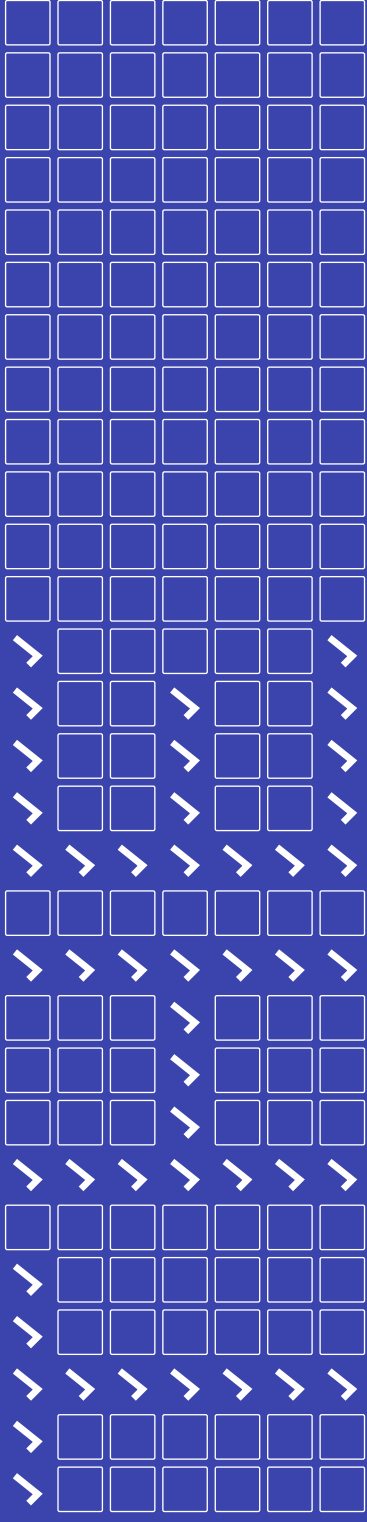


Oscillation is a festival by Q-Uz werkplaats



Oscillation

∴ from the Mothership



<introduction>

Oscillation ::: from the Mothership focuses on the technologies, tools, and techniques that are an important part of the apparatus of music-making. The festival departs from the observation that cultures are shaped by the way technologies are used, rather than by the intention behind their design. But while technologies might be invented with a certain goal for use in mind and against a backdrop of specific socio-political situations, this junction can be severed and new constellations and findings can emerge. Historically, new technologies have in this way often opened up spaces for marginalised or excluded artists to realise their music without constraints such as manuals or a canon.

Although technology has always been an important determinant for the creation of music, the advent of electricity and electronic musical instruments brought about rapid change, giving rise to a wave of new formats, sounds, proceedings, or relations to the public. As new technologies have destabilised and pluralised traditional ideas of mastery, they have changed not only what music sounds like, but who it is produced by.

In this festival edition, we want to explore some aspects of this observation with the aim of unboxing technologies: understanding what is inside the box offers the opportunity to demystify these technologies and to use them freely and in alternative ways. This concerns the materiality of tools, including their ecological impact and the emergence of artificial intelligence; but we also want to honour the possibilities of vernacular craft, of hacking and open-source cultures, and the role that spaces play in creating inclusive cultures.

In our reflections, play is a powerful alternative to capitalist power which creates desires around tools to serve the market economy. DIY movements propose ways to hack this link with the aim of experimenting, opening, understanding, and repairing, foregrounding in this way also the ecological impact of the technologies we use in daily life. By doing this, in the last century new technologies have spurred many meaningful reflections about the social and political charges that technology

can transport. Feminist, post-humanist, and post-colonial theory have articulated how technology can speak to the imagination.

The festival is part of *tekhnē*, a project by Q-O2 and five other European partners. The research activities and events carried out during this project have helped to shape the festival program. The public will be able to participate in labs and workshops, and experience on-site projects as well as a number of concerts and installations aligning with this year's topic. We want to celebrate technology, the doing ourselves and doing together.

The *Oscillation ::: from the Mothership* crew

</introduction>

Time	Friday 24.04	Saturday 25.04	Sunday 26.04	Monday 27.04	Tuesday 28.04	Wednesday 29.04	Thursday 30.04	Friday 01.05	Saturday 02.05	Sunday 03.05
14:00				Q-02 14:00-18:00 MSHR: Sonic Gate Weaving (workshop)	Q-02 14:00-17:00 Madison Greenstone: Scattered Light – unruly timbre as form (workshop)	Q-02 14:00-18:00 Laura Conant: Build your own Software Sampler (workshop)	OASIS.bx1 14:00-17:00 Papillonner Orchestra: Turntablism/ CDJism AWTP Lab (workshop)	Q-02 14:00-18:30 Discourse afternoon w/ Marie Thompson, Alanna Stuart, Joost Rekveld, Femke Snelting & Gary Stewart. Moderated by Elena Biserna	Q-02 14:00-17:00 Mark Fell: Beings of The Praxis (workshop)	
15:00										
16:00		IMAL 16:00 Exhibition opening with interventions by Sonia Saroya & Edouard Sufrin and ooooo & Isabel Burr Raty	MAISON DE LA CRÉATION MODELWIJK 16:00-19:00 Bárbara González, Vica Pacheco & Loto Retina, Paul Gründorfer			IMAL 16:00 Guided tour + conversation#2 about expo Moderated by Elena Biserna			imal 16:00 Expo activation, presentation tekhñē microresidents, performance by Diane Barbé & Marie Thompson	BUDA BXL 16:00 WACK (Jennifer Walshe & Neil Luck)
17:00	BEURSSCHOUWBURG 17:00-19:00 Judith Campagne: Hannah Arendt and Technology (reading group)									17:00 dj sniff
18:00										
						ROSAS PERFORMANCE SPACE 18:30				
19:00						conversation#1: with Miki Yui, Tom Mudd, Diane Barbé				
20:00	BEURSSCHOUWBURG 20:00 Pom Bouvier-b & Marjolijn Dijkman Bouvier-b & Marjolijn Dijkman	BEURSSCHOUWBURG 20:00 Auguste Vickunaite	MAISON DE LA CRÉATION MODELWIJK 20:00 Imane Guemssy	MAISON DE LA CRÉATION MODELWIJK 20:00 Afrofuturism Film Night w/ Africa is/ in the Future	20:00 Michèle Bokanowski spatialised by Laryssa Kim 20:30 Laryssa Kim	HALL M – URSQUARE 20:00 Madison Greenstone	OASIS.bx1 20:00 Mariam Rezaei (lecture performance)	BODEEK 20:00 Claire Williams	20:00 Jennifer Walshe (lecture) performance) 20:45 Ato No Mae (Takahiro Kawaguchi & Takako Minekawa)	
21:00	21:00 Michaela Turcerová	21:00 Iqbal Lubys	21:00 NikNak		21:00 Tom Mudd	21:00 Alexis Degrenier	21:30 Papillonner Orchestra	21:00 Sholto Dobie & Alanas Gurinas		
22:00	22:00 Elijah Maja (lecture performance) 22:30 Ka Baird	22:00 Lawrence McGuire			22:00 Diane Barbé 22:30 Miki Yui			22:15 Limpe Fuchs & Mark Fell	22:00 Rubén Orío & Andrés Navarro play Sarah Hennies	
		22:30 MSHR				22:30 Gwendoline Robin			22:30 Rhodri Davies	

powering greedy antennas and appliances. Much of what radio amateurs call “dirty electricity” leaks through the everyday devices we use, while the electromagnetic fields they emit permeate human and more-than-human bodies, as well as the spaces we inhabit. What if these fields were understood as a critical natural resource, capable of awakening the power potentials of earthly and cosmic beings? This exhibition offers a gateway to technofeminist strategies for engaging with the explosive presence of radio frequencies through intra-active transmissions between bodies and both physical and immaterial matter.

ooooo is a transuniversal constellation that creates projects in relation to relevant techno-social issues. Their “open” network inspires participatory processes, mutual learning and collective emancipation. For *Squawks, whoops, swish and whirls*, they bring together the research of technoactivist, radio-amateur and performer ON3MCR, who explores strategies of digital re-affection, and transdisciplinary artist and Kung Fu practitioner Isabel Burr Raty, who questions meanings of matter, territory and healing.</p>

<h2>Sonia Saroya & Edouard Sufrin – L’archipel</h2>

<p>L’archipel (The Archipelago) plays with the musicality of the breaths of diodes and transistors through a sound installation performable by two people; an attempt to create a language to speak to oneself and to others while shedding words. Drawing on the archipelago as a figure of relation, the installation connects sculptures-as-instruments through cables and shared experience. Activated during performances, concerts, and lectures, it becomes a medium for collective musical and theoretical expression. It is part of *Derniers Souffles*, initiated in 2021, exploring the acoustic characteristics of obsolete electronic components, their mineral origins, and the industrial processes behind their fabrication.

Sonia Saroya develops a fragile, discreet universe through installations combining sculpture, digital art, and sound. Her sound sculptures and autonomous “tool-artworks”

explore landscapes and listening journeys, drawing on philosophy, humanities, and low-tech practices. Edouard Sufrin considers art and technology as pharmakon – both poison and remedy – and uses immersive, site-specific practices to resist spectacle and dominant techno-industrial narratives. He combines artistic research with knowledge sharing through autonomous tools, lectures, workshops and teaching.</p>

<h2>Aernoudt Jacobs – The Endless Speaker</h2>

<p>What happens to our perception when a speaker takes on a radically different form? *The Endless Speaker* is a spatial sound installation using a long, single continuous speaker foil. A voice-based composition is amplified along its entire length, creating a planar acoustic field rather than a point source. The installation explores both spatial unfolding and temporal continuity of sound by investigating how distance, movement, and material geometry can shape our perception. The work is set up in different forms and shapes – each transforming how sound is experienced, shaping both the sonic and visual dimensions of the installation.

Aernoudt Jacobs is an artist working primarily with sound. His work is both phenomenological and empirical. It has its origins in acoustic and technological research and investigates how sounds can trigger sonic processes that will affect the observer’s scope of perception. His work focuses on a central question: how can the complexity, richness and stratification of our direct, daily environment be translated into something that can really be experienced.</p>

<h2>Charlie Usher – Mixed feelings</h2>

<p>Mixed feelings is an installation conceived for the storage and access of information, in music, sound, and affect. Detailed structural and formal protocols compile a sprawling corpus of voices and music, composed and sampled from pop culture, avant-gardes, marginalised or politicised communities, operating since 2018 as a slow-moving field recording of the internet. Diffused over a sound system comprising cardboard-box loudspeakers, light sources,

and their infrastructure, Mixed feelings mobilises shifting modes of attention to interrogate the act of listening, and relating, to information we hear.

Charlie Usher works with composed sound, heart-on-sleeve cultural samples, installations of rotary and handmade speakers and live instrument, in museum, gallery and concert hall contexts. He co-runs the project space Winona with Sabrina Seifried and Henry Andersen.</p>

<h2>Tintin Patrone – Caprizaen</h2>

<p>Caprizaen draws on the tradition of animal fables by the Grimm Brothers and Aesop to explore moral conflict, self-perception, and social pressure. The short film challenges romanticized images of rural life, revealing tensions that emerge where technology, land use, and local communities intersect. Shot as a dystopian mockumentary on the Greek island of Samothraki, where goats outnumber humans, the film weaves together internet metaphors, conspiracy narratives, and themes of human urban flight. A robotic goat equipped with an image-to-speech generator captures the footage and produces accompanying descriptions, while a drone disguised as a dove observes from above. Acting as a hybrid mediator between species and systems, the robotic goat becomes both witness and rural influencer.</p>

Tintin Patrone is a German-Filipino sound and performance artist. Her work explores collective musical practices, embodiment, and the relationship between humans and technological systems. She is particularly interested in the human conditions of technology: how machines are shaped by social contexts, how they influence behaviour, and how new forms of dependency, intimacy, and collaboration emerge through artistic and performative experimentation.</p>

Funded by the Free and Hanseatic City of Hamburg, Ministry of Culture and Media, and Hamburgische Kulturstiftung.</p>

<h2>Laura Conant – (s)tones (s)tones</h2>

<p>(s)tones (s)tones is an FM synthesis audio plugin that tries to challenge the highly technical and exclusionary narratives common in audio technology. It prioritizes accessibility, playfulness, and creative experimentation as core design principles. The plugin functions not only as a sound tool but as an interactive environment that invites intuitive and unexpected exploration. By prioritizing surprises over technical precision, it encourages an open and inclusive relationship with sound.</p>

Laura Conant is a producer, DJ, designer and developer whose work combines technology and sound. She believes that coding and creating tools with a DIY ethos can empower individuals to better understand and use the tools they engage with. As part of the MONTAGE label and event series, she promotes a more inclusive electronic music scene.</p>

</25.04.25 – 03.05.25, iMAL>

</expo>

<concerts>

<h1>24.04.25, Beursschouwburg</h1>

<introduction>

The opening night of the festival is dedicated to the idea of *unboxing*, a method of understanding technology, isolating its parts, and deciphering its underlying mechanisms.

</introduction>

<program>

<h2>20:00 Pom Bouvier-b & Marjolijn Dijkman – Electrify Everything</h2>

<p>*Electrify Everything* turns the seductive spectacle of Enlightenment-era electrical demonstrations into a critical inquiry into the origins of the units and language that have shaped electricity for three centuries. The performance reflects on electricity's structuring power and its ties to resources and exploitation. Pom Bouvier-b and Marjolijn Dijkman perform with experimental instruments that translate electric charges and magnetic variations into sound. Dijkman's high-voltage electrophotography contributions reveal microscopic interactions, giving electricity an animistic presence. A text by Jean Katambayi Mukendi, voiced by François Makanga, traces the history and current realities of energy production through electrical terminology.

Marjolijn Dijkman is a research-led, multidisciplinary artist working with film, photography, sculpture, and installation. Her practice explores the intersection of culture and other fields of inquiry, with a strong focus on the rapidly changing environment and its human and non-human interdependencies.

Pom Bouvier-b's sound practice weaves a singular approach to music with inventive listening. She composes electroacoustic works, improvises in varied ensembles, creates performative spaces, sound walks, collective gesture scores, and handmade instruments.</p>

<h2>21:00 Michaela Turcerová – IN FLUX</h2>

<p>Michaela Turcerová is a Slovak composer and saxo-

phonist who searches for the hidden and otherwise unheard timbres of musical instruments. In her solo project *IN FLUX*, she weaves modifications of the alto saxophone's body, surreal amplification, external sound objects, and sine waves into a hybrid percussive organism, placed within an intimate electroacoustic space freed from traditional expectations, history, and cultural identity.</p>

<h2>22:00 Elijah Maja – Continuum? (lecture performance)</h2>

<p>Following on from his 2024 residency at Q-O2, artist and researcher Elijah Maja will deliver a presentation sharing ongoing research into the stylistic, technical, and ritual overlaps in process across musics. Partly philosophical, partly speculative, these threads of continuity will be explored to consider how encounters between performance practice, technique and quotidian life have impacted the sonic. He will then close with a short performance.

Elijah Maja is an artist, writer, and researcher from London. Maja's practice is multidisciplinary, predominantly using sound, still, and moving image. Interested in the creation of assemblage through experimental sound and speculative musings across an array of textual, sonic, and visual through-lines, Maja ponders syncretism, space, and quotidian life in the formation of process.</p>

<h2>22:30 Ka Baird – Yomp</h2>

<p>*Yomp* is a performance piece featuring extended voice and microphone techniques, live-processed flutes, samples, feedback, fractured rhythms, and motion interfaces that both trigger and manipulate sound. The piece loosely plays with the idea of a march that repeatedly falls apart, furthering Baird's investigation into sound's outer dimensions through performance. *Yomp* embodies their signature tone that is simultaneously confrontational, visceral, ritualistic, and humorous.

Ka Baird is an American recording artist, multi-instrumentalist, producer, and performer based in New York City.

creative space Ethnictro, he studied classical music and guitar at ISI Yogyakarta. In his work, he transforms social issues, images, and forms into sound across diverse formats.</p>

<h2>22:00 Lawrence McGuire</h2>

<p>In line with McGuire’s recent works, he’ll present a suite of recitals and monologues to question how text, image and symbol finds their path to the mouth. Compared to his previous *Suites*, he’ll be sourcing these materials, either manually or programmatically, solely from the libretto of Gertrude Stein’s opera *Four Saints in Three Acts*. Synthetic and acoustic voice will interpret characters, strings, speech acts into a play consisting solely of arias, so that Stein’s literary method of insistence, which makes something exist through repeated attention, essentially becomes the form of each part in the suite. Co-curated with In vitro.

Lawrence McGuire is an artist concerned with sound and text. Presenting his work in both live and fixed settings in which voice, both in its acoustic and synthetic manifestation, is seen as a starting point for experimentation.</p>

<h2>22:30 MSHR</h2>

<p>MSHR’s performances weave electrical signals and human presence into dense networks of causality that babble with life-like current. Their homemade instruments unfold spatial feedback systems of light and sound, opening a flickering space of translation between sonic and sculptural dimensions. Acting as elements within the system, the duo navigates the electronic ecosystem through a tangle of agency and circuitry.

MSHR is an art collective that collaboratively creates and explores sculptural electronic systems. Their performances and installations present cybernetic audiovisual environments as living compositions.</p>

</25.04.25, Beursschouwburg>

</concerts>

<concerts>

<h1>26.04.25, Maison de la création Modelwijk</h1>

<introduction>

Sunday afternoon is open-air time. Three outdoor and ambulatory performances will dialogue with the environment of Maison de la Création at Cité Modèle in the North of Brussels. In the evening we move indoors; the bar will be open, and a mobile kitchen will be present.

</introduction>

<h2>16:00 – 19:00 Bárbara González – Acción Rizoma 117</h2>

<p>An intervention in which a series of audio-visual assemblages are temporarily installed, consisting of handmade circuits, scrap metal, wind-up toys, radios and musical instruments that are altered and activated by the artist as she explores different ways of connecting with the environment. These materialities articulate themselves in contact and resonance with the space, weaving unexpected relationships between bodies and voices that influence each other, coupled with the energy of the place and its context, to create a sensitive and poetic atmosphere that alters the usual mode of perception.

Bárbara González’s practice is based on research and action exploring sound, visual, and bodily connections through spatio-temporal experimentation. Since 2006, her geoterritorially mobile project, *Acción Rizoma*, has produced over 100 site-specific actions.</p>

<h2>16:00 – 19:00 Vica Pacheco & Loto Retina – 2FOLD</h2>

<p>A performance conceived as a live duet for two large-scale hydraulic sound sculptures arranged in a mirrored configuration. Developed in collaboration between Vica Pacheco and Loto Retina, the piece explores sound as a result of physical processes. Drawing inspiration from pre-Columbian whistling vessels, the work speculates on forgotten or unknown sonic technologies. Sound emerges acoustically from the interaction of water, air, pressure, gravity, and time – without amplification or digital mediation.

Vica Pacheco’s multidisciplinary practice spans experimental music composition, ceramics, and 3D animation.

Her work explores mythological crossbreeding and interactions between human and non-human.

Self-described as “gnom ’n’ bass,” it is not so far-fetched to imagine Loto Retina as some fantastical creature who just happened to wander into this mortal realm. Their high-fructose music combines micro-sample chaos and gloopy bass with unpredictable percussion to create a congregation of organic and mechanical sounds.</p>

<h2>16:00 – 19:00 Paul Gründorfer – -ship</h2>

<p>-ship is a sound sculpture for the entrance area of La Maison de la Création Modelwijk. The suffix -ship is used in English to form abstract terms, often having to do with states, relationships, or properties. It connects to the festival theme *from the Mothership* as a layer that surrounds a location or a social sphere. Using simple and fragile materials it tries to detect what escapes the imaginary engine-room of an Institution – where does it draw its powers from?</p>

Paul Gründorfer works across conceptual and process art, site-specific interventions, sound sculpture, and performance. He develops process-related systems and explores variable or unstable conditions. His work treats sound as a found object within social and environmental contexts.</p>

<h2>20:00 Imane Guemssy</h2>

<p>Imane Guemssy is the first woman of her generation to break taboos by practicing Gnaoua music, positioning herself as a pioneer and ambassador of this ancestral tradition. Gnaoua music is a sacred tradition rooted in history and spirituality that continuously evolves by blending tradition with modern influences. Through her art, Guemssy explores new musical worlds, while still emphasizing the spirituality of Gnaoua, and proving that music has no gender; it is a universal language capable of transcending cultural and social barriers. In doing so, she helps bring this tradition to new audiences worldwide.</p>

<h2>21:00 NikNak</h2>

<p>NikNak presents an afrofuturistic sonic journey through turntablism and immersive sound design, transporting audiences into a richly textured world where rhythm, memory, and imagination collide. Her set unfolds like a shifting landscape – part ritual, part exploration – where ancestral echoes meet futuristic pulses. Through bold improvisation and precise soundcraft, NikNak invites listeners into a multidimensional experience that challenges expectations and expands the possibilities of what turntablism and experimental music can be.</p>

NikNak is an artist known for her distinctive turntablism, immersive compositions, and captivating improvisations.</p>

</26.04.25, Maison de la création Modelwijk>

</concerts>

<film night>

<h1>27.04.25, Maison de la création Modelwijk</h1>

<h2>20:00 Afrofuturism Film Night</h2>

<introduction>

The festival teams up with Africa is/in the Future for a film night around this year's theme *from the Mothership* and its echoes with Afrofuturism. Introduced by Marie Umuhoza, two films will be presented: *I FELT IT INSIDE OF (ME)* by the young Brussels director Ange Mukunde (2025), and *The Last Angel of History* by John Akomfrah (1996). Guided by Umuhoza, the public will be offered philosophical context and tools to decipher the symbolics of Afrofuturist referred to in these movies.

</introduction>

The Last Angel of History by John Akomfrah is a sci-fi documentary about Africa, history and memory. Legend has it that in the 1930s itinerant blues man Robert Johnson sold his soul to the devil in order to play the blues. What Johnson got in return for his soul was a black secret: technology which would produce the history of black music. 200 years into the future another itinerant figure, the Data Thief, sells his soul for the knowledge of his future. The movie is featuring Afrofuturist key figures such as Samuel R. Delaney and Octavia Butler.

I FELT IT INSIDE OF (ME) by Ange Mukunde is an inner and outer dialogue about how the night(life) and its cultures affect queer identities.

Africa is/in the Future explores contemporary Afro-diasporic and African futurology in Brussels. It was launched in 2016 by Dany Ben Félix and Guillaume Maupin at Cinéma Nova as a programme of African science fiction films and has since quickly become an unmissable multidisciplinary initiative in Brussels. Since 2023, Marie Umuhoza, artistic director of the festival, and Mylène Lauzon, director of La Bellone, designed AI/ITF specifically with the performing arts in mind and developed it within La Bellone.</p>

</27.04.25, Maison de la création Modelwijk>

</film night>

<concerts>

<h1>28.04.25, Rosas Performance Space</h1>

<introduction>

A 24-piece acousmonium will create space for an acousmatic listening experience – a cinema for the ears. It is a loudspeaker orchestra arranged around the audience, each with its own spatial and timbral character, shaping the sound in distinct ways.

</introduction>

<h2>18:30 – 19:30 conversation #1 with Miki Yui, Tom Mudd, Diane Barbé. Moderated by Elena Biserna</h2>

<h2>20:00 Michèle Bokanowski – Rhapsodia (spatialised by Laryssa Kim)</h2>

<p>Michèle Bokanowski received a traditional musical education before pursuing composition studies in Paris with Michel Puig. In 1970, she began working in electronic music at the Service de la recherche de l'ORTF, directed by Pierre Schaeffer. She also studied computer music at the Faculté de Vincennes and continued her training in electronic music with Eliane Radigue.</p>

<h2>20:30 Laryssa Kim – Mfinda</h2>

<p>Mfinda is a spiritual concept of the forest in Bakongo religion, the meeting place between the physical world and the ancestors' realm. This project, conceived in 16.2 channels, explores Afro-descendant memory in Europe – often fragmented or erased – using Congolese sound archives from the Royal Museum for Central Africa. These recordings surface in flashes within a broader sonic tableau, mirroring Kim's own relationship to African origins.

Laryssa Kim is an Italo-Congolese composer, singer, producer, and DJ whose oneiric soundscapes bridge concert halls, acousmatic cycles, stages, and screens. Shaped in Amsterdam's dance-theatre scene, she subsequently earned a Master's in Acousmatic Composition in Mons.</p>

<h2>21:00 Tom Mudd</h2>

<p>Based on physics simulations of acoustic instruments, Mudd's music rubs algorithmic computer music against

the cultures of practice that surround the acoustic instruments. Explored with brass instruments on 2019's *Brass Cultures*, and with string instruments on 2023's *Guitar Cultures*, the work "treats synthesis as a warped mirror in which is reflected our actual mode of being, which itself bears the obscured histories and origins of the sound-making apparatuses themselves." (Sunik Kim)

Tom Mudd makes music with computers, exploring relationships between software and music, material, and their histories. Recent work has revolved around physical models: digital synthesis processes based on physical simulations of acoustic objects and instruments.</p>

<h2>22:00 Diane Barbé</h2>

<p>How do we know a dog is a dog, a nightingale is a nightingale, and a flute is a flute? Playing with sonic morphings and blurred identities, Diane Barbé's live performance for a multichannel system presents several poetic pieces performed by an ensemble of handmade wind instruments and synthetic-acoustic sculptures built during her residency at Q-O2 in spring.</p>

Diane Barbé works at the intersection of experimental music and anthropology. She is currently building wind and percussion instruments from organic materials and developing miniature multichannel sound sculptures. She practices field recording, scores for films, compositions for dance and theatre.</p>

<h2>22:30 Miki Yui – Transient – Aquosity</h2>

<p>Specially created for an acousmonium setting, the piece *Transient – Aquosity* invites the audience to discover a transitory state of the body and the environment. Listening becomes a bodily experience, awakening the inner sound-scape in every person differently.</p>

Miki Yui explores the grey zone of acoustic perception and imagination. She is known for her unique minimalistic and organic approach to music, creating an intensely

sensual, almost tactile listening experience with synthesizers, samplers, and field recordings.</p>

</28.04.25, Rosas Performance Space>

</concerts>

<concerts>

<h1>29.04.25, Hall M – URSquare</h1>

<introduction>

The mid-point of the festival will be marked with a concert special in our electrified world: it will be fully acoustic. The big hall formerly used as riding arena for the horses of the national gendarmerie school will be filled by 3 solo sets.

</introduction>

<h2>20:00 Madison Greenstone – exstatic resonances</h2>

<p>*exstatic resonances* are wild acoustic phenomena created by indeterminacies within the clarinet’s timbre. Greenstone’s practice draws on a deep study of the polyphonic qualities of the clarinet, a traditionally monophonic instrument, and explores sonorities that sound outside of themselves, with highly spatial, sculptural, and disorienting qualities. They embrace difference tones, psychoacoustic phenomena, and all the unruly irreducibilities within the clarinet to create an acoustic identity that fractures its own singularity. With sustained circular breathing, they link a mysticism of repetition with the inherent variance latent therein.

Madison Greenstone is a clarinetist who explores material and spatial expressivities of sustained sound through richly noisy timbral actions. Recently their work explores dreamlike acoustic mirages, spatial interferences of difference tones and beating, and draws inspiration from fiction writer Yoko Tawada’s proposition that there is no such thing as a room with a fixed size.</p>

<h2>21:00 Alexis Degrenier</h2>

<p>Alexis Degrenier will use the space-constraint as an extension of his setup, specifically prepared for this performance. For this solo within a bare space and acoustic configuration, he seeks to inhabit the venue with tense threads, between ephemeral appearances and spectral disappearances. Degrenier thus combines his explorations of “...existing through absence...” and “...time overflowing...” as if music remains a memory of the future, a perpetual becoming.

Alexis Degrenier’s solo work focuses on polyrhythms and their expressive effects. Recent research for his future creations has led him to explore chaos itself and melancholy as possible sources of light. His instruments include suspended objects and percussion instruments that are blown, rubbed, struck or used as resonators.</p>

<h2>22:30 Gwendoline Robin – Coexistences #1</h2>

<p>A performance inspired by moments of listening and observing in high mountain plateaus, hearing river waters, wind, landslides, marmot calls, and noticing changes of light and color on rocks and forest paths. The landscape’s power reveals itself through its transformations across different environments. Back in the studio, these experiences feed visual and sound installations made from elemental materials: clay, glass, stone, and wood. Their activation, in dialogue with the space, explores the balance between the ephemeral and the permanent, between solidity and collapse. A way to rediscover the pleasure of connecting with natural and constructed spaces through material, gesture, sound, and space.

Gwendoline Robin combines installation, performance, and video, and explores the fragility and power of elements through ephemeral actions.</p>

</29.04.25, Hall M – URSquare>

</concerts>

<concerts>

<h1>30.04.25, OASIS.bxl</h1>

<introduction>

In the contemporary music world, turntables and CDJs cannot be missed in a festival about technology. For this night, the festival teams up with Brussels organisation Another Way to Play led by Soumaya Phéline.

</introduction>

<h2>20:00 Mariam Rezaei (lecture performance)</h2>

<p>Mariam Rezaei is a composer, turntablist and performer working across experimental new music, free improvisation, mutant club music and hip-hop. Rezaei uses a digital vinyl system, allowing her to manipulate an expansive range of samples in real time. In addition to her mastery of classic turntablist skills, Rezaei has pioneered several techniques of her own, including free juggling, turntable sines, needle dripping, and needle weaving. In this lecture performance, Mariam Rezaei will give some deeper insights into her work and turntable skills.</p>

<h2>21:30 Papilloneer Orchestra</h2>

<p>Papilloneer Orchestra was born two years ago from a simple desire by Soumaya Phéline Abouda: to decontextualize the DJ turntable and assign it an instrumental and experimental role. By inviting four other DJs and sound artists to collectively conceive several movements of improvisation, Papilloneer Orchestra unfolds as both a musical performance and a space for research and transformation of the imaginaries connected to sound, gesture, and stage presence. Anina, Gomar, Jano, Oeryo, and Soumaya Phéline inhabit the listening space through a scenography designed to adapt to the typology of each venue and to engage the audience in a shared, wandering mode of listening. In turn, the size of the orchestra remains open and undefined: by inviting local artists to join the performance, or through open calls for participatory jam sessions, each iteration is conceived as a moment of learning and dialogue.</p>

Papilloneer, a contraction of [papillonner] and [Pioneer], refers to the fluttering movements of performers, sounds,

and gestures, while also asserting a pioneering stance in the search for new artistic forms. The project situates itself within the legacy of DJ and turntablism cultures, referred to as CDJism: treating turntables as expressive instruments.</p>

</30.04.25, OASIS.bxl>

</festival>

<conference>

<h1>01.05.25, Q-O2

Doors: 14:00</h1>

<introduction>

At Oscillation festival, the afternoon of 1 May is traditionally set aside for thought and reflection. Five talks and a panel discussion will shine a light of theory on various aspects of technologies and their politics.

</introduction>

<h2>14:30 Joost Rekveld – Liberate the Crystals </h2>

<p>Joost Rekveld’s experimental moving image making involves an ongoing dialogue with machines and materials. Recently, he has been re-enacting historical analogue computing and electronic simulation techniques, caring for old machines and developing new devices based on principles that have long fallen out of use. This led to a perspective on the relation between humans and machines that is not predicated on control. From this angle, he is currently focusing on the crystalline materials that underpin electronic technology, investigating the dynamic between the exceptional homogeneity needed to make reliable semiconductors, and the fact that their functioning is based on disruptions and dislocations of the crystal lattice.

Joost Rekveld is an artist and researcher who wonders what humans can learn from a dialogue with the machines they have constructed. In a form of media archeology he investigates modes of material engagement with devices and concepts from neglected corners in the history of science and technology.</p>

<h2>15:00 Alanna Stuart – Me Di Deh: The impact of queer and female leadership in Jamaican-Canadian sound culture</h2>

<p>In *Me Di Deh* (I’m here), Stuart meditates on how contemporary queer and female selectors (DJs) and music producers in Toronto, Canada – Jamaica’s third largest diaspora—actively remix Jamaica’s sound heritage by drawing on its traditions while challenging norms from within. *Mi Di Deh* is part-memoir, part-critical analysis. Stuart retraces her own musical experience oscillating

between studios and sound system yards in Jamaica – her father’s home country and sound system’s birthplace – and Canada, where she was born. She interweaves documentary footage from her first-ever trip to Jamaica, frameworks from queer and Black feminist theory, and snippets from the personal narratives of five notable Toronto selectors and soundsystem owners: Heather “Live Wire” Bubb-Clarke, Tasha Rozez, Ace Dillinger, Nino Brown, and Bambii. Together, these ideas and experiences animate the story of Toronto’s local bass music culture, and express how female and queer Jamaican music makers are stretching the bounds of sound system—using technology and care to redraw traditionally male-dominated sonic heritages.

Alanna Stuart (pka PYNE) is a Caribbean-Canadian music artist-scholar. In sound and scholarship, she is in the thick of what she dubs a “Femmehall” praxis: exploring the libratory possibilities of a feminine approach to dancehall reggae music production.</p>

<h2>15:45 Marie Thompson – Sonic Surrogates</h2>

<p>Why are there so many sound technologies, music services and apps offering to help us look after ourselves, our families and loved ones? This talk interrogates the proliferation of “sonic surrogates” ostensibly capable of automating and enhancing the provision of care. Connecting these “promissory” technologies to sound recording’s gendered and colonial histories, and common ideological investments in aurality, Thompson suggests that sonic surrogates are emblematic of an enduring crisis of reproduction. If sonic surrogates, like other sound technologies, are social relations “all the way down”, then how might these be exposed, reconfigured, and reimagined?

Marie Thompson is a Senior Lecturer of Popular Music at The Open University, UK. She is the author of *Beyond Unwanted Sound: Noise, Affect and Aesthetic Moralism* (Bloomsbury, 2017), *Sonic Surrogates: Music, Automation and the Crisis of Reproduction* (UC Press) and, with Annie Goh, *Sonic Cyberfeminisms* (Goldsmiths Press, forthcoming).</p>

<h2>16:15 Gary Stewart – more info to come</h2>

<p>Gary Stewart is an interdisciplinary artist and researcher deeply involved in examining Black culture, history, and creativity, particularly through sound, technology, and visual media.</p>

<h2>17:00 Femke Snelting – Whatever happens elsewhere</h2>

<p>Moving between different scales of computational infrastructure, this contribution tries to sense the repercussions of digital practice today, feeling out possibilities for resonating otherwise with hardware, software and networks. From DIY algorithms to fiber optic coils appearing in the streets of Brussels, from day-to-day operations of open source communities to deep sea mining, and from local battery experiments to complicity in genocide, what digital constellations are we part of and how do we take care of their implications here and elsewhere?

Femke Snelting develops methods, situations and disobedient action-research on computational infrastructure and its implications. With Miriyam Aouragh, Seda Gürses, Helen Pritchard and Jara Rocha she runs The Institute for Technology in the Public Interest (TITiPI), an activist research formation for articulating, contesting and reimagining how computational infrastructure impacts collective life.</p>

<h2>17:30 Round Table moderated by Elena Biserna</h2>

<p>Elena Biserna is a researcher and curator based in Marseille, France. She writes, talks, facilitates workshops or collective projects, curates events and sometimes performs. Her interests are focused on listening and on contextual, time-based art practices in relationship with urban dynamics, socio-cultural processes, the public and political sphere. She currently serves as artistic director of LABgamerz and Lips festival, Aix-en-Provence.</p>

</01.05.25, Q-02>

</conference>

<concerts>

<h1>01.05.25, Bodeek</h1>

<introduction>

On two nights in Bodeek, we focus on technologies that provide large playgrounds for musicians in the form of objects, instruments, procedures, or techniques, electromagnetic waves, pipes and objects, analogue sculptures and electronic algorithms.

<introduction>

<h2>20:00 Claire Williams – A Basket of Rays</h2>

<p>A live sonic performance of, and for, the unheard, the acoustic weird, and otherworldly energies. A multi-channel system is woven from visible and invisible interfaces using crafted dowsing tools and bodies to receive and amplify discrete, unfiltered energies, revealing electromagnetic auras of resurrected circuits and those crossing the space. Drawing on mid-19th-century domestic mediumistic séances and forgotten parapsychological, occult, and experimental devices such as radionics, EVPs, ghost detectors, celestial telegraphy, and pendulums, this performance explores unstable energies and para-communications, inviting audiences to encounter xenovoices, unusual sensory perceptions, and auditory hallucinations, mapping the hidden currents that shape both environment and psyche.

Claire Williams creates woven antennas, glass sculptures filled with plasma, and devices that sense the invisible. Radio telescope and scanner data emerge in knitted stitches, vibrations, or luminous plasma. She makes electromagnetic movements visible from the cosmos, magnetosphere, terrestrial radio waves, and the body. In the duo The Æthers, she explores historical experimental and occult practices of the invisible.</p>

<h2>21:00 Sholto Dobie & Alanas Gurinas</h2>

<p>Working with acoustic self-made instruments and everyday materials, Dobie's and Gurina's joint performance pays special attention to site-specific approaches and the use of autonomous sound objects. Their sonic world unfolds through loose structures and subtle transformations, forming invisible landscapes and channels for the listener to move through.

Alanas Gurinas is an interdisciplinary artist who creates in the field of sonic performances and audio-visual installations. In his sonic practice he explores sound as a textural phenomenon, the themes of ephemerality and relations between various hearable and unhearable objects and spaces.

Sholto Dobie is an artist and organiser working across various sound-related contexts. In his performances he uses various sound sources including self-made pipe instruments, accordions, and voice that both reflect and integrate interests in sonic phenomenon, traditional instrument construction and folklore.</p>

<h2>22:15 Limpe Fuchs & Mark Fell</h2>

<p>Mark Fell and Limpe Fuchs come from seemingly incompatible traditions – Fell from algorithmic and electronic music, Fuchs from self-built instruments, improvisation, and acoustic sound. Meeting at the edges of their respective fields, they have discovered a shared space in which to explore alternative approaches to performance and musical structure. Their performances explore temporal instability through sustained improvisation, allowing time to drift, fracture, and reform across extended durations, where music is a continuous negotiation of time as an audible and unstable process.</p>

Mark Fell emerged from Sheffield’s underground electronic scene in the late 1990s, gaining attention for stripping house and techno to their essentials. His practice evolved into explorations of unusual, systematised time through performances, installations, recordings, and writing, and now focuses on group systems, collective music-making, and the dynamics of social process.</p>

Limpe Fuchs has been one of the most imaginative sound artists on the international experimental music scene. She plays on a collection of instruments made from bronze, granite, and hardwood materials, with a real-time engagement to the ecology of the space at hand.</p>

</01.05.25, Bodeek>

</concerts>

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<h1>02.05.25, Bodeek</h1>

<introduction>

The second night of the open playground at Bodeek.

</introduction>

<h2>18:30 – 19:30 conversation #3</h2>

with Adomas Palekas, Mark Fell, Marjolijn Dijkman, dj sniff.
Moderated by Elena Biserna</h2>

<h2>20:00 Jennifer Walshe – 13 Ways of Looking at AI, Art & Music (lecture performance)</h2>

<p>In early 2024 Walshe’s long-form essay *13 Ways of Looking at AI, Art & Music* was published by Unsound. The essay offers a unique framework for looking at artwork made using AI, arguing that we should regard such artworks from multiple positions, simultaneously. In this talk, Walshe discusses *13 Ways of Looking at AI, Art & Music*, and why AI can be viewed as fan fiction, an energy drink, and, however improbably, boobs.</p>

Over the past decade composer and vocalist Jennifer Walshe has worked with, through and around AI, creating a body of work by turns playful and anarchic, serious and thought-provoking. *ULTRACHUNK*, a collaboration with the artist and technologist Memo Akten, involved Walshe spending a year creating a bespoke dataset of videos of herself vocalising, in order to train an AI to generate an audiovisual version of herself to improvise with live.</p>

<h2>20:45 Ato No Mae (Takahiro Kawaguchi & Takako Minekawa)</h2>

<p>Ato no Mae means “Before a Trace”, and is the collaborative unit of Takako Minekawa – who debuted as a singer in the early 1990s – and Takahiro Kawaguchi, active since 2004 in both improvisation and sound art. Their performances fluidly cross boundaries, incorporating found objects, self-built instruments, keyboards, and voice. What they create goes beyond music itself, leaving behind an atmosphere, a presence, and traces within the space. Particularly in site-specific works that activate the entire

venue, their performances are often described as resembling scenes from theater or cinema. The name “Before a Trace” reflects their philosophy: the traces that emerge after a performance are not mere remnants, but vital components of the work itself – an essential outcome that defines their artistic practice. Co-curated with In vitro.

<h2>22:00 Rubén Orio & Andrés Navarro play *Settle* by Sarah Hennies</h2>

<p>In *Settle*, the composer Sarah Hennies pushes the boundaries of instrumental timbre and the technical standards of performers. Repetition and subtle nuance give rise to instabilities in the sound, dissolving the edges of virtuosity and of time, and allowing tones to unfold in space.

Andrés Navarro García explores percussion in relation to space, objects, and the present moment. His approach starts with sound rather than music, with physical vibration rather than theoretical concepts. Rubén Orio is a musician based in Brussels. His work covers contemporary, experimental and improvised music formats.

Sarah Hennies is concerned with a variety of musical, sociopolitical, and psychological issues including queer & trans identity, psychoacoustics, and the social and neurological conditions underlying creative thought. She is active in acoustic ensemble music, improvisation, film, and performance art.

<h2>22:30 Rhodri Davies</h2>

<p>“It appears that on the old Welsh harps of the sixteenth century there were pegs or brays emerging from the stringholes, in Welsh called gwrachïod, (Mersenne called them harpions), which could be adjusted to press on the strings. In later times these brays caused a buzzing effect which added a percussive sound for dancing...” (Osian Ellis, The Story of the Harp in Wales)
“Precise, angled brays / Speaking every profound feeling.”
“Ceimion wrachïod cymmwys / Yn siarad pob teimlad

dwys.” (From a cywydd requesting a harp by Huw Machno FL. 1560-1637)

Rhodri Davies is a harpist and multidisciplinary artist. He plays harp, bray harp, horsehair harp, and electric harp, and builds wind, water, ice, dry ice, and fire harp installations. His work explores experimental sounds, extended techniques, and collaborations with other artists, continually expanding the expressive possibilities of the harp across solo and ensemble contexts. For this performance, he will play the bray harp.

</02.05.25, Bodeek>

</concerts>

<concerts>

<h1>03.05.25, BUDA BXL</h1>

<introduction>

The festival will end with a gateway to the Northern border of Brussels, releasing us into unknown futures at BUDA BXL. Enjoy the festival's last day with some drinks, food and speculatively an emotional sunset over the Brussels canal.

</introduction>

<h2>16:00 WACK (Jennifer Walshe & Neil Luck)</h2>

<p>WACK is a duo of changeable meanings, flexible proportions, unpredictable semiotics, a pile of objects. WACK is an experiment in technological occultism, using arcane and modern sound recording technologies, voices, percussion, dreaming, telepathy, and mounds of texts to divine meanings, messages and narratives from the detritus of everyday informational noise. WACK invites the audience to dredge gnostic readings of real and artificial matter from new and old words, deep audio files and deeply personal belongings.

Neil Luck is a musician based in the UK. His work takes a range of forms, from music theatre to concert works, radio, public projects and recordings. Luck works with and writes for individuals, ensembles, and himself internationally.

Jennifer Walshe is a composer and performer who has worked extensively with AI. *A Late Anthology of Early Music Vol. 1: Ancient to Renaissance*, her third solo album, uses AI to re-work canonical works from early Western music history.</p>

<h2>17:00 dj sniff</h2>

<p>dj sniff (Takuro Mizuta Lippit) is a musician, curator, educator in the field of experimental electronic arts and improvised music. His performances merge influences from experimental music, hip hop, and free improvisation, through utilizing self-built instruments. His recent work has expanded into conceptual sound pieces and installations that are based on histories and theories of turntablism and audio culture, particularity from WW2 era Japan. He is currently based in both Los Angeles and Tokyo. Co-curated with AWTP. </p>

<h2>18:30 Adomas Palekas – Elemental encounters</h2>

<p>Elemental encounters is a research-based sound performance, following the concept of Circuits of Extended Phenotype: fragile and sensitive, “soft” electronic instruments which entangle both human and non-human influences upon the emergence of sound. In this performance, Adomas Palekas focuses on sounding through liquids – liquids that activate the oscillations and thus invite environment, both biotic and abiotic, to act upon the sonic vitality. Temperature, gravity, humidity, chemical species and even microbial life and its residues act together in the composition of sound.

Adomas Palekas is a sound and bio artist, composer, and instrument builder who explores the intersection of the non-human and art. His approach combines instrument design, microbial research, site-specific listening, field recordings, sonification, and electroacoustic composition.</p>

<h2>19:00 – 21:00 Dubmorphology (Trevor Mathison & Gary Stewart)</h2>










<p>Dubmorphology creates a durational performance that responds to their interaction with BUDA BXL, where they will be using specific knowledge gained of the site. The composition will have additional sound derived from a geophone mic that picks up the seismic signals of the environment, hydrophone in water and contact mics that respond to the architectural structure that they will be occupying. The layered performance will include these environmental sonics derived from the space, electronic tonal synthesis and archival material of voices that speak to encounters between language, identity and systemic power.

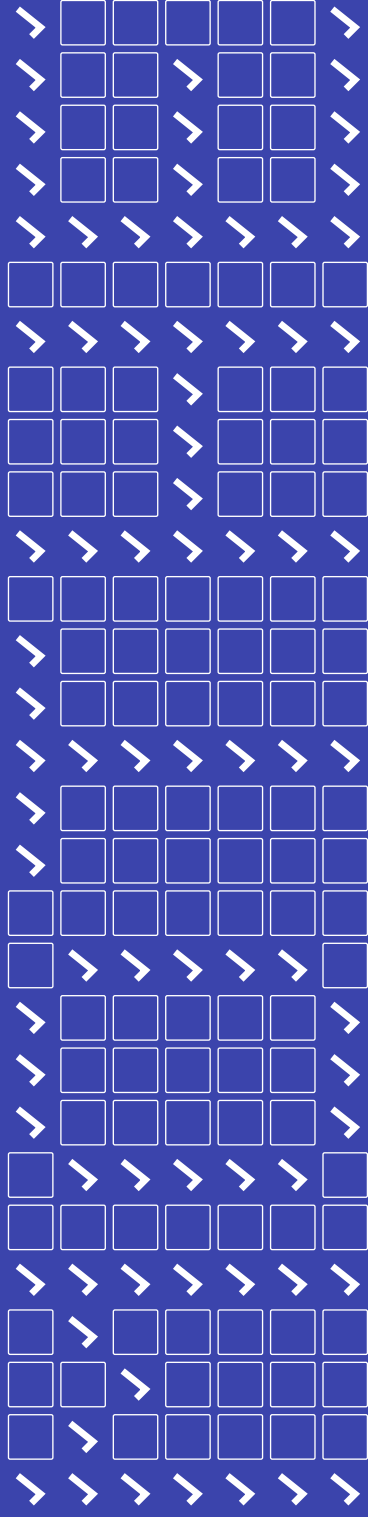
Trevor Mathison and Gary Stewart form Dubmorphology, whose practice responds to specific sites and environments, exploring social and political issues by engaging with sonic and visual materials from historical collections, archives and personal collections, concerned with epistemological and phenomenological questions, ways of seeing.</p>

</03.05.25, BUDA BXL>

</concerts>

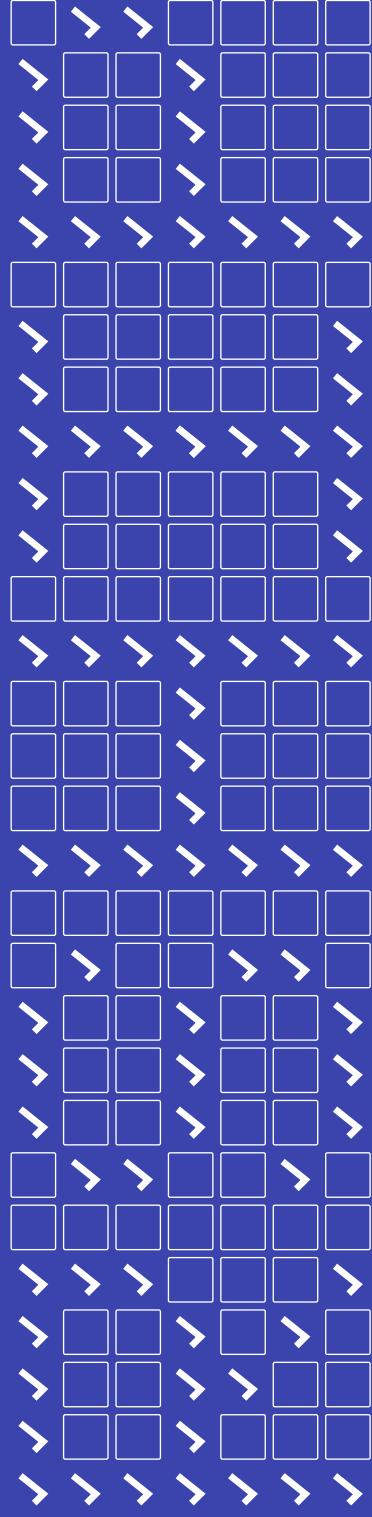
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  Q-O2 is an arts laboratory for experimental music and sound art. Since
  2006, the organisation has its own space in the Brussels canal zone
  where it organises residencies for artists, focusing on artistic research
  and reflection over the production of finished works. The public output
  of this research takes a variety of forms including showings, concerts,
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24.04 – 03.05.26, Brussels

<https://oscillation-festival.be>



Oscillation is a festival by O3 workshops