The conference dinner will take place on Wednesday, November 28th from 7.30 p.m. at:

Het Pakhuis – Schuurkenstraat 4, 9000 Gent,
Tel. +32 9 223 55 55



Het Pakhuis is at walking distance from Het Pand. Go south from Het Pand's main entrance, after which you turn left to the Jakobijnenstraat. Once you have crossed the bridge, turn immediately to your left to the Predikherenlei. Take the third turn to your right to the Nodenaystraat, then take the first turn to your left to the Schuurkenstraat. You will find Het Pakhuis on your left. The walk should take less than 5 minutes.

Wi-Fi connection

Eduroam

Het Pand, just all like all UGent accommodations, provides access to Eduroam. In order to use Eduroam authentication, you need the following:

- ☛ Your university (email) username and password, often followed by @universityname.countrycode.
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