

The narration always begins in the present
and moves back and forth at the same time -
Sometimes - that makes it hard to grasp but
easy to handle.

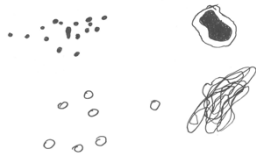
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Die Einsamkeit der Mehrzeller // Lale Rodgarkia - Dara

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A sonic essay presented live on Radio Orange 94.0, and via Video-Conference-FM-Feedback-Loop.
Live-Artistic-Practice on the Air and On-Line , Sonic Essay on Functional Illustration.

On Radio Orange 94.0, Vienna, Wednesday, Jan 20th, 2021, 10:00 a.m. and via Video-Conference-FM-Feedback-Loop (Link t.b.a)

While joining the Video-Conference the members are asked to turn on their FM-Radio and tune into FM 94.0 and leave their microphones open. Depending on the number of participants in the Online-Video-Conference the Video-Conference-FM-Feedback-Loop constructs an unforeseen noise-field, navigated only by the speed and volume of the FM live transmission. The Radio-Essay transmitted in the Video-conferencing tool becomes most likely incomprehensible. One has to decide to leave this Online- noise in order to understand the text. The listener may understand in solitude and participate in noise.

This mirroring of different transmission methods with different latencies and broadcasting qualities between FM and Video-Conference Tool is creating an echo chamber. By means of delays and slow transformations a choral rhythmic work is created, a choir of transmission. The digital transmission thus becomes an illusion of participation and real-time scenarios and opens up a wide field of latencies, dependent on AD converters, compression methods, servers, cache sizes and processor speeds. A factor that can be determined in the analogue FM world solely by the speed of transmission of the waves.

Get off-line to listen, get on-line to participate.



Listen: <https://wolke.mur.at/index.php/s/zWgjiRgwfrkzpkQ>
or plug the device into a 5V-Power-Source

Die Geschwindigkeiten der Wellen

Die Schweigeberge aber tragen den Eindruck des Meeres mit sich nach innen, diesen Eindruck, den das Meer auf ihnen und in ihnen hinterlassen hat. Und obwohl die Schweigeberge immer noch dieselben sind, haben sie sich nun ein wenig verwandelt. Denn jetzt wissen sie, was es bedeutet, dass sie Schweigeberge sind. Sie wissen, was Tosen und Werfen und Klatschen und all das ist, was sie selbst nicht sind. Dann lauschen sie. Zum ersten Mal lauschen die Schweigeberge in ihr eigenes Schweigen. Zum ersten Mal hören sie sein Klingen. Zum ersten Mal wissen sie, dass sie Schweigeberge sind (Sudabeh Mohafez).

On the way to find a contrasting, more human analogy to the widely used crowd models, that flow through social science I tried to dig deep into the sea and grasp the sponge and its sonic habitat. The first attempt was the simple German similarity between the Schwarm (Crowd) and the Schwamm (Sponge) that trapped my interest into these early metazoans but their behaviour reveals astonishing analogia to our social reality in the contemporary world. Not the dynamic fluid model of a swarm but the sponge and its versatile re-aggregates seem to create an appropriate analogia to human behaviour. Like a picture puzzle that oscillates between the past and the present, reflecting stages of herd behaviour as well as individual decisions of gregarious mammals. I use the different stages of the sponge cell re-aggregation to reflect in literature.

In order to re-produce sponge-cells invitro Holunder Heiss and me constructed a sponge-cell printer. The idea that providing a certain structure and digging into the acoustic communities would make sponge-cells reproduce soon turned into an endeavour of the uncertain. Naively thinking that sponge cells would reproduce invitro at all (up until 2016 no evidence since then some successful attempts have been made (Megan Conkling et.al.2019)) and that finding sponge-researchers (focussing on microbiology) is an easy piece of cake.

"This vacuum of the near future" (Stille Bilder laut 2015) I could feel while watching humans running over a field in Nickelsdorf, a young red-cross doctor telling me to keep distance to an Afghan family as they seem contaminated. Contaminated with what? Let it be tuberculosis, let it be cholera, they are contaminated, she told me. This othering that was implied but could not be implemented. Implies re-aggregation with those of one kind.

The sponge becomes the proxy and the narration turns into its habitat. This militarisation of civil society issues beyond individual decisions and narrations, migrations and settlements, leaving me speechless. Tickles my ears. Tear apart a sponge and those cells that survive will re-aggregate. An analogia of scaling but why should the torn apart group-member leave her solitude. Communication, RNA exchange or simple boredom or the fear of insanity, losing one's personality, losing the concept of individuality by being alone. What does my complete bewilderment facing the discursive shift in 2015 have to do with sponge cells?

In 2017 I started the praxis-oriented artistic research a project named "Was wir Leben nennen" in the field in Macondo, Zinnergasse in the 11th district, in the Viennese suburbs together with many helping hands and artists, among many Rosi, Michi, Violetta, Sahf, Manar, Nicole, Zainab, Mona and down-town we ran a temporary space with people with and without experience of displacement – an interface of social space, art and future.

In these last years the investigation into open source bio-printing, the sponge science, and human behaviour remains ingenuous and not ingenious.

Lale Rodgarkia-Dara, Dec 3rd 2020

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