

## Panel on Sonology: Sonifying the Conflict

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### Abstract

The experimental sound practices extend the acoustic referent of the conflict and produce cultural objects related to experiences of violence, displacement and social disparity. The Panel on Sonology will gather five artists-researchers whose works allow us to reflect on the role of music, sound art and sound design on communities disturbed by social inequality and violence. From different perspectives, the panelists will show personal modes of sonifying the conflict, discussing artistic experiences where experimental sound practices have been introduced in communities traced by social disruption: (1) Musical instrument building in the periphery, by Tomas Laurenzo (2) Acoustemology of the Armed Conflict in San Juan Nepomuceno, by Luz Eneida Ramirez (3) Mestizo Machines by Jorge Barco, (4) Sound: expression of the conflict and pedagogical tool, by Joaquín Llorca and (5) In the interstices of a memorial: A Review on Triangulation Gender/Sound/Technology, by Ana María Romano G.

### Keywords

Sonology, Sound Studies, Soundscape, Sound and Conflict, Experimental Sound Practices

### Introduction

The tensions and imbalances among human groups that occur in different scales eventually result in social conflicts. Under these conditions, experimental sound practices propose an arena to consider the particularities and different views in negotiation. Since the plurality of voices that participate in social processes outlines a more complex picture of the conflict, sound media practices extend the acoustic referent and produce cultural objects related to experiences of violence, displacement and social disparity.

The awareness of listening plays an important role in the recognition of sound as a place to pose stories and

memories about the conflict, allowing us to take into account oralities, testimonials, interviews, soundscapes and sound field recordings as artistic raw material. At the same time, just like writing, experimental sound practices require craft, editing and articulation (Feld & Brenneis 2004). The appropriation of sound production technology in decentered and peripheral places, and in particular in those impacted by social disturbances, has encouraged alternative stories about the conflicts by restituting listening as a transcendental activity. These emplaced practices come from "...a generation for whom global consumption of media products is not necessarily seen as oppositional to their local appropriation in certain parts of the world, which decenters place as the arbiter of authenticity or signification" (Samuels et al, 2010). Experimental sound practices have been the medium to embark endeavors of activism, preservation, gender, citizenship empowerment, resistance and insubordination. By addressing memory, identity and by dealing with the tensions between contemporary culture and tradition, these practices reflect a critical counterpart of the official versions and amplify unheard voices.

### The Sonology Network

The sonology network brings together Colombian and abroad academic works produced in diverse fields, discussing sound theory and practice from a creative and critical perspective. Two encounters have been held, in 2015 and 2016, under the Festival Internacional de la Imagen umbrella whose memories are being made available for online consultation (Arango, 2016). In 2017 the Panel on Sonology will be held under the International Seminar on Electronic Arts (ISEA)

gathering five artists-researchers whose works allow us to reflect on the role of music, sound art and sound design on places disturbed by social inequality and violence. Particularly, we will go around the Colombian conflict, gathering researchers based in Manizales (Julián Jaramillo), Cartagena (Luz Eneida Ramirez), Cali (Joaquín Llorca), Medellín (Jorge Bejarano Barco) and Bogotá (Ana María Romano). Uruguayan composer and researcher Tomás Laurenzo will introduce the discussion, by analyzing peripheral instrument-making practices. From different perspectives the panelists will show personal modes of sonifying the conflict, by facing some previously suggested questions:

- How can sound media display untold stories about the conflict?
- In which ways sound media can convey the experiencing of the conflict?
- What is the impact of sound arts in communities affected by social disturbances?
- How can sound arts contribute in the processes of post-conflict, reconciliation and conviviality?

### Sonifying the Conflict

This text is organized as a collection of answers, proposals, comments and reflections to these questions, carried out in different locations in almost the same period of time. Since there are few regional precedents in our region integrating these concerns, the interpretations and crossing points, which will lie with the reader, promise a rewarding outline of the role of experimental sound practices in disturbed contexts.

Firstly, Thomas Laurenzo will introduce the discussion by reflecting about decentered instrument-making practices. While musical instruments can be thought as robust cultural objects, *epistemic tools constructing new systems of knowledge* they also raise the centre-periphery dichotomy. Under the political discourse giving to peripheral cultural production the role of “the other”, musical instruments are condemned to *talk about non-fundamental matters*. Around this dilemma, Laurenzo finds an opportunity to reflect about the musics emerging in decentered contexts where new digital musical instruments practices are taking place, and how these artists can escape the “localist” reading of their own praxis.

Then, the ongoing research project entitled “Sound World” by Luz Eneida Ramirez will be the first work to address the Colombian conflict. The project adopts

sound-scape analysis and creation to observe the emerging dynamics, cultural transformations and violence impact in a resilient community, the San Juan Nepomuceno population. In 2002 fifteen people were murderer in that place in a still unpunished event called the Guáimaros slaughter. The project raises different insights about the role of sound and listening in the everyday community life, based on recent ethnographic and anthropological conceptual resources.

Jorge Bejarano Barco will discuss public cultural activities focused on media art and experimental sound held by the Medellín Museum of Modern Art (MAMM). Since two decades ago the city had prominent violence indexes, the MAMM has played a key roll in the growth of experimental practices in a period of peace building. Through workshops, encounters, exhibitions, concerts and other events, MAMM has engaged local community in experimental practices, as well as it has hosted and supported networked regional encounters gathering media art regional research and production. Barco will bring out three sound art projects exhibited in the Lab3, a space within the MAMM exclusively concerned with sound experimental practices: *Tactile Territory* (2015), *Jagüey* (2016) and *Micro-Ritmos* (2016).

Joaquín Llorca will report pedagogical resources focusing on the appreciation and critical approach to the acoustic environment developed by a interdisciplinary group of researchers from Icesi University in Cali. He will discuss negative and positive meanings of Colombian iconic sonorities, as well as ethical and aesthetical properties of Murray Schafer’s soundscape concept. By integrating listening as a meaningful activity in the recognition and valuation of the inhabited territory, the group adopts the soundscape theory in its pedagogical practices distinguishing formal and non-formal education as a twofold endeavor. Last section Ana María Romano will shortly report the *Intersticios sonoros* call that gathered 81 artworks from four Colombian cities. The call invited to create electroacoustic miniatures with material collected by researcher Christine Renaudat as a means to think / rethink war and conflict.

Julián Jaramillo Arango  
Panel proposer and moderator

### Musical Instrument Building in the Periphery, by Tomás Laurenzo

The field of new digital musical instruments, while very active and vital, often produces instruments that

lack playability or expressiveness in traditional musical terms. Sometimes the instruments aim at providing the illusion of control (Jordà, 2003), or are extremely tailored to specific performers or performances. In the words of Tod Machover, the field has not been able to standardise its instrumentality (Machover, 2002).

The creation of new instruments can potentially provide with tools for the creation of new musics (Jordà, 2005), but the instruments produced are sometimes too simplistic (like the rather naïve new incarnations of traditional step sequencers and drum machines), lack of playability (often due to the delegation of too many performative decisions to the instrument, not providing an effective fly-by-wire alternative), or are *too different* from traditional instruments not being able to fit in the artistic language (and societal role) of their traditional counterparts.

Although this eclecticism of new musical instruments is easy to note, in an ever-more technologically imbued world, it became clear that the mere fact of using relatively new technologies with a musical intention does not automatically grant artistic or social relevance.

Musical instruments can be thought of as epistemic tools, designed with “such a high degree of symbolic pertinence” that they help constructing new systems of knowledge (Magnusson, 2009). At the same time, they propose a hermeneutic relation to the artistic practice. This potentially situates artists on a passive role with respect to the (instrument mediated) political construction of the world. Although being able to *read* is important (and reading is never a completely passive act) this hermeneutic approach systematically concretizes a worldview that inherits and pushes forward established orders of power and relationships with existing artistic languages.

In McLuhan’s terms, musical instruments can be thought as extensions of ourselves (both in cognitive and embodiment terms), and therefore they are also extensions of our political understanding of the world. If “by listening to music, we embody the vibratory nature of sound and music that take over our body and mind” (Chagas, 2014), by using musical instruments we also “embody” the political understanding of these same instruments.

However, the other phenomenological mode, the “hermeneutic relationship”, is different, for instead of conceptualising this extension, it thinks of the instrument as an *external* tool, whose information

requires interpretation (Magnusson, 2009)

It can be easily argued that technical objects have political qualities, and that technical arrangements can be thought of as “forms of order” (Winner, 1980). This politically not only exists in the ex post facto appraisal of the selection of problems worth solving, but on technical objects embodying specific forms of power and authority.

This is particularly relevant in peripheral artistic contexts where the reproduction of the centre-periphery model, systematically reduces peripheral art to a subservient state that requires playing the role of “the other”: a highly refined re-edition of the *bon sauvage* (this hegemonic taxonomy also fails to see how political art naturally and systematically appears in the periphery without creating the ontological tensions that explicit politics create in central narratives).

There is an urgent necessity of rejecting a discourse that relegates political and artistic narratives conceived in the geopolitical periphery to talk about non-fundamental matters. When the spectrum of the possibilities of a political discourse is constructed referring only to central voices (either in agreement or disagreement), then not only this spectrum is narrowed, but its own conceptualisation concretises a hegemonic worldview.

We need ask ourselves. What are the musics that can only come to existence through peripheral processes of creation of new digital musical instruments? How these processes should be? What artistic languages will they allow?

How can geopolitical peripheral artists, escape the “localist” reading of their own praxis?

The aforementioned inability of the field to standardise its instrumentalities provide an opportunity. If there is a need for the adoption and creation of new (relevant, impactful) arenas of expression, where the centre-periphery dichotomy can be ignored, a field that simultaneously unfolds and develops in the symbolic plane while being unable to systematise its own understanding, offers a unique possibility.

**The Sound World, an Adjacent Interpretation of the Colombian Armed Conflict. A Theoretical-Empirical Proposal to Unveil Alternatives from sound Studies, in a Peace-in-Progress Extended Territory. The Case of Guáimaras Slaughter in San Juan Nepomuceno, Colombia, by Eneida Luz Ramírez Centeno**

The sound world project intends to unveil the course of action and the cultural transformations in a territory expanded by sound, taken the latter as a knowledge construct. To do this, some sociologic and anthropologic resources were adopted, which will be implemented in the study of a disruptive and violent event: the 2002 Guáimaras population slaughter, carried out in San Juan Nepomuceno, a northern Colombian town.

The sound world is assumed as an adjacent alternative to approach and interpret emerging dynamics in a territory that is self-recognized as resilient and builder of peace. In this theoretical-empirical endeavor, the territory is conceived as both, a physical and a psychological space, in which affective and emotional bonds transcend the geographical borders and open to symbolic and immaterial aspects, and to the deploy of emergences (Yory, 1999); (Hall, 1973). Likewise, sound is considered an organic extension that penetrates the human bodies (Cárdenas & Duarte, 2015), reflecting an open world that shed light on the understanding of phenomena whose research is being carried out in the borders of different fields of knowledge.

On the other hand, the sound world is raised as the interweaving of relations between humans and non-humans, whose lens is based on symmetry, in other words, a flattening sheltering the hybridization between the human, natural and technical (Latour, 2008). In this interweaving are included sounds produced in a relational way by plants, animals, the wind, water bodies, the rivers, the rain and the ground; as well as the artifacts' sonorities, the technological devices and the music; but also the sound produced by human beings, such as the voices, shouts, crying and the body sounds, among others.

These elements, and still others that will be inquired in the interweaving, can be considered inside the sound world as actants (Latour, 2001, 2008) and potential social, natural and technological actors, under the identified function in the research terrain. They provide key information in the interpretation and later artistic translation of the cultural transformations that came about in the territory dynamics, from a "disruptive

violent event" through chronologic, social and ecologic temporalities (Schafer, 1977).

The Colombian juncture, facing a process of peace building, calls for finding alternative views that contribute to the explanation and resolution of the tensions produced in the territories having suffered the armed conflict, particularly in the rural area. Although in the research and actions made by governmental and academic institutions, art collectives and the population itself it has been studied, represented and memorized violent events from different fields, adopting in some cases sonic elements as representation modes; it just has covered a tiny part of the whole picture of the possibilities provided by the information and sensibility of sonorities as knowledge constructs.

Thus, the sound world become an opportunity to analyze, interpret and translate with epistemological and artistic depth the cultural transformations occurred in the San Juan Nepomuceno dynamics, on the basis of the everyday life's disruption produced by the armed conflict that caused large impact in the town's coexistence.

In this regard, the research takes as a case study the Guáimaras' slaughter that happened on 30 and 31 August 2002, in the "Vereda de los Corralitos", where fifteen native farmers and population leaders were murdered, causing a break in the course of the everyday actions and creating an emergency context where, momentarily, a "high fidelity" soundscape arose in the town. It was not a conscious contribution to the acoustic ecology mission, but it occurred because of the "Code of Silence" imposed by armed actors across the region. This event still throbs in the population and demands justice, because still today the authorship of this abhorrent event remains unknown.

In terms of methodological orientation, the structure with which the actant sound producers will be tracked, embraces a sense of temporality that covers not just a chronological time, but also an ecological one (the cycle time of plant life, insects, animals and the weather) as well as a social one (events, population festivities and others). This sense of temporality has been determined not only before the event (pre-act): ¿how was the population of San Juan Nepomuceno in terms of everyday sonic and cultural habits? But also after the event (post-act): ¿Which cultural transformations have occurred after the slaughter? And: ¿Which relations bonds have been traced between the actants sound producers and the object on count in the territory

dynamics? These concerns generate a wide picture in which the fluctuations' traces of the soundscape will be followed in a particular context.

In brief, this proposal arose as an alternative interpretation of the territory, adjacent to the conventional one, concerning the capture and appreciation of the sounds of a particular acoustic environment and seeking to make a tracking of the relations bonds among actants, actors and the cultural practices that interwoven in different spaces and sonic scales. According to biological and artificial times, it is demanded an identity with the qualities of the mobile that generates a sensorial, aesthetical and emotional relevance.

Under this ever-changing motivation, that rebuilt itself and is molded by the work in the case study community, it is intended to highlight, from artistic creation, the complexity of the sound world and to translate this synthesis owner of multiple expressions linked to the cultural transformation of a dynamic territory, that faces a peace times.

### **Mestizo Machines: Experimenting with Noise in South America, by Jorge Bejarano Barco**

Over the last decade the Medellín Museum of Modern Art (MAMM) has been leading a series of electronic art projects that have nourished Medellín's creative ecosystem, as it proposes a mixture among art, science, technology and society, methodologies from experimental laboratories, cooperation and networking. As a result, since the end of 2015 we have set up the Room for Experimental Sounds (Lab3), as a space for research and creation of artistic projects that incorporates sound as a primordial element, therefore concentrating the actions on the fields of sound art, to foster hearing and experimentations with sound. The intervention in the Panel on Sonology will gather a variety of experiences that have developed within Lab3, a space characterized for its research on surrounding areas and the approach of social and environmental problems, among others. We will go over the design processes of different projects such as: Territorio Táctil (2015), Jagüey (2016) and Micro-Ritmos (2017). They were carried out as part of a project entitled El Paisaje Sonoro como Estrategia de Educación Patrimonial (Soundscapes as a Strategic for Heritage Education), with the aim of looking for cross points among the notions of listening, mediation, otherness and hybrid technologies.

On the one hand, it is worth outlining something about

the context we, as Colombians, have lived: decades of violence and armed conflict linked to drug trafficking and illegal groups have made of the city the epicentre of rough confrontations. During the nineties Medellín was considered one of the world most violent cities. However, in the last decade, after having partially overcome these disturbances, the city has been endeavoring in making culture as an engine for development, and in this task, museums activities play a remarkable roll. Along with other social and cultural organizations, they have given shape to the creative ecosystem in which gradual changes have been taking place in the city imaginaries and cultural practices.

Observing the museological development of Medellín allows visualizing the emergent landscape of electronic and sound arts as a local particular feature, since the above mentioned historical disturbances have driven the institutions and organizations to develop strategies and methodologies focused on community participation. Maybe the instability and context's hardness have motivated the community to take full advantage of the available resources and to create collaborative works models and networks.

On this basis, it is worth mentioning as a precedent to the work we are currently being conducting in the Lab3, the first International Encounter of Media Laboratories Lab-SurLab (2011), the second version of the same event held in Quito (2012), the "Cooperaciones" project (2012), Medelab (2013) and "El Puerto" (2014). These initiatives seek to address, from a wide perspective, the cross points among arts, science, technology, community and social innovation. In this context, and with the rise of new spaces and projects in Medellín, during the last year we have focused on sound as a strong dimension of contemporary art creation. In the next paragraphs we will report some of the recent artistic interventions and pieces carried out in the Lab3.

### **Tactile Territory (2015)**

This first project, conducted by artist Carlos Gómez Caballero, was conceived as a starting point of a long-term program that amalgamates didactics, research and creation about the sound landscape with cartography, contemporary art and critical reflections derived from the use of technology. The *raison d'être* of this installation is thinking about the idea of the interface, and analysis about the representation instruments that cartography provides to human beings -cartography as

a fundamental tool that humans have used throughout their whole history, giving measurement and proportion to their presence and to their movements within a territory, and also placing them in the world-. The cartography in the present project proposes not just a direct approach to the territory where human beings live, providing an experience with the landscape, but also the understanding of up to which point certain technologies are necessary to access it nowadays.

In a period when technological tendencies that make emphasis in standardized visual interfaces are thriving, it is interesting to present the development of specific tools for specific contexts, contrary to the tendency that aims for a global technology and intends that all people in the planet share and use the same type of technology. Why call a tactile project one that is basically a sound project? Tactile Territory proposes a space for enjoyment and attentive listening. It is a tactile interface that responds to the hand's touch; a canvas made into a sensitive-to-touch membrane that displays a map on it feeds and sculpts in space the sounds of the territory it represents.

### Jagüey (2016)

“I saw the dry brook, I remembered the recorded sounds and I was surprised by how quickly those sounds are becoming patrimonial. I thought about how important it is to have an abundant sound archive that is associated to water events, because in these new environmental and political conditions, it may possibly be the only thing we have left”. (Vásquez, 2016)

This sound installation takes its name from the jagüeyes in La Guajira large depressions where water forms pools and deposits due to the containment action of clay soils. The *Wayúu* community relies on these natural concavities to accumulate rainwater during the winter so they can stock up on water in periods of drought. The use of these geophysical containers denotes the resistance, adaptation and coexistence of multiple forms of life subjected to extreme ecosystems. This project is articulated based on three core notions that group several thematic interests: *Bodies of water*, *Survival*, and *Reservoir*. *Bodies of water* is an invitation to explore the possibilities of perceiving sound with all of our being: our senses, our bones, our skin and inner fluids (“descentralized auralty”); possibilities provided by our body, for example, to develop underwater hearing

and which may surpass the limits of any visual field. The second theme, *Survival*, is a call to encounter the voices, songs and sounds that inhabit the waters. It is about the echoes and resonances in soundscapes and the encounter with cultural traditions where the territory is configured through its songs. Finally, *Reservoir* encourages us to think about the environmental catastrophes towards which contemporary humans are headed, from the perspective of the memories offered by endangered or extinct soundscapes.

Water from the jagüey, aside from playing a survival role for human consumption (quenching thirst, use for personal hygiene, watering herds of goats, and so many other possibilities) holds an important place in the traditions and customs of the peoples from La Guajira. In this environment, water configures a key part of the landscape: *jagüeyes* are palpable knots (nodes) in a fabric of biological and cultural relationships where the human, the natural and the supernatural unfold. The jagüey is a water reservoir, a sound reservoir, a reservoir of life, and a reservoir of myths. *Jagüeyes* hold the possibility of subsistence for a population that in recent years has been at risk due to a long season of drought, a fact that intensified human displacement and led the community to celebrate rites where they sing *jayechi* (1) to call the rain. They also sing to the water because that way they can express the deep feeling of respect and admiration that it awakens in them. These songs are part of the ancestral rites of water nurturing: practices of understanding, interacting and caring for the element-liquid that allow to treat it as if it were a living being with feelings, emotions, and as if it were capable of reproducing by itself, similar to what happens with humans. Tackling waterscapes from the perspective of sound means engaging in the temporary and ephemeral experience of a territory in crisis. It is the urgent expression of an environment that is drying up, partly because of natural evolution, partly because of human intervention.

The installation exhibited at Lab3, in the Medellín Museum of Modern Art (MAMM), invites spectators to experiment with the cyclic complexity that waterscapes possess.

This is a research project that includes field recordings, encounters with communities and their songs, as well as a laboratory that experiments with hydraulic physics combined with other materials and technologies that react to the sound of air, metal, and, of course, water

## Panels

and clay in order to generate new sound experiences. Listening to the sounds produced by water livens the possibility of interpreting its messages, while it offers us tools to harmonize with its transits and become aware of our participation in them. Understanding waterscapes, both in abundance and in scarcity, allows us to rethink the cultural, economic and environmental priorities of water use practices, and implies recovering a sustainable model based on the understanding of this element's own rhythms.

### **Micro-ritmos. Bioelectric Messages from Medellín (2016)**

*Micro-ritmos* (Micro-rhythms) is a multidisciplinary project that seeks to transport the audience to a hybrid world made up of sounds and luminous movements produced by bacteria-generated energy. The installation amplifies the micro voltage produced by these microscopic organisms - regarded as an interspecies system- and transforms their oscillations into pure electric signals that are then used to create an audiovisual system that evokes the origin of codified languages. As part of this project, the Interspecifics art collective carried out a research and creation workshop with a group of participants who collected earth samples from different areas of Medellín to feed bacterial cells and consequently produce bioelectric energy. Thus, the processes through which the exhibition's works were produced are linked to the city's geography.

The exhibition combines a variety of components and tools that were created by the artists themselves. A micro-voltage decoding system utilizes lamps to create a pattern that visually represents the activity of bacteria present in a group of cells. In an audio piece, a RaspberryPi camera system analyzes, through the use of Open Computer Vision resources, the coherence and correlation of the sequence generated by the lamps.

*Micro-ritmos* falls under the field of bioart. It uses laboratory methodologies and experiments with interspecies communication. In this project, the concept of the interface acts as a connector between worlds, a linking bridge that both, sensitizes and invites us to observe and listen beyond what our senses allow. Technology, science, and art inter-twine and coexist to create new approaches to reality. Humans are not the only beings who observe and communicate the state of the world. There are others, in this case, bacteria, who perceive through their unique sensory interface,

and respond by creating a complex network of bioelectricity and vibration, in an expressive performance on their environment and its inhabitants.

Interspecifics is an art collective created by Paloma López, Leslie García, Thiago Hersan and Emmanuel Anguiano, that experiments in the space between art and science and focuses its research on the use of sound and its physical manifestations to shed light on the bioelectric activity that takes place in different groups of bacteria, plants, mucilaginous fungi, and human beings, as a way of approaching reality.

### **Sound: conflict expression and Pedagogical Tool: Towards the Incorporation of the Soundscape as Field of Study in the Colombian Education, by Joaquín Llorca**

The sound phenomenon embodies both conflict and harmony, is tritone and third major. Its communicative nature expresses emotions and at the same time leaves marks on societies. The shock of Colombian guerrilla commander Timochenko at the peace signing ceremony when hearing a dreaded family sound (a kfir aircraft overflying used for bombing the FARC flew overhead) is a reflection of how certain sounds are signs of conflict.

However, beyond negative meanings, the landscape is full of cultural and natural sounds that mediate the relationship between people and their acoustic environment. In addition to the well-being, the emotional bonds that can be established with the landscape make us think of the need to preserve the positive environmental signs that shape our culture and transform the ones that do not satisfy us.

The concept of soundscape has become an interdisciplinary tool that brings together diverse fields such as music, ecology, urbanism, citizen culture, art, communication and perception among others. Despite of the debates it has aroused, the articulation between art and ecology that Murray Schafer (1977) propitiates with his way of understanding music through soundscape, proves to be a valuable starting point to consolidate the necessary integration between the ethical and aesthetical spheres in everyday life. The ethical dimension includes issues of coexistence such as democracy and citizenship, and aesthetical includes everything related to music, art and play.

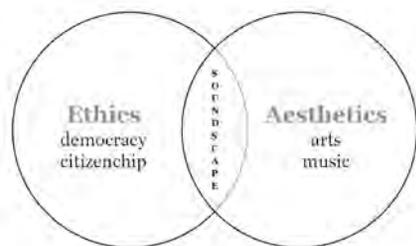


Figure 1 soundscape in between ethical and aesthetical spheres

Our environment is becoming more and more shaped by sound residues from productive activities, following the above reflections, it is necessary to design pedagogical experiences that take into account the individual and collective production of sounds. Therefore, an interdisciplinary group (architects, musicians, visual artists, anthropologists) linked to Icesi University has been working in the educational field from two fronts: *non-formal* and *formal education*.

### Non-formal Education

Throughout four years, we have developed laboratories in the Colombian coffee growing region where the work with the soundscape offers diverse tools to establish new aesthetic relations with the environment. The workshops focus on two main objectives: on the one hand, to expand the notion of cultural landscape towards the sound so that the inhabitants incorporate acoustic signs of their culture to the intangible heritage and, on the other hand, to resignify the territory in zones of conflict where the landscape has been marked by the sounds of war. The work focused on encouraging communities to participate and relate to their landscape through a clean listening and field recordings to reconfigure the automatic links and to re-signify the sound signs of their habitat<sup>1</sup>.

The Colombian Ministry of Education, in the elaboration of Institutional Education Projects (PEI), has created curricular guidelines as a reference for orienting

<sup>1</sup> For more information see in these same proceedings: Llorca, Guerrero, Garay, Ordoñez. *Soundscape as a pedagogical and reflective tool for the preservation, re-signification, and creation of narratives about the Colombian Coffee Cultural Landscape: visual arts laboratories of the Ministry of Culture*.

institutions and teachers from 11 modules<sup>2</sup>. These fields of study are the space where it is proposed to insert the subject of sound. Together with the aesthetical dimension, which is included in the artistic education, or to the ecological dimension that corresponds to natural sciences and environmental education, a line from the social sciences stands out, that can be articulated with the responsibility that the sound has in the construction of democracy and citizen-ship. The sum of the ethical and aesthetical dimensions points to the formation of a sensitive and responsible citizen of its environment.

### Formal Education

In order to incorporate the study of the soundscape from the elementary school, a two-year research project that seeks to find points of encounter with the school curriculum from the pedagogy is currently taking place. The classroom is one of the most important spaces in childhood and educators are fundamental actors in the construction of a new educational project that incorporates the sensuous as a main part of learning (Mead, 1971). Returning to Schafer, one of the foundations of his educational proposal is based on “listening” because in the aural consciousness lies the beginning of a key sensitivity for any critical approach to sound. For the Canadian composer, the primary objective is to make conscious decisions about the design of our sound environment (1992).

The research project aims to design a series of didactic tools according to the results of the inquiry that can be developed in the company of professional teachers and students of the School of Education at Icesi University to be distributed in the teaching field. This in order to incorporate the soundscape, understood as a didactic tool, in the different instances of the Colombian elementary education curriculum.

### In the Interstices of a Memorial: A Review on Triangulation Gender/Sound/Technology, by Ana María Romano G.

In November 2012, En Tiempo Real Festival, Nuevos Encuentros Sonoros (which used the figure of cycle and was called Lado B. Nuevos encuentros sonoros at the time), the collective Sonema and Christine Renaudat,

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joined by an interest of working collaboratively and to network, started a project which articulated their creative interests and relied on the context of the Colombian armed conflict. We were also interested in combining common interests: the testimonial presence of the voice, memory work, the role of the sound recording and the use of electronic and digital media.

This was the birth of the call *Sound Interstices*, where we invited to think publicly on issues of violence and to create using sound. The call was to compose electroacoustic miniatures (with a duration of 1 to 3 minutes) using a bank of sounds, that is, reusing a set of recordings from Christine's personal archive, gathered after 11 years (2001-2011) of journeys throughout the country as a correspondent of Radio France covering the conflict. This bank is composed by 24 sound files pertaining to interviews which gathered testimonies (from victims and perpetrators), speeches (of members of all sides), soundscapes (crickets, frogs, night, the countryside, crying babies, infant games, rain) and other daily activities carried out in different environments (school classes, bell towers, instructions to recognize and prevent accidents with mines, sections of radio and television news, etc.). The call made it possible to use as much as three recordings per piece, and it was possible to send three different miniatures.

On the other hand, we relied on the benefits of the Internet to develop the process. The 24 sound files were uploaded to a Soundcloud website and were available for creative work. The miniatures were sent via different providers designed to download from a server (Wetransfer, Dropbox, etc.), parallelly, an online inscription had to be filled registering the title, name, and short biography of the composer, the titles of the files that were used in the piece, email, phone number, city and country of residence; some of the inscriptions added as well a brief comment on the sound creation.

The main goal of the conveners of the project was that the content of the sound materials would invite a journey through the sonorities of violence, as well as to ponder on the different voices that are weaved into the absurdity of war; we wanted to assume these recordings as triggers for creative ideas that will enable them to be recontextualized, to serve to think and rethink the war from the point of view of sound creation in a very particular context. Given our interest in the diversity of sounds (the ones in the files as well as the new ones, created in the pieces), the call was not a competition,

and was not restrictive in terms of technical processes, aesthetic searches, nationality, age, or discipline. The success of the call was evident in its results: Works received: 81, Participants: 66, Countries of origin of the works: 16 (Germany, Argentina, Brazil, Colombia, Chile, Ecuador, El Salvador, Spain, United States, Guatemala, Netherlands, Kosovo, Mexico, Peru, United Kingdom and Venezuela, Colombian cities sending works: Barranquilla, Bogotá, Bucaramanga and Cartagena.

Festival *En Tiempo Real*, *Sonema* and *Christine* were moved by the way the call stimulated and interpellated a broad and plural group of artists who wanted to get involved and reflect on the materials, the themes, and contexts; these creations enhanced the original materials and put us through the labyrinth of that which we call humanity, their voices reminded us of the voracity of war and at the same time, took us through territories of resistance and solidarity.

*Memorial of voices* is a sound installation created by Christine Renaudat, which consists of a dozen headphones that emerge from a group of 50 pairs of plastic black boots and, in the words of its creator, symbolize an "army of absent" with which she lived while doing her journalistic work (peasants annihilated by violence, displaced families, men and women mutilated by mines, abductees and teenage guerrillas devoured by war). The installation, which takes a little over one hour to tour, relies on the recordings that were made available to the *Sound Interstices* project, only that the materials are almost raw, with a few subtle modifications that highlight their testimonial character.

In 2012, after the death in captivity of some of the oldest hostages of the FARC and with more than 100 hours of recordings, the need to amplify the testimonies that resonated in Christine for a long time arose; for her, the installation was a sound journey into the conflict which shared the sense of absurdity of the war make us ask: "Is more violence bearable? Is there, as witnesses, victims and participants of the Colombian war say, another way?" The need to actively intervene suggested other ideas that materialize their own questions: "Can the naked word spread the emotions of the other in a world of images? Can sound suggest more than a picture or a video, and take us to an uncomfortable territory, where these voices can interpell us, challenge our indolence, or our silence?"

The first *Memorial of voices* exhibition coincided

with the announcement of the beginning of the process of peace between the Revolutionary Armed Forces of Colombia (FARC) and the Colombian Government. It was inaugurated in September 2012, during the month for peace at the Centro de Formación y Capacitación de la Cooperación Española in Cartagena, Colombia. The first presentation of Sound Interstices took place in November 2012, within Sonema 3 and Festival En Tiempo Real, which happened simultaneously. Given the large quantity of pieces, 28 were chosen for that presentation. Both the Memorial and Sound Interstices have toured several Colombian cities and abroad, and since November 2012, Christine places the raw material of her installation in dialogue with some of the other works that were chosen, switching them between exhibitions.

Memorial of voices and Sound Interstices are the result of an encounter between a personal archive and multiple collective experiences of horror in Colombia. They both remind us of the deep roots of the conflict and its multiple ramifications; they warn us that war is not far away, in distant places; they alert us on the fact that, although the city makes it easier to forget about the war, the truth is we're deep into it. They alert us about the conflict to disarm the war in Colombia.

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### Panelists and Moderator Biographies

**Julián Jaramillo Arango (moderator)** is composer and researcher working in the field of new media design, focusing on experimental sound practices, multimodal communication and in the development of interactive applications and services. Jaramillo Arango's works bridge the gap among science, arts, technology, creativity, society, community and sustainability through works that explore different modes of sonic interaction. He holds a Ph.D. in Sonology advised by Dr Fernando

## Panels

Iazzetta São Paulo University. Currently Julián conducts a postdoctoral research in the Caldas University Design and Creation program where he develops novel interfaces for the local urban space.

**Tomás Laurenzo (panelist)** is an artist and academic who works with both physical and digital media exploring the artistic construction of meaning and its relation with power and politics. Laurenzo's production spans across different practices, including installation, interactive art, music, live cinema, and digital lutherie. His artworks and performances have been shown in the Americas, Europe, Asia, and Oceania. He is Assistant Professor at the School of Creative Media of the City University of Hong Kong. He has several publications, mainly in the areas of New Media Art, and HCI. He holds a Ph.D. in Computer Science, advised by Dr. Alvaro Cassinelli, University of Tokyo, and Dr. Franco Robledo, University of the Republic of Uruguay.

**Eneida Luz Ramirez Centeno (panelist)** Eneida Luz Ramirez Centeno is Master in Music by the Institution of Fine Arts and Sciences at the Bolivar University, and Master in Development and Culture by the Technological Bolívar University. She has been granted by the Ministry of Culture in 2015 as part as the Stimulus Fellow Program to conduct an artistic residency in the Javeriana University in Cali. Eneida founded the National Net-work of Thought and Cultural Action MORE CULTURE and has been advisor on public policies issues on NGOs dedicated to cultural and social endeavors. Currently Eneida participates in the National Network of Music Networks leading workshops on Public Policy and Cultural Management as a member of the Artistic Organization UNO-A and the Artistic Guild Board Bogtá. **Joaquín Llorca (panelist)** is architect and musician. He is a professor and researcher at Icesi University where he is in charge of courses on sound design, art and acoustic ecology. He is part of the Seminar of Esthetics that deals with theoretical reflections and research on urban topics. The latest project about the soundscape of a traditional Cali's neighborhood can be consulted-[www.cartofonias.org](http://www.cartofonias.org). Since 2013, he coordinates the annual Laboratory of Visual Arts of the Ministry of Culture about the soundscape of Colombian Coffee Growing Area.

**Ana María Romano G (panelist)** Her creative interests have allowed her to work acoustic and electroacoustic media, as well as in interdisciplinary projects (contemporary dance, performance, videodance).

Her music has been performed in different festivals and theatres in America, Europe and Asia; have been published in Colombia, Ecuador, England, Mexico and Russia. And has received national and international distinctions. She has taught widely and be very active in the dissemination of contemporary and experimental music through concerts, magazines, CDs, digital platforms. She has been invited as a teacher, lecturer and curator for different academic and cultural institutions, national and international. Her actual work is focused on triangulation Gender / Sound / Technology. She leads the *Festival En tiempo real*, *Microcircuitos Digital Platform* and teaches at El Bosque University.

**Jorge Bejarano Barco (panelist)** is a sound artist, curator and educator living in Medellín. Director of the Department of Education and Culture (2010 – 2015) and currently the Special Projects Curator at The Museum of Modern Art of Medellín. Active promoter of experimental laboratories, electronic arts and sound art, in both independent and institutional fields. He has done academic contributions and artistic projects in different locations of Latin America and Europe: Medialab Prado, Universidad Complutense, Sumerlab la Coruña (Spain), Centro Nacional de las Artes / Centro Multimedia y CMMAS (México), Festival de Cultura Digital (Río de Janeiro), Universidad de Oporto (Portugal), Festival de Música Experimental Tiempo Real (Bta), Salón Nacional de Artistas, Videosónica 2016 (Colombia), among others. He has a Cultural Affairs specialization from Ortega y Gasset Foundation (Buenos Aires), a Graduate Degree in Social Sciences from UDFJC (Bogotá), and various certification courses in Art and Museology.