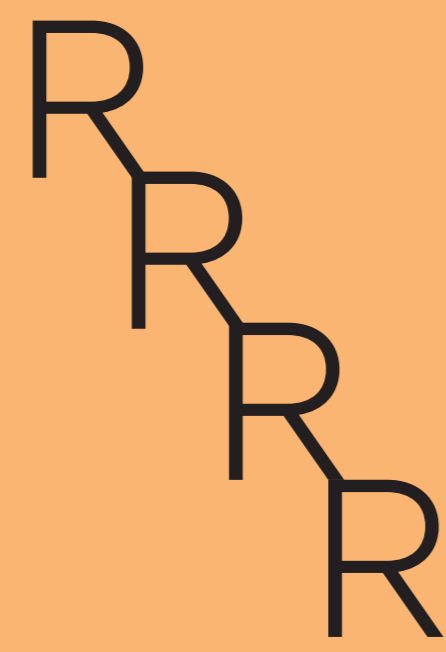




Five
Radio
Stations

Press kit
October 2023



Now that it's easier than ever before to create a radio station, how might an artist exploit this fact? How can they engage an unknown public in countless possible locations? **Lab'Bel presents *Five Radio Stations*, an art project presenting five distinct visions as to what a radio station might be.**

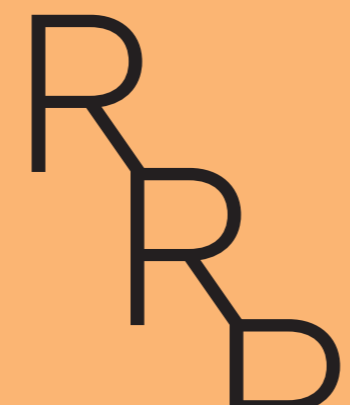
A group show accessible from anywhere with an internet connection, it sees five artists each creating a piece that is both an artwork and a radio station. The participating artists are as follows: Keren Cytter, Benedikt H. Hermannsson, Hylozoic/Desires, Daniel Jones & Seb Emina, et Emeka Ogboh.

The stations will begin broadcasting **at 12pm on 21 October 2023**. They will be **available online and in designated listening locations**. As with conventional radio stations, each carries its own sense of place, whether a real one, such as Iceland or the city of Lagos, Nigeria, or a fictional site of the artist's own invention.

These radio stations will be hosted on a dedicated Lab'Bel platform, **www.fiveradiostations.com**. **A performative concert by Benedikt H. Hermannsson** (aka Benni Hemm Hemm) **at the Paris Internationale Fair** will inaugurate the project, on **21 October at 6:30 pm**

The *Five Radio Stations* comprise **looping streams of between 1 and 24 hours in length**. Communal and intimate, their atmosphere is quite different from the on-demand format called the podcast, supposedly today's predominant audio medium. They will be initially **available for five months, or until 21 March 2024**.

Five Radio Stations is curated by Seb Emina and Silvia Guerra.



On the Radio, by Seb Emina, curator

Every radio station is an implied community. When I listen to Star 97.7FM in Maine, USA or Radio Grenouille in Marseille, France I do so on the reasonable assumption that others are listening as well. This knowledge isn't just incidental. It fundamentally changes the way I relate to what I'm hearing. The song 'Time after Time' by Cyndi Lauper hits completely differently when heard on the radio than it would were I to select it on a streaming service. It is shared and not isolated. This is a non-trivial difference.

Radio contains many qualities like this, and the entrenchment of the internet era has only amplified them, underlining their value in an increasingly atomised world. Yet how do we even define a radio station when few listen by way of analogue antennae? The works presented in *Five Radio Stations* comprise new experiments with the world's oldest broadcast mass medium, making the most of the fact that one no longer needs to acquire a studio, apply for a broadcasting license etc. It is simply a matter of integrating a stream of sound (perpetual and with no 'listen on-demand' option) with the imagination of an implied community.

No medium speaks more directly to the relationship between time and geography. Like the rotation of Earth on its axis, four of the five stations have a looping, circular form. In the case of Benedikt H Hermannsson's station *24 Hours at the End of the World*, the length of the material, an exact day, is a key part of its impact. A listener becomes a sort of exhibition visitor, whereby the show is arranged not physically, around the layout of a gallery for example, but chronologically, around clock time. With Hylozoic/Desires' *Our Quake Here Ever Feels*, it is the tectonic and seismic movements of the planet that provide the source material, namely data, which is then translated into a percussive soundscape that speaks to radio's desire to integrate with its surroundings rather than supersede them.

Keren Cytter's *Sometimes I'm Alone, Sometimes I'm Not* might momentarily be mistaken for a radio play but it goes further than that. Between the officious telephonic beeps

and warped music interludes that cling to the fragmented narrative with the logic of a dream, the station seems to propose a kind of radio of the unconscious, or maybe — if you take her protagonist's word for it — the undead. Emeka Ogboh's aural Lagos cityscape meanwhile is concerned with the fabric of life: we associate radio stations with cities, mostly, but what if a city of 16 million were to literally become a radio station itself?

Finally, the project Daniel Jones and I have created as a kind of successor to our 2015 sunrise-tracking aggregator, *Global Breakfast Radio* (still with a committed listenership), asks the question: what would a real-time torrent of information from everywhere look like? What would it *sound* like? The project is partly borne out of fondness for broadcasts such as *The Shipping Forecast*, where what you could call the aesthetic of usefulness has created a cult following, and from the observations of Georges Perec that the fabric of peace lies in everyday events like the stirring of teaspoons rather than the spectacle of disaster that constitutes the daily news. But it also arises from the sense that a station like this is possible now for the first time, and is best examined in the form of art.

I am convinced that the radio station is an artistic medium for the future, not the past. I'm convinced there is plenty left to do with the qualities it uniquely offers, not least the invisible community that is implied the moment you switch it on. If I am listening, then someone else — or many someone elses — must be listening too. That we chose to do so at the same time as one another is far from meaningless.



No one killed the radio stars, by Silvia Guerra, curator

When I think about radio created by artists, what comes to my mind are not only soundscapes that are intrinsic to their practice, but how the closeness of listening can be much more freeing and mind-transporting than object-based art. Waves and sound are, in a sense, the closest we can come to achieving the sort of teleportation we see in the realm of science fiction.

The five (plus two) artists and musicians who participated in this project conceived, through sound, of entirely distinct journeys that took place either in the real world or a fictional one. A country as seen by one of its natives — as we might say in our post-Bruno Latour times — as the end of the world, is the intimate, exhaustive subject of our Icelandic contributor Benedikt H. Hermannsson. A murder mystery with a feline protagonist, in a city a lot like New York, is the source material for Keren Cytter's looping broadcast. And seismic activity from Earth's five continents provides the wellspring for Hylozoic/Desires' percussive, poetic radio incantation.

Every location on Earth has its own signature soundscape, immediately recognisable to those who have lived amongst it, and instantly transporting to anyone regardless. Emeka Ogboh's contribution encapsulates the sonic atmosphere of his home city of Lagos, Nigeria, and the importance, to life there or indeed anywhere, of conversational exchange. That a metaphor is a form of transport is a truth understood since the beginnings of the Greek language.

As for the otherworldly, automated voices mediated by Daniel Jones & Seb Emina in an eternally-updated bulletin of global infraordinary goings-on, they might just offer a useful snapshot of Earth to those observing from other planets. "Video killed the radio star," sang The Buggles in 1979. I believe that radio, conceived by artists, still has a heartbeat. So let's say tuned!



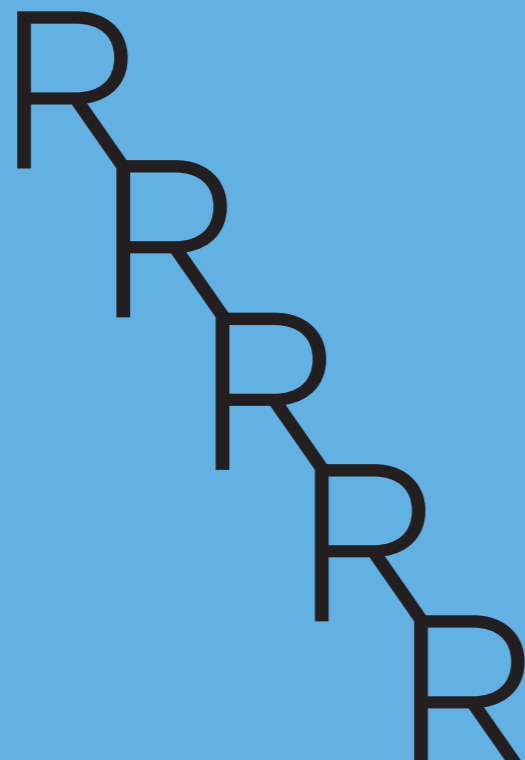
Where to Listen to Five Radio Stations ?

On *Five Radio Stations* broadcast platform:
www.fiveradiostations.com.

And:

- At the **Space Odyssey** record store in Reykjavik, October 21-24
Skólavörðustígur 22b, 101 Reykjavík, Iceland
- At the **Embassy of Iceland** in Paris, from November
52 Avenue Victor Hugo, 75116 Paris, FRANCE
<https://www.government.is/other-languages/ambassade-dislande-a-paris/>
- And in other places, coming soon.

For the complete list of other listening points, please visit
www.lab-bel.com/exhibition/five-radio-stations/.



THE ARTISTS

Keren Cytter

Keren Cytter, is an Israeli artist, born in Tel Aviv, who currently lives and works in New York. She has made over 60 short video films in her career, and her films, which have the common feature of being short stories that are more or less autobiographical, are imbued with the imaginary world of cinema, sometimes through the insertion of highly acclaimed music. She has also written several books, including two for children.

www.kerencytter.com



©Albert Fuchs

Sometimes I'm Alone, Sometimes I'm Not [Audio loop, 01:07:53]

A radio station by Keren Cytter centred around a murder mystery narrated by the victim and set in the artist's New York apartment. Is a cat the only witness? A perpetually looping, staccato broadcast with musical interludes.



©Keren Cytter



©Porlákur Benediktsson

Benedikt H. Hermannsson
(aka Benni Hemm Hemm)

Benedikt H. Hermannsson, is an Icelandic musician and poet who is involved in a number of artistic and musical projects. These include the Benni Hemm Hemm ensemble, the first of whose eight albums was released on Iceland's Smákökurnar Records in September 2005. Past collaborators include musicians such as The Withered Hand and Alasdair Roberts, the visual artist Peter Liversidge, and, most recently, the Scottish artist Vivien McDermid in the form of musical and visual project *Blew the Veils*.

www.bit.ly/bennihemmhemm



©Benedikt H. Hermannsson

24 Hours at the End of the World
[Audio loop, 24:00:00]

Hermannsson's radio station takes us on a personal, 24-hour tour of his native Iceland; each night at exactly midnight, the station returns to the beginning of its loop. The listener, who could therefore in theory use it to tell the time, might opportunistically tune in at different hours over the duration of its broadcast run, or otherwise simply find the knowledge of its immensity enhances whichever section they hear. If listening for a long period, that listener almost forgets they are in his company, or rather, in his ear. They are with the musician-artist and those he meets. The audience hears the sound of his son's footsteps in the snow, the rehearsals for his concerts, and certain conversations that take place, and so travel across the country in an intimate way.



©Hylozoic/Desires

Hylozoic/Desires

Hylozoic/Desires comprises Himali Singh Soin & David Soin Tappeser, a multi-media poet-musician duo, whose work centres around the rhythms of love and the beat of belonging, and currently live between London and New Delhi. H/D's methodology involves specific research tendencies into place and history, in order to develop new speculative futures utilising the musical tradition of jazz and the literary tradition of poetry.

www.himalisinghsoin.com/hdcollective

Our Quake Here Ever Feels
[Audio loop, 02:13:36]

A radio station by Hylozoic/Desires tapping into planetary turbulence. Sounds of seismographs that track, trace and record earthquakes around the globe are transposed onto a speculative musical score. Weaving together percussive responses and poetic interjections, this is a story of the earth's tectonic core, its burning mantle, the trauma of extractivism and its cry for compassion.





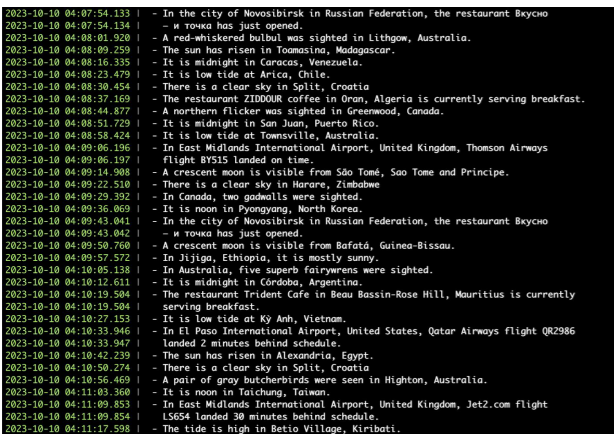
©Daniel Jones

Daniel Jones & Seb Emina

Daniel Jones is a British artist working with sound and technology to create new ways of experiencing the world around us. With Seb Emina he previously created *Global Breakfast Radio* (2015), an automated station playing local radio from wherever the sun is currently rising, and *Sixty Daybreaks* (2021), commissioned by Book Works as part of a special broadcast on the British radio station Resonance Extra. His sound practice as one half of Jones/Bulley has encompassed weather systems, analogue radio, brainwaves, internet discussion forums, and forest ecosystems.

www.erase.net

For Seb Emina's bio please see page 11.



©Daniel Jones & Seb Emina

Infraordinary FM

[Perpetual, generative streaming radio]

A radio station by Daniel Jones and Seb Emina offering real-time updates of normal occurrences from around the world. A hypnotic simulacrum of useless omniscience, the station is inspired by Georges Perec's theory of the infraordinary, a riposte to the daily roll call of catastrophes known as "the news".

Emeka Ogboh

Emeka Ogboh, is a Nigerian multidisciplinary artist who lives between his native Lagos and Berlin, where he has his studio. He has always been attracted by sounds and their ability to tell the listener about a place that is sometimes unknown to them, or that, like a Proust madeleine, takes them back to distant memories.

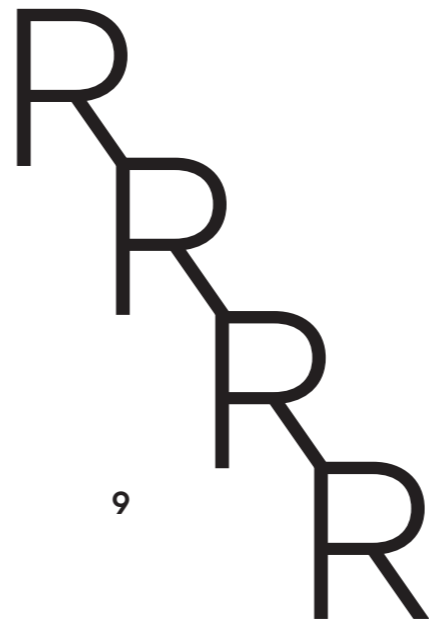
www.emekaogboh.art



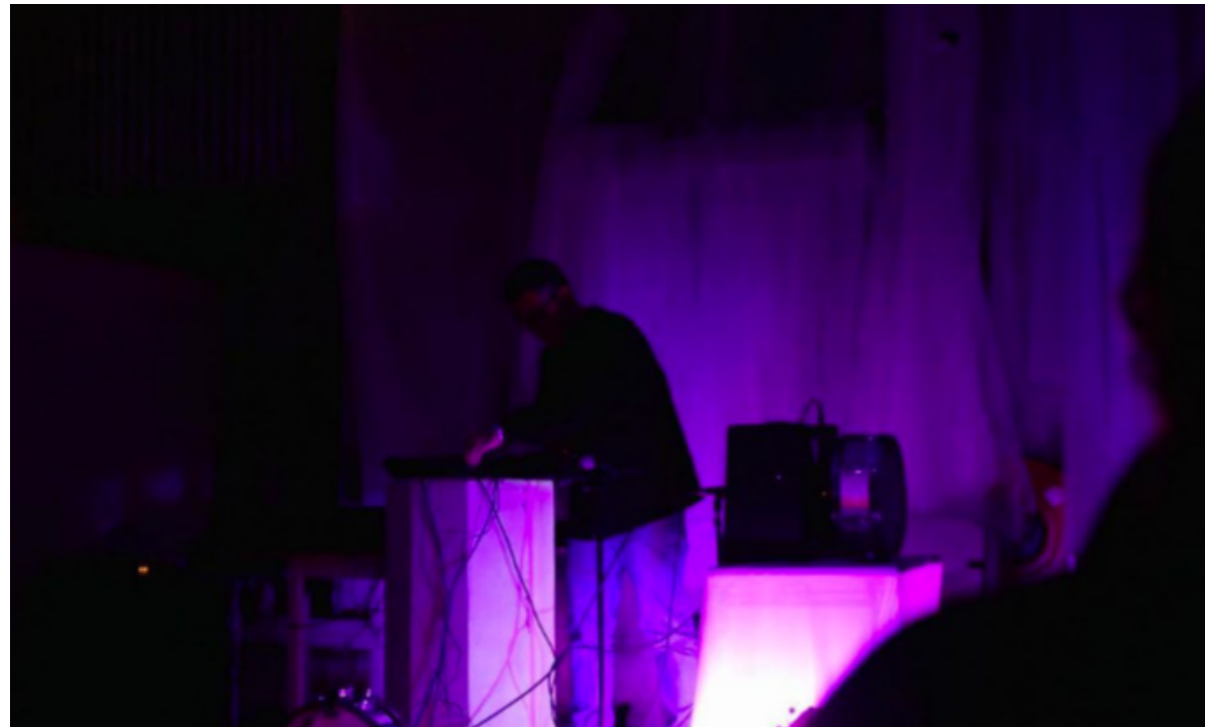
©Emeka Ogboh

Danfo Radio

A radio station by Emeka Ogboh that transports the listener to Africa's largest megapolis via sound recordings and archival materials collected throughout the artist's extensive research.



Inaugural Concert-performance



Live performance by Benni Hemm Hemm, 2021
©Práinn Hjálmarsson

The Benni Hemm Hemm performance planned for Paris on 21 October 2023 will use elements of his 24-hour artwork for *Five Radio Stations* entitled *24 Hours at the end of the world*. Field recordings from Iceland, musical improvisation on an organ and six snare drums will be harnessed in tandem with sound waves and music from the recordings. Combining these 3 different materials creates a process which is impossible to calculate beforehand, creating an exciting element of chance.

Inaugural concert-performance by Benedikt H. Hermannsson, October 21, from 6:30 pm to 7:00 pm, at the site of the Paris International art fair (17 rue du Faubourg Poissonnière, 75009 Paris). www.parisinternationale.com
Admission free, subject to availability.



CURATORS

Seb Emina creates projects spanning literature, art, publishing and technology. He was editor in chief of *The Happy Reader* magazine until its final issue in June of this year. With Daniel Jones he is co-creator of perpetual morning-radio aggregator *Global Breakfast Radio* (2015-). With WePresent he is creator of *Wild Memory Radio* (2023), an audio museum of artists' memories. Originally from London, he now lives in Paris.



©Carly Smith

Silvia Guerra, is a Portuguese-born curator living in France. She has been developing her practice around the nearness of art fields, either visual arts and poetry, architecture and art, or radio and art. She started her practice as an actress and theater director and with *Metaphoria* exhibitions series she explored to have actors as part of an exhibition, and continues to explore the displacement and movement inside the art scene. Guerra is the artistic director of *Lab'Bel*, a position she has held for more than ten years.





©Delphine Chanet





Lab'Bel is an endowment fund created in spring 2010 to support and contribute to the development of artistic creation. The activities of this laboratory of ideas and impertinent innovation are shared between the development of a contemporary art collection - now on long-term loan at the Musée des Beaux Arts in Dole - and the organization of exhibitions and artistic events throughout France and Europe. Lab'Bel is also behind a series of performative multi-disciplinary projects ranging from modernist architecture to poetry or music.
 Director : Laurent Fiévet

www.lab-bel.com/en/

 @Lab'Bel
 @laboratoire_artistique_bel

Lab'Bel's fall 2023 program of events

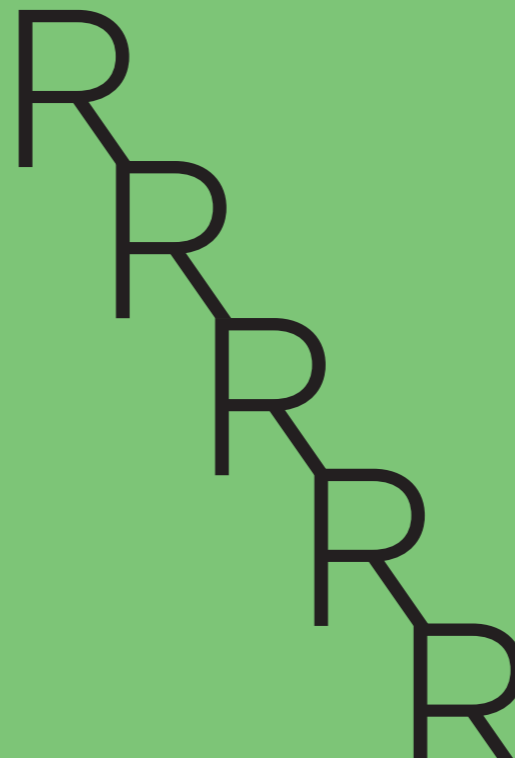
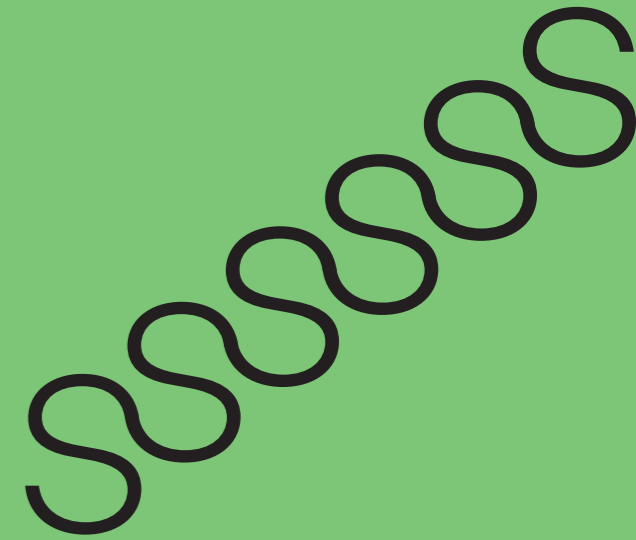
> October 18-22, 2023
 at the Paris Internationale art fair
 The new *Collector's Edition Box*, presented by Martha Wilson, will be available at the fair
 Curator : Sylvie Boulanger

> From October 21
Five Radio Stations
 A curatorial project featuring sound pieces of 5 artists, made available to listeners at www.fiveradiostations.com and at several listening stations throughout the world.
 Curators : Silvia Guerra and Seb Emina

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