































Spree~Channelsea Radio Group

Radio Otherwise
Archipel Stations
Blanc Sceol
Soundcamp

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Time is no river but a lake in which past, present and future flow
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Introduction

Spree~Channelsea Radio Group (S~CRG) was a project from April to September 2023 between Soundcamp, Blanc Sceol and Surge Cooperative in London, and Radio otherwise and Archipel Stations in Berlin.¹

It took place on and around the river Channelsea in Newham, East London, and the river Spree in Berlin. It involved two week-long residencies on boats, with a long FM and net radio broadcast during each one, and a final broadcast between the two locations.

S~CRG was a chance to develop work on transmission ecologies² by the Soundcamp cooperative and Radio Otherwise. In particular it was interested to take forward experiments with 'ecological radio' from a collaboration: I a g, for Sonic Acts at Het HEM in October 2022.³

It was equally a chance to continue collaborations between Soundcamp and Blanc Sceol around live audio streaming and Blanc Sceol's work on the Channelsea as part of Surge Cooperative;⁴ and projects where Radio Otherwise and Archipel Stations had been making radio on the river Spree.⁵

Bringing the two rivers together seemed promising for several reasons. With others, we were interested to take water and wet ecologies as ways to think through the city. We wrote:

The river settings for the project open new perspectives on urban space. Lesser known sounds and vistas experienced on waterways recall forgotten hydrologies (culverted streams, storm drains) connecting with systems from local to planetary scale.

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**SPREE ~
CHANNELSEA
RADIO GROUP**

Urban rivers have historically been sites of alternative livelihoods and esoteric institutions (water boards, angling associations). They retain an ability to unsettle expectations, linked to queasy/exhilarating sensations of becoming afloat/adrift. 'Ecological radio' taps into an unstable mix of local lore, expert testimony and the sounds of rivers themselves, as zones of experimentation and flux.⁶

The partial illegibility of rivers and riverine lives recalls Ameneh Solati's research on 'wetlands of resistance',⁷ pantea's work on temporalities of seasonal irrigation (*abandan*),⁸ Lytle Shaw's writing on mud and water in Dutch landscape painting,⁹ or how Simnikiwe Buhlungu set up exchanges between puddles for *hygrosummons (iter.01)* at Chisenhale Gallery.¹⁰ These works evoke in different ways abilities of water to surprise, elude or overwhelm human plans and settlements, in ways that can be promising or destructive. We were interested to find out how the rivers were, and what they meant for their different users.

Thinking about experiences of small arts organisations, we wondered if transmission between quite widely separated sites could be a way to expand our fields of attention and to be in contact, against the grain of isolating habits and pressures. What kinds of solidarities and common understandings could emerge from bringing two systems, places or practices into contact. How could sound and live audio transmission make connections that might be different from those on screens.

This book aims to document what we did. It brings together voices and approaches that also retain their own timbres and motivations. It includes some repetition, as if some things are more insistent and keep coming back. It aims to credit as fully as we can, and we take this introduction as a chance to say thank

you again to all those who gave their time and energies and were open to the project as it found its way.

The book comes with an invitation to print. The A4 format is chosen to work with standard printers. Variations, cuts, additions are welcome. Please let us know if you have questions and how it goes.

A tape with sounds from the rivers accompanies the publication. It was mixed and made by Niko de Paula Lefort and is available from radio@archipel.community.

Please read the book in any order or way you want.

Designed by Sam Baraitser Smith and Ivo Blackwood in 2024. Photographs by Angharad Davies, Kate Donovan, Ruth Keating, Monaí de Paula Antunes, Caroline Seeliger.

S~CRG was generously supported by Cultural Bridge with the Goethe Institute and Arts Council England. Thank you all.

Notes

1. acousticcommons.net/~
2. Anna Friz: nicelittlestatic.com
3. wavefarm.org/radio/partner-streams/schedule/eyw1c4
4. soundtent.org, surge.coop, blancsceol.co.uk
5. radiootherwise.net/, archipel.community/radio
6. S~CRG proposal, October 2022
7. Ameneh Solati: 'Wetlands of resistance' for *War-torn ecologies*. The Mosaic Rooms. London 29 June 2024 and on Radio al Hara 6 July 2024.

8. pantea with Khamoosh Collective: 'Sticky minds', *Ecoes #3*. Sonic Acts June 2022.
9. Lytle Shaw: *New Grounds for Dutch Landscape*. OEI editör 2021.
10. Simnike Buhlungu: *hygrosummons (iter.01)*, Chisenhale Gallery October 2024. Leaflet.
https://chisenhale.org.uk/2024/10/17/SB_Handout_26September.pdf

1 Colophon

Note on the colophon — *ours*

]

The colophon [*ours*] is an invitation to publish and to print.

Take these files and print them out. Make them *ours*!

By a convention of the manuscript/incunabulum, the *ours* is contained in a box.

Among makers of early printed books, from the way they moved, the printer was called *ours*:

‘Le mouvement de va-et-vient, qui ressemble assez à celui d’un ours en cage, par lequel les pressiers se portent de l’encrier à la presse et de la presse à l’encrier, leur a sans doute valu ce sobriquet.’

[This coming and going, which resembles that of a bear in a cage, from the inkwell to the press and from the press to the inkwell, has no doubt given rise to this name.]

— Balzac

Balzac, ‘Les Deux Poètes’, in *Illusions perdues*, tome 4 de *Scènes de la vie de province*

The colophon is the final note of a manuscript or incunable (early printed book — from swaddling clothes/nappy/cot), signalling the end of the phase of writing and opening on to the acts of publication.

It appends at the beginning, which is also the end, the maker’s mark. This convention has since been extended to acknowledge the wider collaborations at work in a book.

In recalling such a moment of ‘infancy’, the bears appear as those figures who move patiently in service of publication: stooped, shambling, repeating.

Near them, the monkeys [*singes*] are setting type. Their clever nervous movements hand to eye and eye to hand are still full of the possibilities of changes, even if only of errors.

By the time of the *ours*, the page is set up (as in fixed, rigged, soon to be bound, stitched up...cp framed). The condition of being set up gives the *ours* their sense of weight and confinement, marked by the box. This is the condition of publishing / printing: to be the going between that makes the work available.

As the *ours* pads between the ink and the press, so we tried to move between the rivers Channelsea and Spree. In fact we tried now to move, now to settle. Shuttling uneasily between staying put and passing through, we alternated between, on the one hand, the rhythms of tides and, on the other, riverine flows and counter-flows.

The key gesture of the Tomlin Order: to contest the ownership of the Channelsea River by the Port of London Authority, without proposing any counter ownership in its place, can be taken as an aperture in which the work developed.

Opportunistically inhabiting the alternations/oscillations between mud and brackish water, the project acquired a rising and falling pattern and an awareness and an anticipation of inundation/outflow. Held (rocked) in a state of partial suspension, as the crew slept or went about their work, we hoped to clock agencies and entities that gave the place its particular liveliness [Jessie Brennan], partially sheltered from surrounding developments.

Then we tried to take that opening and run it into the second phase: to move on open water.

From this provisional base we ask: how can we hold on and how, from there, can we assemble agencies for transformation. With others we take the querying of subjectivisation as the point of departure for radical planning [Guattari].

We can be found in this in between: at study [Moten]. This is also where all are invited to join and be part.

Take these files and print them in any order. Leave out whatever. Put them together anyhow.

In acknowledging the limits and incapacities of the project, by pointing to its disappointments, we (always) also open it.

There is a second etymology of colophon/ *ours*:

‘Autre explication’

— Serge Bénard

dans Les Mots de la presse écrite *, explique que ce terme viendrait de l’anglais « ours » (qui se traduit par « les nôtres ») pour dire aux lecteurs: « Voici qui nous sommes ** »

*
Serge Bénard, *Les Mots de la presse écrite*, Paris, éditions Belin, 2002, p. 393. (ISBN 978-2-7011-2929-7 et 2-7011-2929-X). Cited in [fr.wikipedia.org/wiki/Ours_\(imprimerie\)](http://fr.wikipedia.org/wiki/Ours_(imprimerie))

**
Frédérique Roussel, *Singe ours organigramme typographe* [archive], Libération, 26 août 2011.

Refusing to get involved in what is ours and what is yours, we simply say: *ours*.

From a model of transmission from a point, a radial dissemination, from a question about how we move ‘beyond listening’ — i.e. from some us here to some you there — we propose (instead) simply *ours*.

The work of positionality — inexhaustible, urgent, indispensable — as the work of the *ours* — indefatigably crossing, except that fatigue is unavoidable — is always at the same time a commitment to some kind of collective as which we can move. The problematic becomes, then, how to actually create the conditions in which that can find time and place — that recuperation, that anticipatory movement.

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By a call to publish with us, we aim to set up an interstitial place, which is a mobile zone, and, by printing, not to fill it in, but to hold it open.

Thereby the proposal is to make it: *ours*.

The colophon, as a place of acknowledgement, in this way becomes expansive, open, incomplete, capacious, at the same time as it recalls the bears and monkeys — their present servitude.

(Time that has been taken is not returned.)

The three sided box indicates that the credits for Spree~Channelsea Radio Group comprise (and exceed) the colophon itself — spatially and temporally. They include the protagonists, agencies, entities, organisms in the areas encompassed by the Spree and the Channelsea themselves, partially listed on the pages. They also include all those in between.

In imagining a relation of transmission, we are not imagining a conveyance of something out from a point, or even a point-to-point exchange. We are not imagining the constitution of a listenership or the convening of an audience. Or (simply) the establishment of a remote contact or connection between territories.

We are imagining transmission as a mode of relation/interference/resonance across permeable borders as described by Edouard Glissant, which enable a passage between different atmospheres or flavours [Manthia Diawara]. Coming out of the collaboration: I a g which created the possibilities for this current work, thinking with Maud Seuntjens, Kate Donovan and the others about contact and pollution, we would add that the sequel project has prolonged an ongoing process of contagion. We would also say that, in marking the beginning and end of a transmission by hooting a horn, we are pointing to the

provisional/fatuous/cartoon style brackets of this act or event,
in such a way as to query the nature of such ends and ori-
gins — to turn the brackets inside out.

[

‘All for all’
— Georgia Sagri

END OF NOTE

Colophon

[..] read by Monaí de Paula Antunes

A program devised by the group to engage with the site's histories and ongoing resonance as a community mooring, a river, a riparian environment

A schedule which was not fixed/reliable

A tent made by Platform London (Summer 1989) for 'sounding the metabolism of the city'

A week's time

Acoustic Commons Network (softwares, approaches)

Agencies — to acknowledge beyond referencing/crediting [Ella Finer] the enabling components/precursors/less noticed agencies of a work or action

Airtime scheduler — sharing how it works

Al Cree (Surge Cooperative co director, *Madorchá* co owner)

Amps and custom speakers on the *Madorchá* by Al Cree

Ana Barreira. Co owner occupier of the *Femmigje* barge (with Michal Kuligowski)
Angharad Davies (workshop making flags with iron on fabric/avocado tide dye experiment/steeping cloth in river)

Announce (13:00)

Announce(s) of changes, (non) events, durations, credits, states of weather, tides

Aquatic plants including [...]

Artists/collaborators listed by first name first

Astronomical reports

Bat detectors (stereo and mono, heterodyne into stream-boxes, FM transmitters, open microphones)

Bats (*Pipistrelle*) echolocation calls along the river by the boats

Bats, live from heterodyne detectors over radio and streams. Mixed with sounds of the *Madorchá*. From around 23:12 then for ages, sometimes intermittent until around 03:00

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Binding — see Thread or ____
 (sewn/stapled/glued/etc on
 DATE at PLACE — describe)
 Birch dye collected by
 Angharad Davies for flag
 making
 Boaters
 Boaters on the boat moored
 alongside (____)
 Bread
 Bridge resonance (geophone,
 Stephen Shiell 12:39–)
 Broadcast/Narrowcast over FM
 and digital networks
 Broadcast, start of
 BYOR (bring your own radio)
 Cake
 Canoes from Cody Dock
 Channelsea Island stream
 came back online (01:03)
 Channelsea Island streambox
 with Focusite soundcard and
 Teltonika router — running on a
 car battery
 Channelsea Island, site of a
 former battery works, with
 abandoned light industrial
 structures and luxuriant
 overgrowth
 Channelsea, a diverted/trun-
 cated tidal river

Civil twilight ends
 (announce — 22:02)
 Cookout on the deck (Md P A)
 Cooks and bakers from the
 Spring Cafe Garden
 Cooks and bakers (other)
 Cultural Bridge put out the call
 and funded the S~CRG ex-
 changes — we are grateful for
 your support
 Dawn chorus begins from the
 floating box (around 4 in the
 morning — croaks, squacks,
 source unknown, pigeons from
 under Greenway Bridge)
 Dawn Scarfe (Soundcamp)
 Degrees of twilight (KD,
 MdPA) — reading from the
 Platform tent (21:06)
 Degrees of twilight, end (KD,
 MdPA)
 Development/construction
 sounds constant through the
 week
 Diy radio transmitter soldering
 with Radio Otherwise
 Engine (diesel) on Madorcha.
 Serviceable (maintained). Not
 used.
Femmigje — barge moored
 alongside Madorcha at the

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Surge cooperative mooring,
 Channelsea
 Flag sewing in the Platform
 tent (Angharad, Hannah,
 visitors, MD) (15:00)
 Flag, finished — raising (19:00)
 Flatfish young in a shallow
 rivulet
 Floating streambox anchored
 under the Greenway Bridge
 (01:21)
 FM transmitter attached to
 rigging on the *Femmigje*,
 moored alongside the
Madorcha
 FM transmitters (RO, AS)
 Food prepared at home or on
 the *Madorcha* by the group
 Funders — to acknowledge the
 generous support of Cultural
 Bridge between the UK and DE,
 comprising: Arts Council
 England, The British Council,
 Fonds Soziokultur, Goethe-
 Institut London
 Gaps (blind spots, aporias,
 omissions, incompletions) — to
 acknowledge what is out of
 hearing/escapes recall/evades
 conveyance/is suppressed/
 redacted/masked/unknown: [..]

Geophone (LOM, Stephen
 Shiell)
 Grant Smith (Soundcamp)
 Habitat managers (organised
 and diy)
 Hannah White (Blanc Sceol,
 Surge Cooperative co director)
 Here comes the night (sung by
 Hannah White)
 High tide (walkie talkie
 announce — 01:08)
 High tide 12:49 (based on
 ready reckoning from tide
 tables at London Bridge)
 Himalayan balsam
 Hydrophones (Aquabeat by
 Zach Poff and David
 Rothenberg. Others)
 Ink — _ (describe)
 James Marriott, Jay Jordan
 (Platform London), who lived
 in the tent along the Thames
 'sounding the metabolism of
 the city'
 Jay Jordan (Platform London)
 Karina Townsend (leading
 canoe paddling on the Lea
 from Cody Dock)
 Kate Donovan (Radio
 Otherwise, Berlin)

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Kayak, foldable — live hydro-
phone streams while paddling
and drifting. Karina Townsend
Lara Band (archeological walk)
Less known paths through
Stratford
List of plant species read by
Blanc Sceol from the LWEG
(09:00–)
Listening score by Blanc Sceol
for the island
Live broadcast continuing to
Wave Farm, NY and Archipel
Stations, Berlin (14:40)
Live mixes of sounds coming
in to the hull of the boat from
transmitters outside
Live stream from the *Madorcha*
Boat (13:40)
Locus Sonus (LSLV, ESAAIX,
Aix-Marseille — Icecast server,
Locustream soundmap)
Logo/stamp (waves from
masking tape, digitally
coloured) by Sam Baraitser
Smith
Long Wall Ecology Garden,
Channelsea bank by the
Greenway, set up and man-
aged by Surge Cooperative

Low tide — boat horn sounds
(19:13)
Madorcha spitz barge
Marine radio traffic
(intermittent)
Michal Kuligowski. Co owner
occupier of the Femmigje
barge (with + Ana Barreira)
Monaí de Paula Antunes
(Archipel Stations, Berlin)
Moonrise (announce on
air — 03:00)
Mort Drew (Soundcamp)
Mud
Mud walking in waders at low
tide
Mud walking via Locuscast app
and FM (11:20)
Narrowcast contining by Monaí
de Paula Antunes from the
Platform tent in the long wall
ecology park (107.9FM)
Niko de Paula Lefort
No Camping sign
Olympic Park
Organisms — to acknowledge
the unlisted innumerable
(lukuki) earth-beings (Marisol
de la Cadena et al), water- and
air-beings

Other members of Soundcamp cooperative remotely	outboard motor boat belonging to Surge — puncture repaired by AC)
Paula Baraitser (Associació So)	Ship's horn (13:40) marks the end of the broadcast at [...] tide
People walking, riding and hanging out on the river banks	Ship's horn (at start of broadcast)
Performance (13:01 Blanc Sceol)	Sleep (crew) with bats live on air mixed with live stream from
Print —	Channelsea island and creaking timber deck (02:20)
Public	Sleeping areas converted from a work room and a chain locker
Pumps managing water in the park and around	Smut, an anatomy of dirt read by Kate Donovan (– 13:31)
Radio (FM) between shores	Solar power system in the Long Wall Ecology Garden to run the tent radio station
Radio studio (SC)	Solar power system on the <i>Madorcha</i>
Rain	Spree~Channelsea Reading Listening Group
Reading Listening Group broadcasts	Stephen Shiell (Blanc Sceol, Surge Cooperative co director)
Reading, live (MdPA live in the Platform tent on the other side of the channel)	Stream fishing — sounds of casting and reeling from prepared rod (Mort Drew 10:40–)
Recorders, laptops, mixers	Streamboxes (Field transmitters — Soundcamp Cooperative)
Rhythmanalysis (Henri Lefèbvre)	
Rhythms, sub rhythms of the tidal river	
River bed, tracing the former	
Ruth Keating (Surge Cooperative co director, <i>Madorcha</i> co owner)	
Ruth's and Al's and Kate's friends from Huddersfield	
Safety boat (inflatable	

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Sunrise announce (05:01)
 Sunset (announce — 21:11)
 Supporters — to acknowledge
 the informal support/care at all
 levels (domestic, semi public,
 ad hoc, historical..) that makes
 work possible
 Surge Cooperative mooring,
 Channelsea River, Newham,
 London
 Swans
 Teal
 Terrestrial plants including [..]
 Texts read by the group (see _)
 Thread — [this book to be]
 sewn with linen
 thread at Work Shop 1,
 LJWorks, Loughborough
 Junction, London on __ or <)
 Binding
 Tidal water from the Thames
 via the River Lea alternating
 with [fresh water from the Lea
 diverted up the Channelsea
 tributary by tidal pressure]
 Trains heard in the river
 Transmission/reception point
 across the river in the [...]
 Transmitter on *Madorcha*
 Transmitter raft (Mort Drew, Al
 Cree)

Venues/hosts listed by name
 VLF (Stephen Shiell)
 Walkie talkies
 Walkie talkies (in and out of the
 mix)
 Walkie talking conversation
 between the banks
 walking via stream and radio.
 Waste read by Hannah White
 (13:20–)
 Water birds, other
 Water purifier in the Long Wall
 Ecology Garden
 Wave Farm in Acra, Upper
 Hudson Valley, New York
 (hosting the /soundcamp
 mountpoint for broadcast and
 archiving)
 Westfield shopping centre,
 water feature in
 Wind (16:19)
 Yellow wind warning for
 Saturday 15 July 2023

Bios/blurbs

Radio Otherwise is an ongoing artistic research project motivated by the many knots which art, knowledge- making/sharing and communication encounter. Thinking and doing radio otherwise means focussing beyond purely anthropogenic transmissions, recognising relationality within the spectrum of more-than-human radio ecologies. Radio Otherwise brings listening together in a constellation with ecologies and cybernetics, in an attempt to carefully and critically move beyond the human/nature dichotomy, to deal with messy boundary-crossings in order to recognize situated relationalities with/in place.

radiootherwise.net/

Archipel Stations Community Radio is an itinerant web- and FM radio occupying spaces worldwide, from where events are broadcast and programs from elsewhere are transmitted live. We are a public-spirited platform. Our focus is on sound and narrative, finding in these two realms strong foundations for emancipation and encounters of the personal and the political, along with oneself and otherness, through shared experience and art. Beyond narrow or broadcasting, we coin “crosscasting” by experimenting with digital and analogue radio technologies and promoting cross-communication.

archipel.community

Blanc Sceol (Stephen Shiell and Hannah White) are an artist duo who work in the expanded field of listening, sound, and performance. They instigate participatory gatherings outside of institutional frameworks to foster a reciprocal relationship with ecological communities. In 2018 they co-founded Surge Cooperative on the Channelsea river in Newham, to build affordable moorings and advocate for river rights. Their regular

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practices with river are invitations to themselves and others to gather, listen, observe and learn through a variety of containers, from workshops to walks, to listening circles, live transmissions and collaborations. They're part of a growing network of international artist activists embedded in watery places, recently coming together through Margarida Mendes' 'Catharsis' exhibition for Porto Design Biennale, and 'RadioActive: on water' podcast series, curated by Meira Asher and Stephen Shiell. They are in the current cohort of the New School of the Anthropocene, a radical non-hierarchical gathering of teachers and learners with an interdisciplinary ethos.

Soundcamp are an arts cooperative based at Stave Hill Ecological Park in London, and in Yorkshire, Berlin, Glasgow and Crete. Our work appears as broadcasts, workshops, publications, sound devices and events.

As part of the Acoustic Commons network, we coordinate the long-form radio broadcast *Reveil* (2014–), and a series of sound and ecology events (sound camps) on Dawn Chorus day each year.

Recent projects include: *Work Shop #1* — a space at LJ:Works, Loughborough Junction (2023–); *Radio With Palestine*, a series of live broadcasts from demonstrations; Spree~Channelsea Radio Group, connecting rivers in London and Berlin (2023); *I a g* — a residency for Sonic Acts' *Inner ear(th)* programme (2022); and *As if radio.. (AIR)*: an experiment in ecological activist radio at COP26 Glasgow (2021).

A full list of activities is at
soundtent.org > news
soundtent.org
acousticcommons.net
Instagram: @sound_camp
Twitter: @soundtent

2 Spree~Channelsea Radio Group

Reading groups

As part of the project, we organised a regular reading~listening group to develop our thinking together across the project (and gradually establish lasting bridges between the vast networks of actors from both rivers).

Themes reflect our interests and activities in each location, as well as previous work on the rivers with radio and boats. Keywords include: flows, infrastructures, transmission ecologies, rivers.

The group took place monthly at the same time in each city. Each group met in a physical location that changed over time. In Berlin, we worked with Zabriskie, an independent book shop with a history of hosting reading clubs, including the series Between Us and Nature. In London we met first at Lea Bridge Library and later at the floating Pier room, Hermitage Wharf, finding other locations over time.

The listening dimension of the gatherings wasn't focused on specific listening exercises. Instead, we understood the sessions as a whole to be attentive to the relational, situated, attuned, and multi-sensorial qualities of listening — encouraging a collective engagement with ourselves and our surroundings.

There were 5 meetings, coinciding with the development of the radio project between rivers/cities.

Spree~Channelsea Radio Group is presented in partnership with Wave Farm in New York's Upper Hudson Valley, USA.
wavefarm.org/listen

We proposed to begin with two texts in common. After that, each group chose one thing to read next, and we would read both selections together.

18 April (Berlin, London)

- Text 1. Daniela Medina Poch: 'Aqualiteracies: Understanding (and sensing) water as a hybrid data carrier'.
Text 2. Chus Martinez: 'Fishes Should Not Be Taken from the Deep!' in *Tidaletics: Imagining an Oceanic Worldview through Art and Science*. Stefanie Hessler (ed.).

Berlin — Zabriskie Bookshop

Full house of mostly artists/people fascinated by the book shop.
author of one text — daniela medina poch — was present. many
personal sharing about connection to water, water creatures
intergeographic media, interdependency of life
'our bodies are passages of water'
gravitational perception
affective reconnection through direct experience with water

London — Small Café @ Lea Bridge Library

Our reading/listening begins in a book place. We speak our favourite pieces of text aloud around the circle and feel the texts coagulating. We digest knowledge. We follow tangents to Solaris and Tarkovsky films, and remember swimming in polluted waters. We talk of time in Tyson Yunkaporta and St Augustine, and identify our false sense of separation. We learn that turtles eggs sing, and how chickens eggs tasted different when we lived with animals. And about the movement of phosphorous from earth, where it's needed, into oceans, where it isn't. We mention

our compulsions to be in water, and water as a site of ceremony at sacred wells. We find a slipperiness in the Chuz text, and wonder how to disperse the voices of the text amongst us.

16 May (Berlin, London)

- Text 3. Rolando Vázquez: 'OnListening' in *Vistas of Modernity: decolonial aesthetics and the end of the contemporary*. Jap Sam Books 2020.
- Text 4. Stefan Helmreich: 'Radioocean' in *Tidalectics: Imagining an Oceanic Worldview through Art and Science*. Stefanie Hessler (ed.). MIT 2018.
- Text 5. Nan Shepherd: 'The Living Mountain.' Chapter 4. Aberdeen University Press, 1977. Canongate Books 1996.

Berlin — Landwehrkanal

Short misty walk along the canal after reading and talking at Zabriskie Bookshop. Stories connecting Germany's Lebensreform to the Monte Verità, the many rivers in the region and the many contradictions of alternative cultures of the early 1900s. Naturalists, philosophers, artists and 'lateral thinkers' and their connection internationally and to today's world through an artist's engagement with rivers and her family's story.

London — The Pier House, Hermitage Community Moorings

We meet at a floating place, the community building of a cooperative moorings for heritage boats on the River Thames. As we read aloud, listen and talk, the ground beneath us shifts in response to the waves from passing boats and river currents. We wonder about the word de-coalescing and whether it exists, we

talk of thoughts as tinnitus, and the ritual of moaning to the waves as documented in *Soil & Soul*. We confess to our fears of water and seeing river as a solid thing, and wonder about our ancestors. We learn about the layers of salt water that sit beneath the fresh water, and the turbid currents we can't see from the surface, and how these complexities can be revealed through attention and care. We muse on the colours of water, the misuse of blue, how different qualities of light change the hues and tones as well as our experience. Our bodies experience the sensory difference of living on water, beholden to an otherness, the changing tides, shifting buoyancy, restless skies.

20 June (Berlin, London)

Text 6. Cleo Woelfle-Erskine and July Cole: 'Transfiguring the Anthropocene. Stochastic Reimaginings of Human-Beaver Worlds' *TSQ (Transgender Studies Quarterly)*, 2015 2 (2): 297–316.

Text 7. *Caught By The River* Extract: Bill Drummond's 'The Penkiln Burn'.

Berlin — INSOLA

There was rain forecast.

We met at Rummelsburger Ufer with a couple of inflatable boats and a bunch of walkie-talkies.

Slowly reader-listeners were transported across the bay to INSOLA, a floating platform that is free to use for art, music, performance. The previous artists were supposed to have removed the giant metal sculpture, but there it stayed ... a great winged amphibian, we gathered around it on the platform and on boats attached to the sides. The skies cleared and the air

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stilled. Federico said we got lucky, there are only a few nights each year that are so warm, clear and still. Moving across the water, floating and communicating via walkie-talkie added an extra layer to talking about the texts. We talked about relationships to specific rivers, memories of and relations to fishing, gender roles in different contexts, the possibility (or not) to participate.

London — The Pier House, Hermitage Community Moorings

11 July (London)

- Text 8. Tomlin Order — between Port of London Authority (Claimant) Al Cree & Surge Cooperative (1st & 2nd defendants)
- Text 9. Casper Bruun Jensen: 'Amphibious Worlds: Environments, Infrastructures, Ontologies' in *Engaging Science, Technology, and Society* 3 (2017), 224-234

London — Platform Tent, opposite Surge Cooperative mooring, Newham

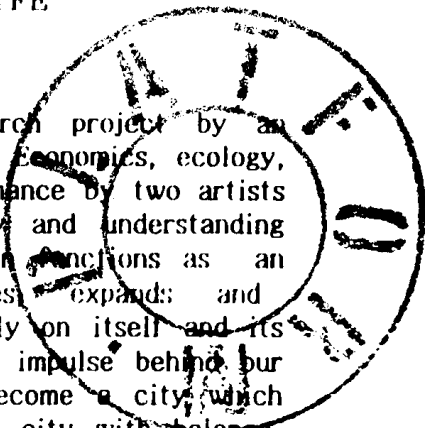
Made and used for *Tree of Life, City of Life* (Jay Jordan, James Marriott) 'sounding the metabolism of the city' along the Thames in the summer of 1989. Thanks to Platform London (Jane Trowell, James Marriott, others) and Rebeka Clark (Stave Hill Ecological Park, TCV) for taking care of the tent in the meantime.

This project involved two artists — John Jordan and James Marriott — living in the specially designed tent, in 5 resonant sites across the south banks of the Thames, between the river Wandle at Wandsworth Town, and Greenland Dock. The artists

"THE TREE OF LIFE - THE CITY OF LIFE"

1 9 8 9

THE TREE OF LIFE - THE CITY OF LIFE is a long term research project by an inter-disciplinary team into the metabolism of South London. Economics, ecology, history, video, photography and a 2½ month durational performance by two artists inhabiting a tent are the medium through which discovery and understanding can be made. Looking for the ways in which South London functions as an organism which breathes and eats, digests and excretes, expands and devours and the effect of this limitless metabolism not only on itself and its inhabitants, but on the whole world and its peoples is the impulse behind our journey. Our quest is to find the means for London to become a city which lives and breathes in unison with the Earth. To become a city with balance, which gives as much as it takes, a city which is ecologically sustainable.



From 1 June to 10 August 1989 a green seven-sided tent travelled across the land south of the Thames, following the melifluous curves of the river. A sculptor and a performance artist lived in it continuously, spending two weeks at five different sites stretching from Wandsworth to the Docklands, from a 'wasteland' to a pinnacled, though sepulchral city, the supposed dream of urban developers.

This tent was conceived as a nomadic structure, whose transitoriness would throw into relief London's monumentality. It became the medium through which the artists could spiritually step outside the physical parameters of the city and then travel from the periphery of this vast living organism to the centre.

Each of the tent's locations was chosen specifically for its own role in the metabolism of London. The River Wandle, in Wandsworth, is the bowels which excretes waste from London's stomach out of the city and along the Thames from where it is taken to a vast hole dug out in Essex. Many months of diligent land research lead to the selection of each place and the sites where explored exhaustively from historical, geographical, social and ecological perspectives before the tent set out on its journey. The 2½ months were the opportunity for the artists to shift the emphasis of their observation and to produce work which grew out of a strong inter-relationship with each site.

The consolidation and progression of this project so far has depended on its holistic approach. Platform's intention is to incorporate their imaginative vision with hard facts regarding the relationship between the city and the environment and this is all a part of a holistic approach, essential if a true conception of the city's predicament is to be found.

These ten weeks were a time of continual learning, of discovery and of the destruction of many former notions. A listening sculpture, the tent waited and watched, sensitive to its environment, the people and their lives, the buildings and their functions and the multiple stratas of history which form the foundation of each place. This process of learning has involved all of us who have been a part of THE TREE OF LIFE and for each of us it has unleashed a new freedom of thought and purpose. Our research and work over the last year has brought the realisation that this is merely the scraping of the surface of something which is bigger and less tangible than any of us could have imagined. It has uncovered a system whose destructive force is infinite, whose immensity is daunting.

But there are many facets to our journey, many different routes, many questions and many answers. THE TREE OF LIFE is outside the governing force of time. It may take many years, although it is a disciplined process. It should be collective gathering momentum as it moves. Our path is not a road or a tunnel with a pre-conceived conclusion, but a field where the fences have been broken down and thoughts, ideas and creativity grow together as a part of a self-generating spirit.

had an ecological intention: to listen to the metabolism of the city, a city which is born, breathes, ingests, excretes, dies and is reborn.

During the project week in London, the Platform Tent was installed by the Long Wall Ecology Garden, where it held gatherings, a workshop and a radio station. We met there first for Reading~Listening session #4, in which the full Tomlin Order between Port of London Authority (Claimant) and Al Cree & Surge Cooperative (1st & 2nd defendants) was read by Al Cree & Surge Cooperative.

We meet at the Long Wall Ecology Garden on the banks of the Channelsea river. We sit in and out of the Platform tent, imagining we can still smell River Thames of 25 years ago. We listen to a reading of a hearing. The poetics of the court document arise amongst us with rhythm and promise. Questions of response-ability, and difficulty. Ancient anchors and remainder waterways slip between us. A (dry) document coming alive through performance. We talk about erosion and becoming amphibious.

12 September (Berlin, London)

From 19:00 to 21:00 (Berlin); 18:00 to 20:00 (London)

Text 10. Sue Jackson et al: 'Riverrhythmicity: A conceptual means of understanding and leveraging the relational values of rivers' in *People and Nature Volume 4, Issue 4*, British Ecological Society, August 2022.

Text 11. Erin Robinsong: 'Rain' in *Wet Dream*. Brick Books, 2022.

Text 12. David Bramwell and Pete Fowler: 'The Cult of Water'. Rough Trade Books, 2020.

(28)

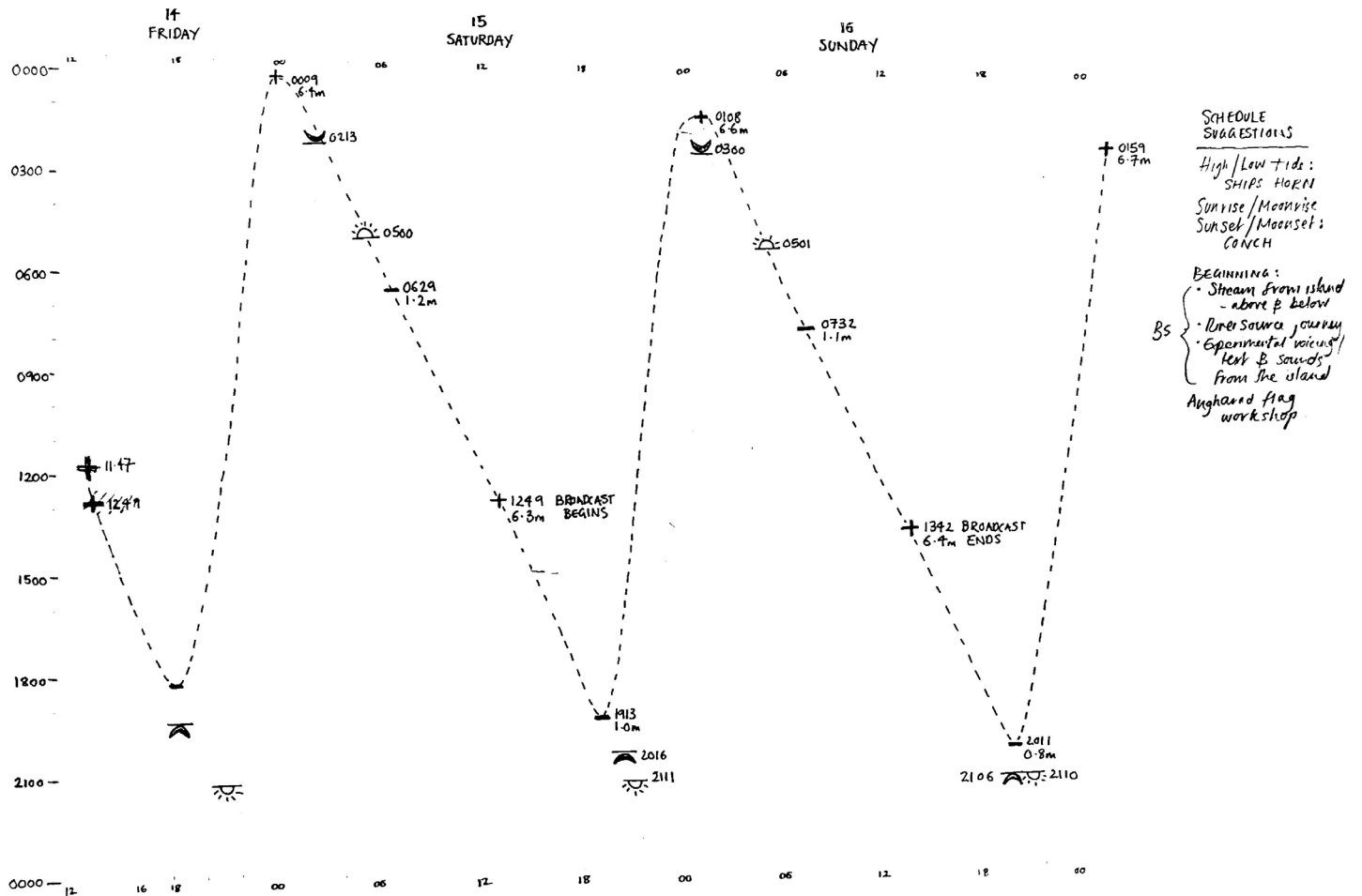
Berlin — Insel der Jugend

After the heat of the previous days, that evening suddenly cooled. We sat on the steps at the edge of the island. There was a dog, there was something funny about the dog...did it have something to do with sound, like snoring?

Jean talked about the mythical creatures of the river of his childhood, how the adults would use such tales to keep the kids away from the potential dangers of water in times when children wandered part of the day without parental supervision

London — Long Wall Ecology Garden: off the Greenway by Abbey Mills Pumping Station

We meet without a shelter this time, by the river without water at low tide, a first reminder of the rhythms around us. We talk of scale, time and surplus. We marvel at the contrast in languages from paper to poem and also how the tongues cross paths at times. We roll the words around our mouths for greater understanding. A half scribbled note reminds us now that springs arose once again in our conversation.



Tide diagram with sun and moon rise and set and broadcast timings. Drawing by Hannah White

SATURDAY 15 JULY	CHANNELSEA	London Bridge for ref	Height at LB (m)
LT	06:45 / 06:29	07:05 / 06:49	1.2 / 1.2
HT	12:49 / 12:49	13:09 / 13:09	6.4 / 6.3
LT	19:16 / 19:13	19:36 / 19:33	1.1 / 1.0
SUNDAY 16 JULY	CHANNELSEA	London Bridge for ref	Height at LB (m)
HT	01:11 / 01:08	01:31 / 01:28	6.5
LT	07:46 / 07:32	08:06 / 07:52	1.2
HT	13:40 / 13:42	14:00 / 14:02	6.5

17:17

1640

1.8

Now

1.9

2311

5.8

Local Time

London Bridge

July 2023

Mon 10/7

0207 0805 1418 2021

Range: 6.5m

0.2 6.7 1.0 6.6

Tue 11/7

0253 0901 1511 2120

Range: 6.1m

0.5 6.5 1.1 6.5

Wed 12/7

0345 0959 1611 2221

Range: 5.7m

0.7 6.4 1.3 6.4

Thu 13/7

0441 1101 1716 2324

Range: 5.3m

0.9 6.2 1.3 6.4

Fri 14/7

0542 1207 1825

Range: 5.1m

1.1 6.2 1.2

Sat 15/7

0029 0649 1309 1933

Range: 5.3m

6.4 1.2 6.3 1.0

Sun 16/7

0128 0752 1402 2031

Range: 5.6m

6.6 1.1 6.4 0.8

Mon 17/7

0219 0843 1446 2119

Range: 5.8m

6.7 1.1 6.5 0.7

Weather

Today

Port

Menu

London week

The first exchange week took place in London over 11/07 to 16/07. We met on the *Madorcha*, a Spitz barge moored at Surge Cooperative on the tidal river Channelsea in Newham, East London.

Kate Donovan and Monaí de Paula Antunes (Radio Otherwise) stayed on the *Madorcha* during the week, hosted by the boat's owners, Ruth Keating and Al Cree (co-directors of Surge Cooperative). Each day they were joined by Grant, Mort and Dawn (members of Soundcamp), and Stephen and Hannah (artist duo Blanc Sceol/co-directors of Surge Cooperative) [...]

Tuesday 11 July

- sc met Al and Ruth on boat
- Kate and Monaí arrived
- put up platform tent
- Longwall ecology park open day, cake
- reading group (broadcast to LS server — do we have a recording?) Tomlin Order between Port of London Authority and Al Cree/Surge Cooperative

Wednesday 12 July

- Angharad arrives AM — avocado tide dye experiment.
- Boat to Channelsea Island AM, respond to listening score by blanc sceol, live hydrophones, Angharad collects birch to dye with
- Mud walking, land water exploration, sonic sighting. Incredibly tiny flatfish on hydro.

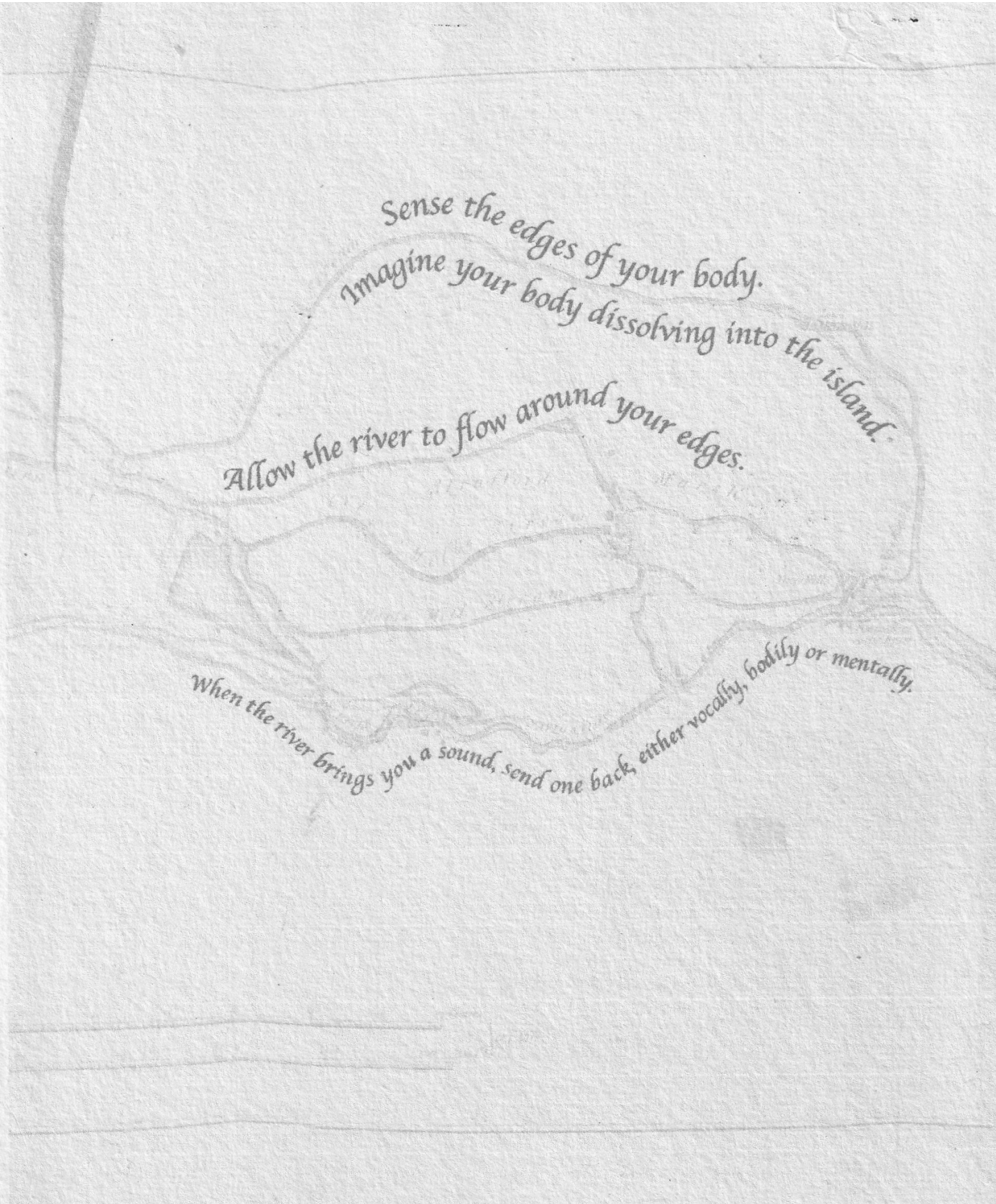
(32)

- Boat to Channelsea Island PM and radio mix, live audio from island via LS server, walkie talkies, live geophone, marine radio intermittently, bat detectors, live hydrophones

The broadcast ran from High Water on Saturday to High Water the next day. It included two low and three high tides. Hydrophones and microphones were placed in the water, on the *Madorcha* and *Femmigje*, along the banks, an island and on a raft which was left to drift under a nearby bridge.

We tune to each other's frequencies and mark the flows of the riverscape. This marking of river rhythms puts our own rhythms out of synch. We water our dreams and dream of the water coming in. Try listening in 25 hour time. Streams flow in and cut out — rhythms of problem and solving. We anchor ourselves to this slippery place, wind swept, listing, listening, tilting, silting up, living with this breathing body, all breaths contributing. High tide, low tide, moon set, sun set, high tide, moon rise, sun rose, low tide, high tide. Our water bodies connect and disconnect as interrupted currents flow through this remainder waterway. Surrendering, resting, accepting, adapting, resisting, processing.

We ask ourselves about inclusivity: who is invited to listen, who happens upon listening, what technologies or literacies are needed to listen? Who listens in the end and how? We think about monitoring and surveillance, listening back to ourselves through headphones as we co-create the transmissions. Some desire to listen in, some don't, some want to and can't. Our living and our listening are enacted in- and outside, above deck and down below, spoken and between the lines, in ear and on air.



Sense the edges of your body.
Imagine your body dissolving into the island.

Allow the river to flow around your edges.

When the river brings you a sound, send one back, either vocally, bodily or mentally.

An Ear to the River,
Text score for Channelsea island, tracing a map of the River Lea, 1850
Blanc Sceol 2022

Flag for Spree~Channelsea Radio Group

Textile workshop
Summer 2023

The commission was to create a flag for a 24-hour tidal broadcast. The broadcast took place between the Madorcha spitz barge, home of Al Cree and Ruth Keating (Surge Cooperative), moored on the Channelsea river, and the Platform Tent made by Platform London in 1989, which was re-pitched in the Long Wall Ecology Garden on the opposite bank.

Four rectangles of fabric were stained with natural dyes extracted from materials found on Channelsea Island (birch bark with steel mordant), mixed with dye derived from avocado skins and stones. The fabric was lowered to its half way point into the water at high tide (12:48). As the tide fell it leeched the dye from the fabric.

During the workshop, visitors to the Platform Tent were invited to reinterpret the blue wave pattern by Sam Baraitser Smith for S~CRG, using heat transferred vinyl. The four pieces were then sewn together to become flags. At low tide on Saturday the flags were hoisted on the Madorcha and at the Platform Tent. The flag raising formed part of the broadcast.

In September 2023 I travelled to Berlin for the sister broadcast.

angharad-davies.com

Angharad Davies, London 2024

(36)

Beginning in London with Angharad Davies' work with fabrics ('tide-dyeing' and flag making), we were attuning not only to a nautical language but also to historical legacies of the Channelsea, which was home to calico printing industries beginning as early as 1699. As existing mills and the new industries fought over the river's flow, power and volume, the Channelsea was drained, polluted and truncated. Time slippage and material remembering emerged in our further experiments with 'tide cloths', leaving squares of calico to hang in the river between the London and Berlin exchanges, becoming time frames, collecting tidal sediment, marking the moon's orbit. The Channelsea tide cloth accompanied the radio group to the Spree and entered into a dialogue with Marei Löllmann's piece: *Time is no river but a lake in which past, present and future flow into each other.*

blancsceol.co.uk

Blanc Sceol, London 2024

(37)

Berlin

We think of radio and electromagnetism as elemental. Following Furuhashi (2019),¹ we do not refer to purely Greek classical elements, à la Peters (2015),² but consider instead multiple epistemological traditions.

‘In order to realize the potential of this [elemental] analytic, however, it is critical to remember that elements are neither essential nor foundational. Elements compose. The choice of what compositions to attend to, and the language of distinction, has geopolitical implications. Elements are not discrete. They are relational. Elements never fully stand alone. They attach, bond, and transform. Infrastructures transition, hardware falls apart, and molecules separate. The elemental is not epic, it is particulate. In other words, elemental research is not the means to ground a media studies in flux—the strength of this paradigm lies precisely in its ability to open up, to destabilize, and to saturate existing ways of environmental thinking.’ — Starosielski (2019)³

We think of radio and electromagnetism as media that incorporate lightning strikes, meteors, broad- and narrowcast technologies and telecommunications (to name just a few). As such, it troubles the boundaries, or rather, reveals porosities and leakages between the false separation of natureculture.

Our work with radio first turned truly watery with our project *Circling Thresholds* which was made for ‘Forests of Antennas, Oceans of Waves’, a series of commissioned works/interventions dealing with electromagnetism and/in public space. (We could say that our thinking around and experience of this project

were foundational for our contribution to the Spree~Channelsea Radio Group).

Others have drawn parallels between water waves and radio waves, which each can be said to radiate energy, to adhere to certain frequencies and wavelengths; Stefan Helmreich suggests 'Thinking across the electromagnetic and the watery, we might have come to think of the ocean as a radio broadcasting waves' (2018: 211).⁴ But, even if the waters may eventually feed into ocean radio, our parallel is with the river.

Bringing together ideas of waterways and radio waves allowed us to notice how water and electromagnetism move and are moved through urban environments. Contrary to, or developing from, Friedrich Kittler's claim on 'processing, storage, and transfer as the constitutive elements of all media' (2021: 93), Grandinetti and Ingraham argue that streaming media and waterways find parallels in their processes of capturing and channeling flows of critical resources, of data. Under the umbrella of "infrastructures of flow," they reference the digital infrastructures of streaming technologies, the flows of attention involved in streaming media (here we think of the difference between live transmissions and podcasts, recordings, archives, which are 'held'), the complexities, interruptions, byways of flow:

'Digital streaming media operate in a materially different fashion than the electrical conduit of the telegraph and early telephone, and the wave-spectrum of radio and broadcast television, in that streaming data are broken into bits that can take different paths to the intended recipient, where the streamed content is reassembled. Similarly, of course, natural streams are also often broken, messy, and given to

follow different paths. If one is willing to conceptualize streams infrastructurally, as complex compositions of the human, natural, and technological components that together co-create and remake worlds, then ‘streaming’ can indeed serve as an appropriate descriptor—metaphorical or not—for digital forms of content delivery.’⁵

Although the phrasing ‘capture and channel’ has distinctly Capitalist and colonial connotations (and indeed, Grandinetti and Ingraham argue that this process is almost always one of monetisation), we do not apply this dynamic to the practices of receiving~transmitting, or listening~sharing, which do not fit into the same logic. For us, our aim was to give attention to flows of water and electromagnetism in terms of the very real architectural infrastructures within the urban environment, how the materiality of antennas, bridges, concrete, river and canal edges influence and are influenced by water, where there were spaces and moments of porosity, interruption, struggles of agency and control. At the same time, our notions of infrastructure align with Barua (2021),⁶ who argues for a wider ontology of the term, arguing that ‘infrastructures not only hasten the flow of materials but produce non-human mobilities and immobilities that radically alter the dynamics of life’ (1467).

For *Circling Thresholds* we built a ‘sensitive studio’ on a boat, a moving studio that would focus on listening and reception, using the method of transmission to share these listenings over time. Moving from the outskirts of Berlin, we travelled from periphery to centre, going from the East along the Spree towards Rummelsburger Bucht. We listened~received via hydrophones to the flows of the river we were in/on/with; we

listened~received the electromagnetisms surrounding us via various detectors and antennas.

We found that a studio that moved along space in time adheres to a temporality of flow. As we moved along the river, listening and sharing over time, the effects of the architectural and technological infrastructures on the movement/flow of electromagnetism became apparent (bridges became antennas, power lines stretching across the river interfered with transmissions); the variations and often slow and subtle shifts in sounds picked up by the hydrophones also became apparent, fluctuating in accordance with the wind, with visually imperceptible eddies and undercurrents, and whether we were moving with or against the current.

We spent 4 hours listening~transmitting. The durationality of the work allowed us to listen and share processes rather than linearity. The work culminated in a sunset happening, devised to take place at grey line, the threshold moment between day and night when some radio waves travel further more easily. For the duration, we had been transmitting online and on FM. For the performative happening at Stralauer Spitze, we transmitted on FM via an antenna on the boat to a small range surrounding our movement; we moved into and out of the range of reception of those with radio receivers on the shore. We wanted to share the very real materiality of transmission, we wanted to make the edges and peripheries palpable and play with proximity and ideas of trans-locality. The time- and site-specificity of the work aligns with what Karen Barad calls 'spacetime mattering' (2003).⁷

For the Spree~Channelsea Radio Group exchange project, we defined a larger circle of movement, again moving from the East of Berlin, but this time through the south of the city to the West and back through the city centre. As non-experts, we wanted to

connect and exchange with local beings and initiatives, together with soundcamp, who have a long history of durational listening~transmitting.

Notes

1. Furuhashi, Yuriko. 2019. "Of Dragons and Geoengineering: Rethinking Elemental Media." *Media+Environment*.
2. Peters, John Durham. 2015. *The Marvelous Clouds: Toward a Philosophy of Elemental Media*. Chicago: University of Chicago Press.
3. Starosielski, Nicole. 2019. 'The Elements of Media Studies.' *Media+Environment* 1 (1).
4. Stefan Helmreich: 'Radioocean' in *Tidalectics: Imagining an Oceanic Worldview through Art and Science*. Edited by Stefanie Hessler. MIT 2018. pp.211-217.
5. Justin Grandinetti & Chris Ingraham (2022) 'Infrastructures of flow: streaming media as elemental media' in *Critical Studies in Media Communication*, 39:2, 92-106.
6. Maan Barua, Infrastructure and non-human life: A wider ontology. *Progress in Human Geography* 2021, Vol. 45(6) ?pp. 1467–1489.
7. Karen Barad, Posthumanist Performativity: Toward an Understanding of How Matter Comes to Matter. *Signs: Journal of Women in Culture and Society* 2003, vol. 28, no. 3. University of Chicago.

Time is no river but a lake in which past, present and future flow into each other

The textile work *Time is no river but a lake in which past, present and future flow into each other* by Marei Löllmann deals with transience and presence — as performative qualities that emerge from the transition from one material state to another. Materials collected for the installation from the bottom of the river Spree — mud, lichen, bacteria, algae, rusty objects, plants found in the water — have been applied to old fabrics over long periods of time in processes of repetition, fermentation and lingering, and sewn together with tension belts. The work reveals itself in its materialities and in the processes in which these have interacted and continue to interact with each other. The folds and discolorations in the fabric testify to the repetitive and durational way in which the textiles have been shaped over time. The boundaries between living and non-living matter, human and non-human involvement become fluid, allowing us to consider such boundaries, like a water surface, as moving matter itself.

Radio Otherwise invited Marei Löllmann to think together through her work with textiles about the documentation and publication of the artistic research in the Spree in Berlin.

‘In my practice,’ writes Raafat Majzoub, ‘publication is the process of making something public, expanding the notion from the printed document to a process of actualization that can encompass a multitude of forms, methods and media. A building is a publication. A song. A garden. An economic system.’

In Vilém Flusser’s thinking universe, to publish also regards the transition from private to public, specifically by creating

language for a shared experience. 'The act of publishing essentially consists in transforming thoughts into a symbolic structure that allows intersubjective communication' (Rachel da Costa, 'To Publish', in *Flusseriana: An Intellectual Toolbox*).

By inviting Marei Löllmann *to publish* something about working with the river Spree, we understood her materially dialogical and process oriented practice as a medium to expand the field of what can be discussed about rivers and how to talk about them, but also how rivers can be thought and experienced. Her piece *Time is no river but a lake in which past, present and future flow into each other* structured a new form for perceiving the Spree, that we had the privilege to live with during the project week in Berlin. Covering the house/studio boat with the artwork, a (sometimes threatening) creature performed sublime articulations of the many insights this artistic research has been compiling.

Texts about program week in Berlin

The Berlin Archipelago, Álvaro Martínez Alonso

Álvaro Martínez Alonso's photographic series *The Berlin Archipelago* developed between 2020 and 2022 was the primary resource infrastructure for the Spree~Channelsea transient artistic research and radio program in Berlin. His charismatic engagement with different actors present on islands across the Spree compiled findings and encounters that generously gave us access to a range of diverse and complex riverine lives in the city. During the project week in Berlin, Álvaro shared further experiences on the river and documented part of the happenings of the program.

Conversation with Fiete and Federico (INSOLA), Arik (Spree:publik), Cammack Lindsey, and Marei Löllmann at the INSOLA, Rummelsburger Bucht

We met together with architects and cultural producers Fiete and Federico from the INSOLA floating art space, Arik Rohloff, board member from Spree:publik, media artist and musician Cammack Lindsey, and textile artist Marei Löllmann to exchange live online via Archipel Stations with Radio Otherwise and Soundcamp. We discussed spatial politics, in particular in the Rummelsburger Bucht. Who has access to, and who controls who has access to riverine areas, especially in urban environments? Again we found parallels between the watery and the electromagnetic in terms of governmental and corporate control, and we found parallels in our differing practices in terms of trying to make these aspects transparent while at the same time attempting to reclaim such spaces as common, accessible.

Cammack Lindsey drew our attention to the entangled ambivalent aspects of cyanobacteria (blue-green algae). Although fascinating and foundational organisms for life on earth, when they work in community to form 'blooms', on occasion their colonies may deplete oxygen in water and produce toxins harmful to humans, animals and the water's ecosystem. Blooms, though naturally occurring, can in some cases become toxic in combination with chemical runoff from agriculture, industrial pollutants and the increase of surface water temperature. Though their blooms in rivers in Germany have become more occurrent in recent years due to drought and other factors attributed to climate change, usually their abundance is rare in rivers, because of the flow. But the Spree is rather slow — it has even been known to run backwards (Hamburg

2018) — and connects to many lakes and bays, like Rummelsburger Bucht, with favourable conditions where Cyanobacteria like to grow.

Floating University

For a moment we turned inland, to an urban watery space unique to Berlin: Floating University. Here is the rainwater collection basin which was built for the former Tempelhof Airport, stewarded for the past years by Floating e.V, an association promoting it as a nature-culture learning site.

Nightsapes, Gretchen Blegen at Floating University

We set up a simple radio studio on site, broadcasting on FM in the (very) local area and streaming online. At nightfall, Gretchen Blegen joined us for some exchanges on night~listening, to think together about signals and being with the night sky. We began by listening to 'bats time'; at dusk, many of the local bat inhabitants appear in the airs of the basin for their nightly feast. Gretchen shared thoughts and research on nightsapes, ruminations under, with and for the night sky.

'Nightsapes is a radio broadcast taking the form of an expansive letter. These broadcasts are filled with writings, poems, excerpts, sound clips and songs that can be listened to in darkness. They are a beautiful accompaniment with the night skies. Through these shows, Blegen explores how tributes or odes can morph their form, how they can appear in different manifestations: a poem, a letter, a broadcast, a beam. A transmission met with reception. Sending energy into space, picking up energy from space. Radio waves and their satellites. Radio waves and their tides. Address and arrival.'

Excerpts of transcript, including voices of Gretchen Blegen, Kate Donovan, Ela Spalding...

Welcome to Bats Time. That's what I call it. I have a bat detector and when the bats come out, it's bats time...

That sort of introduces a bit of a theme for the evening: night listening...

Hmm, that's them, right?...

...All around...

...spending more time with the night sky and maybe how that is paralleled to night listening...

...Dark Sky Association...understanding of disappearance of the night sky and that this is actually a possibility due to increasing light pollution...

...which signals are where and how and what kind of infrastructures are set up and by who...

...power in relation to notions of safety...

...how are we defining transmission and what does that, what does that mean in relation to the skies and in relation to waterways and connection?...

...transmitting sound and transmitting light. I mean, it's the same: it's electromagnetic transmission, light, it's transmission in the end. So there is always this question of what does it mean to send signals into the world and how and why do you want to do that?...

...small signals that create community in a small area...

...Or is it to keep creatures out?...

...we're going through an energy transition, but we want to have always the same amount of light...

(50)

...in Germany, like people really like the winter. They embrace turning a lot of candles on and having like, dim lighting. It's a thing...

...we live on a street and unless you get those curtains that block out the light, there's always, some light in the room...

Night Feeding

Deeper than sleep but not so deep as death
I lay there sleeping and my magic head
remembered and forgot. On first cry I
remembered and forgot and did believe.
I knew love and I knew evil:
woke to the burning song and the tree burning blind,
despair of our days and the calm milk-giver who
knows sleep, knows growth, the sex of fire and grass,
and the black snake with gold bones.

Black sleeps, gold burns; on second cry I woke
fully and gave to feed and fed on feeding.
Gold seed, green pain, my wizards in the earth
walked through the house, black in the morning dark.
Shadows grew in my veins, my bright belief,
my head of dreams deeper than night and sleep.
Voices of all black animals crying to drink, cries of all birth arise,
simple as we,
found in the leaves, in clouds and dark, in dream,
deep as this hour, ready again to sleep.

— Muriel Rukeyser 1951

...field recordings of my own personal night walks, both in rural areas and in cities. Sounds of fluorescent lights. Different city light hums...
...recordings from the landing on the moon...

a long winded description of driving with no headlights
(Gretchen Blegen)

It all feels like a long breath/Moving/Passing/Shading/Following/
The sun sets and there is a long transition into the darkness/The
sky fades away/The world feels as, as if it is fading away/
It all feels like a long breath/The day/Behind/Moving/Fading/Fl
owing/The unnerving unwinding/The unwinding unnerves/There
will be no night with a sky this bright/There will only be night
with a sky this bright/

It all feels like a long breath/Playing the saxophone and reach-
ing for a tenor/Inhaling deep into my belly to let the sigh
out — deep, wide, filling, circular/I remember the glow more
than anything/The blue hour is defined as the moments when
the sun is at a significant depth beneath the horizon/
This deep breath/This time is otherwise known as twilight/The
sunlight takes on an oddly blue shade/Indirect sun-
light/Diffusion/Blue is scattered in the atmosphere/Reaching
Earth/Soft light/The sun is between 4°–8° below the
horizon/Tranquil/

And that deep breath?/everywhere I look, there are easing
colours/can colours really ease?/Are they easing their way into
darkness? /driving with no headlights/at ease with hues as
markers/when i hear music, i see colours, do you?

A long breath filling, full, feeling, circular/Crossing over a hill,
the valley opens up and suddenly the descent seems to be
moving faster/Moving/Pulsing/Flowing/Transitioning/Ending/
The day/It is ending/The end/It is just beginning/

The breath, it slows/Does everyday feel like the apocalypse
when the world is as it is?/Does everyday's ending feel like the
apocalypse when the world is flailing as it is?/The fire inside

leaks tonight/Red light passes through space, blue light scatters/The longer the day, the longer the twilight/Near to the Equator the blue hour stretches out/Nearly two hours of twilight before night/Nearly two hours of barely sight/A strange lapse of being on the eyes/Twilight as a slow shift of perception, a descent into darkness/Or twilight as moon blindness, a misperceived disease as a reaction to the moon/An inability to see in dim light/Or an ability to see everything.

As the days get longer, the breath is slower, longer, circulating/I feel that we're approaching the long blue hour/The longest day of the year/The cusp, the crest, the hue/soft drugged blur between seasons

The association of nature lovers Baumwerder-Reiswerder administrates since 1914 the island Reiswerde in the middle of the lake Tegel, off the urban electricity and water grid. With a main commitment of protecting the landscape, this small garden colony represents an ecological oasis that despite today's easy accessibility with a ferry transfer provided by them, still exists in some form of hide and separation.

On August 23, 1944, officers from the Gestapo arrived at the shore of Reiswerder Island in Lake Tegel using a rowing boat. On the island, a small group of Jews, who had been hiding to escape persecution and deportation, had been living for 18 months without previous knowledge of each other. However, their hideout was betrayed by a snitch from the association. That Wednesday afternoon, Gerda Lesser, Erna and Gerhart Fleck, Lotte Basch, and Hermann Dietz were apprehended by the Gestapo. Gerda Lesser and the Fleck couple were later deported to Auschwitz via Theresienstadt, Lotte Basch was directly sent to Auschwitz, and Hermann Dietz was taken to Buchenwald concentration camp. Erna Fleck, Lotte Basch, and Hermann Dietz managed to survive, but Gerhart Fleck died of starvation typhus in a subcamp of Auschwitz in November 1944. Gerda Lesser was murdered just a few days after her arrival in Auschwitz on October 1, 1944.

Today a memorial about this episode marks the center of the island: five empty chairs. Many gardeners, a few recently passed, share further stories of Berlin's turbulent past that, even within different ideological frameworks, kept moving people from and to the island.

Klein Venedig

A short canoe trip rowed by four passing through blue algae in the 'little Venice' garden settlement.

The *Tiefwerder Wiesen* (lit. German: Tiefwerder Meadows) in Berlin is the remnant of the former floodplain landscape in the Havel/Spreetal lowlands. The natural floodplain is the last pike spawning area in Berlin. Endangered species such as the bladder sedge grow in the wet meadows dominated by sedge in Berlin. The landscape conservation area serves as an important inner-city link in the Havel biotope network and functions as a flight path for bats and a migration route for the native beaver.

Somacoustic Listening Session — ANIMaterialities, Siegmar Zacharias, Tiefwerder Wiesen

The Somacoustic Listening Sessions were developed during the pandemic as containers for collective public grieving practices. ANIMaterialities emerged in resonance to the Atchafalaya Swamp where Siegmar found herself when the pandemic started. Sound travels through bodies of water and matter. The listening sessions are sonic containers to experience being shaken and connected together. They are sound meditations for wondering together into a space where we do not need to be alone. They are offered as a practice for giving our bodies as resonance spaces for each other to be in the wild spaces of grief and of connection through sound. We acknowledge the many griefs we are experiencing right now — personal losses, climate grief, social and human injustices — and invite you to hold space for yourself and each other in pain and grief. We invite you to plug into the transformative power of collective grieving, collective listening, collective regeneration.

Again we met around dusk, this time by a little shed selling beer and sausages in between the woods and the dual-carriage-way (a popular spot for dog walkers with cars). We moved further in, away from the sounds of traffic. Everyone got a radio and we rather chaotically tuned to the same frequency. Via a small FM transmitter that is designed for guided tours, Siegmar introduced some ideas behind her work, and we moved as a kind of transmitting~receiving multi-organism through the woods towards the water. We held still(er) on a bridge, light fading, mosquitos arriving, bats circling overhead. We listened to bodily squelches reminiscent of the bats...

Excerpt from Siegmar's introduction to the listening session

As you probably know Berlin is actually means actually swamp. So in a in an old Slavic language, berl- or birl- is swamp, and that's where the name Berlin comes from. So as we start walking, after I read this text to you,

[8:46]

I invite you to stretch yourselves to your former existence 600 years ago, and imagine that all of this is in fact swamp.

[9:00]

So. As they walk death is with them and their cousins. Loss and grief and love and care. And sometimes one takes the lead and sometimes another one. And they stay together and stand together against age of patriarchal powers and winds of functionality and isolation. And they stand together against the claim that it is up to them to get over it and that it is personal and not political. And as they're walking together in the swamps, decay and regrowth all around them, they think of the temporality of smell and how it crosses and connects generations and landscapes,

[10:00]

and how it is the materiality of the body that grows after death, becoming pungent and rich. They stand in the swamp, seeing it die all around them and the fragile equilibrium of aerobic and anaerobic bacteria and microorganisms that transform huge biomass and sediments and store nutrients for futures to come. And they feel the vibration,

it's getting very dark and they feel the vibration of sub sounds surrounding the planet and how they cross and connect generations and landscapes.

[10:49]

And they learn to listen to this swamp and listen through their feet and their skin with more or less pigment, and listen with the gut and the bacteria in their gut and listen to lust and listen to sedimentary layers of saturation and listen to voices unheard. And they learned to listen to vibrations with their whole bodies. And they attempt to speak with their feet in the swamp, languaging in ways unknown to themselves. What will come of these bodies? Crossed and connected by generations and landscapes, they stand together, apart and entangled with that which was and that which will be in fact, which is the becoming of meaning and values and possibilities.

[11:56]

Regeneration has all to do with death and decay and intimacy with the unknown.

Berlin thanks

Marei Loellmann
Niko de Paula Lefort
Álvaro Martinez-Alonso
Cammack Lindsay
Spree:Publik (Arik)
Insola (Fiete and Federico)
Floating University
MK
Gretchen Blegen
Siegmar Zacharias
(Captain) Ceylan
Johanna Weber
Reiswerde e.V.
Max Baraitser Smith
Caroline Seeliger
Nicol Rivera

Final broadcast

You have been listening to the final broadcast of the current series by Spree~Channelsea Radio Group

The broadcast began at moonrise in Berlin (18:59 local time/17:59 in London) and will finish at low tide on the Channelsea (21:17 local time/22:17 Berlin).

The Berlin transmission was from a temporary studio at Rummelsburger Bucht and on the Insola floating platform. The London is on the spitz barge *Madorcha* at the Surge Cooperative Mooring in Newham.

Live streams from each studio were combined using the Mezcal online mixer.

The broadcast had three parts:

Part 1: Sounds of the Spree

Part 2: Conversation with river activists and artists: Insola (Spree:publik) and Surge Cooperative. Meeting place for sounds of both rivers

Part 3: Sounds of the Channelsea

With thanks to everybody who took part:

Archipel Stations

Blanc Sceol (Stephen Shiell, Hannah White)

Al Cree, Ruth Keating (*Madorcha*)

Radio Otherwise

INSOLA (Fiete & Nicol Rivera)

Marei Loellmann

Angharad Davies

Soundcamp

Spree:publik

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Surge Cooperative (Stephen Shiell, Hannah White, Al Cree, Ruth
Keating, Michal Kuligowski)
Wave Farm
Zabriskie Bookshop

Mezcal virtual mixer by August Black

Spree~Channelsea Radio Group is supported by Cultural Bridge.
Thank you!

(formerly between moons)

open — radial — dialogue — ships — birds — water
flows — framing

side by side
towards the water
facing out

repositioning to share freely
moving the dinning table at HetHem so that we can watch the
ships go by (I a g, 2023)
finding funding to work together again

sitting together
side by side
looking at water
facing outwards

listening outwards

repositioning
live sounds are unexpected
they do not enter into a one to one dialogue
they are shared
they interweave with the internal sounds
we do not hear what we expect and we do not hear the same

on the water and by the water

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by the water: fishing, placing hydrophones, watching, standing,
listening, talking
on the water: bobbing, cooking, performing, mixing radio,
working, sailing, hosting

repositioning
live listening outwards from the body
listening with others
that are not sat side by side by the water
the presence in shared listening
i think you are here beside me
and if i can think that you are here beside me
perhaps i am not alone

sometimes i cannot hear you over the music. not because the
music is too loud, but because it is there. i hear it first. i hear the
words i can't make out over the coffee machines and the
baristas yelling. i hear the snare apart from the kick and vocals.
the several synth lines. a saw wave bass. i hear all of this over
you. my listening has been so conditioned your words are a
blur.

i cannot face you
but we face the water
it is as if we are facing each other
it is ok if you don't respond
it is ok if i mishear
it is ok if the signal includes drops

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Log of listening room fragment

You are not currently connected!
Reconnect to join #acousticcommons

Nickname web81 is already in use. 20:04:34
Trying web8120...

Connected

web8120 is now known as grant 20:04:54

grant Let the river flow 20:05:12

grant the insola is a recipe.. it can be built 20:14:14
in other parts of the world

grant the cultural work gives you also a 20:16:00
protection sometimes

grant thanks very much to Spree:publik 20:21:37
and Surge Cooperative

grant for river conversation 20:22:43

Unread Messages

web70 bats are back 21:02:38

Disconnected
0 people here

(66)

3 Patterns

Transmission Patterns

Notes toward final broadcast / publ-ishing

We talked about..

London patterns

We talked about staying put, occupying a position, mooring, living place in the midst of intensifying urban development and financialisation. To develop from this position, by accident or on purpose, an opening, alternatives, a tactics. To contest claims to ownership without offering a counter-claim of ownership. To open the question of ownership, and leave it unclosed (ajar).

We talked about being present, to register rhythms, whether cyclical (tidal, circadian, seasonal) or directional (development narratives) without actually moving (the engine is maintained but the Madorcha has not changed its mooring for many years). But there is the possibility of moving. How, counter-intuitively perhaps, this gives force to staying put: the boat is not there by accident, because 'this is where we live, it is our home'; it is there by election. Occupation vs indigeneity.

We talked (inevitably) about tides. How they rise and fall up to 6 metres. The river bed alternates between a sparkling expanse of water and the sheen of slick mud with vegetation spread out on it. The incoming tide picks it up and gradually objects, birds, boats, pontoons rise off the mud. A door swings open. The timber decks creak. Fluid is heard through the hydrophones.

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We talked about how floating is noticeable because intermittent. The periodicity of the tides connects with astronomical movements and, as for Daniela Medina Poch, bodies as estuaries — our selves as water barrels (Anne Lockwood).

Spree patterns

We talked about moving, crossing under, floating along, cruising, passing the shores, observing life as it passes, drifting. To experience and get a feel for the openings and the regulations (Gebot, Verbot) which shape experiences of the waterways. To speak with Spree:publik and Insola and the cyanobacteriologist about the waterways — kinds of esoteric knowledge. In passing, to weigh accounts respectively of restrictions and experiments in freedom

To open a channel between the rivers

Freedom: islands of abandonment, pleasure islands which offer escape from the city, from when W Berlin was itself an island of sorts within E Germany, so its rivers lakes and beaches became the places most people could get away to; and threat: the presence of restrictions, self-appointed monitors, pedants, pedagogues, busy-bodies on the alert for 'scheißtouristen'. Historical records of fugitives who were betrayed and captured. Instances of warmth and friendly acknowledgment (of the boat with its strange decorative cover — half camouflage; half manifesto).

We talked about sounds of water birds and other organisms as

rogue tendencies, partially escaping classification, as continuous unregulated denizens of swamps (Sigmar Zacharias). If boaters respect the conservation areas, marked with owl signs on buoys bristling with anti-bird spikes, how coots perform a continuous passage in and out.

How the algae drifting in skeins and accumulating in blooming, later decaying stinking matts over the waterways makes a mockery of those divisions, in some ways, perhaps.

We talked about double waves (overlapping).

How this pattern is heard as the mobile radio station is passing under a bridge:

For the listener with closed headphones or remotely, who does not hear the boat approaching the bridge directly, what you hear first is the electromagnetic impulses of the bridge created by wires and cables crossing the river, conveyed by a coil antenna on the roofdeck of the boat.

Then you begin to hear the acoustic signature of the bridge, created by the structure as it alters sounds of the boat engine and hull and other sounds which enter from outside. This is conveyed by the field transmitter (streambox) on the roofdeck, which sends the signal over the mobile networks to a remote server, which the station picks back up and (re)transmits.

This overlapping double figure arises from the encounter between FM and digital and the ways they deal with (figure) presence. If the FM appears to transmit sounds 'instantaneously', with no perceptible delay, the digital picks up a variable

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amount of lag at it passes through the networks, with buffering, switching, distance, and as it undergoes transposition between analogue and digital forms.

How the bridge itself, as a structure, environment, object, electromagnetic/acoustic zone, through which the boat is passing, shapes the way the two components (the two waves) interact, by its depth, breadth, duration; as it colours and alters the electro/acoustics of what is passing under, depending on its span, height, finish, materials, shape, detailing.

How the (traversal of the) bridge sits in a wider set of forces, of which it is part (metonymic).

How, where a number of bridges follow closely, or a single bridge has several segments, a series of double waves is created, which overlap.

We talked about how the zone / period where the FM and the digital meet, overlap and blur, can be heard as an exposé of how time is propagated:

How the bridge announces itself with the electromagnetic wave. How then you hear the acoustic wave, with lag, as a kind of present past, or an exaggerated, amplified or revealed instance of perception's built-in delay (distant woodcutter effect).

How this is exposed by juxtaposition with the electromagnetic wave, which serves as a kind of reminder (myth, memory, habit) of an immediate present: a benchmark of real-time.

How what is at work in this passage is analogous to remembering: the presencing of remote materials, whether from the past or the distant present

How the way the FM and net radios meet [so that the now, whatever it may be, changes in consistency], reveals something about the way time is experienced, articulated, or propagates.

[now stretch]

~

We talked about temporal / plural. How time, as perceived in this way, tends to divide — separating from an apparent mass into strands, sub and counter currents, folds, which stretch and vary in rate, the way river water accelerates on the outside of a bend, or around a stone, and slows or even backtracks on the inside. How, in this way, something seems to be being revealed about how time is always already times: how time(s) as a plurality can be structured, stranded, non-uniform.

We talked about spending time, when that idea of time as a finite resource would recur, as money. We talked about passing time, as a different mode, partially recuperated.

Why spend / pass time with ecological radio? [why devote time to it?] Especially long periods of time?

How ecological radio experiments with passing time with others' time, where time is not a backdrop, a medium or a neutral ground.

Where entities, agencies, organisms, persons are not weighted.

Where the distributions of rhythms, frequencies, intensities can sometimes be sensed as a zone of turbulence.

As where currents of different temperatures and salinity are rising, surfacing and spreading out.

How this subdued boiling/mixing/spreading out can be a figure for the way time propagates in the floating station.

How what I a g points to is the contaminated nature of that process: the present is full of impurities, materials of different ages, viscosities, departure points, the way a vehicle contains archaic and cutting edge components, or the night sky is loaded with different ages of light (Mort Drew), including light which is travelling but cannot arrive (Giorgio Agamben).

How, in this sense, spending long times with ecological radio contributes to a project of collective recalibration, neurological disruption! cp Kodwo Eshun on dance music [More brilliant than the sun]

How the future ancestor, for ecological radio, is the anticipated appearance of the past in the live to come, as presence — ha!

We talked about in between / lures / milieus

How lures, for ecological radio, are all those devices and techniques developed to bring those animals/entities into the ambit of the station / the zone of transmission.

How those tactics/devices/techniks can be seen in Bruno Latour's terms as ways to 'bring non humans into the collective' — widening, in this way, the community of transmission / inquiry, expanding the colophon to include all [innumerable — lukuki] contributing agencies

How the re-ordering of collective subjectivities in the frame of ecological radio corresponds to the molecular revolution of Félix

Guattari, and thinking through Free Radios, with which he was so closely involved.

How a key development for ecological radio is to widen the spectrum of those present / the zone of contact / contagion (Kate Donovan).

How lag, as the after-glow of sound which occurs with delayed transmission, can be compared to the halo of Agamben and the infra-thin of Duchamp ie it is something which is bestowed / revealed / disclosed about the present by being (barely) denatured / displaced / deferred.

We talked with Marei Loellmann about the textiles she made to cover the boat, which included one that had been steeped in the river and kneaded with latex and river sediments, and one reflective silver net.

How this aspect of kneading — working / kneading / folding time into fabric, sediment into fabric, with latex, which Marei described — this slow practice of working with the material is in some ways the opposite of leaving it out to take its course [ie to be imprinted by tidal patterns as with the canvas stretched on the banks of the Channelsea by Angharad Davies and Hannah White]

[cp how for M Serres' the baker in Rome is kneading time into dough, time as dough as a stranded, folded (implicated) material]

How exposure / revelation of sediments (rotation) from underneath / out of sight (river bed, lake bottom) on the starboard side, was opposed and linked to revelation (rotation) of the surface (shimmer, reflection, refraction) on the port side.

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How together these create a virtual space (the boat / vessel / hull) in between the two raised / tilted up faces, which is the mobile studio / transmission point.

How this in-between with the light coming in through the covered windows shares on one hand subdued tones of water and soil (the fabric on the steering side) and glitter of the fabric on the port side.

How together these can recall an artificial lure, intended to attract some organisms, agencies, energies, frequencies into the area / ambit / zone — perhaps from depth, or distance, in any case from outwith the scope of direct perception.

We talked about call / response and what it is like to be interpellated.

How the sound of some thing(s) eg a coot, some crows, which break in / appear on the stream, scramble its compass: its extent, what is comprised in its field, its composition (the way flat listening, following Tristan Garcia, throws the ways one thing com-pre-hends another up in the air)

How this can take the form of an interpellation — a reminder of position, in- ex-clusion, who or what you are aren't — things you were forgetting.

[..]

How such a call abruptly classifies, saying: sorted.

[..]

How, at the same time as you are reminded of a thing you forgot (),
you are reminded of all the other things you forget.

How this listening outwards which creates an open class is signalled by the outward facing brackets of acoustic commons:

) (

'as the commoning that may position sound and listening as social resources in manifesting a radical ethics of openness.'

(Brandon LaBelle)

Working on the water, you find yourselves frequently receiving instruction on how a thing is done; conversely how what you are doing is not right: you are in the wrong place, direction, tense or otherwise in error.

On the other hand.. there is a laziness to the water in places.. the end of summer is curiously on hold. There are a few tricks –

To be called out [for a temporal continuum to be punctured by a sound] is to be thrown into oscillation between a moment of pinning down (a moment of reduction) and a moment of opening out towards (a moment of (rev)elation)

We talked about ultra-sound.

How heterodyne detectors make ultrasonic signals available for human hearing by amplifying their under- or over-tones [MBS].

If this is a sonic equivalent to the surfacing of sediments or the insertion of fine grilles in the path of light, which can create patterns of diffusion, dappling, stippling, sonic sashiko on a ground crossed by flapping blurry forms.

If building diy heterodyne circuits with Martin Kuentz could be part of creative / research / care activities of a bat group, working across networked ateliers.

How some portable bat detectors can tune across the bands, listening and locking on to prominent frequencies.

Eg the Elekon batscanner stereo has a microphone mounted near each upper corner, so the listener can sense the movement of bats in the dark around them or a remote space.

Floating near the _____ Insel, we made a video and a list, and compared the frequencies reported with a table at staffbats.co.uk.

The video shows a series of reddish LED numbers

Species inserted afterwards (in brackets) [could well be wrong]

26

32

28

32

19

27

30

34

35

28

31

32 (Barbastelle)

28

30

29

27 (Serotine)

22

28

31

22 (Noctule)

31

35

(77)

31
35
26
27
32
28
30
41
28
27
26
32
28
35
28
31
26

From notebook:

37
52
37
51
50 (Natterer's, Bechstein's, Brown Long-eared, Grey Long-eared)
43 (Alcathoe)
40
41
39 (Nathusius's Pipistrelle)
54
37

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[species as event]

We talked about infra

How, more generally than bat detecting, this is about excavating, turning inside out, or bringing in some way to attention less heard parts of the spectrum and less heard temporal phenomena, textures, passages

We talked about heterodyning

How a heterodyne is a signal frequency that is created by combining or mixing two other frequencies using a signal processing technique.. invented by Canadian inventor-engineer Reginald Fessenden.

Heterodyning is used to shift signals from one frequency range into another.. The two input frequencies are combined in a nonlinear signal-processing device such as a vacuum tube, transistor, or diode, usually called a mixer.. [I]n the most common application, two signals at frequencies f_1 and f_2 are mixed, creating two new signals, one at the sum of the two frequencies $f_1 + f_2$, and the other at the difference between the two frequencies $f_1 - f_2$. The new signal frequencies are called heterodynes. Typically, only one of the heterodynes is required and the other signal is filtered out of the output of the mixer.. [A] major application of the heterodyne process is in the superheterodyne radio receiver circuit, which is used in virtually all modern radio receivers.
(Wikipedia: Heterodyne, accessed 28/09/23)

We talked about water lilies

(79)

How patterns are suggested by 'occasional lilies joined by stems'

How h d thoreau travelled by boat to observe water lilies and describe them.

Kate noticed how women's voices were filtered out when coming directly across the water from distant boats (effective low-pass filter through increased decay of high frequencies), but are preserved in the live stream, which samples them closer to and conveys them equally [Grosser Mügelsee night listening on Ecce to a streambox on the island]

We talked about margins

// of waterways, forming thick borders (Clément), wildlife corridors, hangouts for naked bathers, fishermen, people out of sorts

// of docks, quays, wharfs, steel structures.. which you approach uncertainly, trying to approximate your motion to their stasis, momentum to resistance, shifting height to fixed levels — and to accommodate their responses and unpredictable kinds of welcome and/or censure, reflecting your ambiguous self-presentations (abject/affluent, bare bones/adorned)

We talked about islands

// Deleuze islands

How the islands are everywhere, forming the Berlin Archipelago, 'Berlin' from 'swamp'.

How Álvaro has made a study of them.

How in the book: Berlin maps [Sebastian Felix Ernst, Jonas Tratz], they have been listed and drawn to scale.

How others are called unnamed.

(80)

How the islands combine a sense of protection / seclusion / holding and a sense of threat.

[..] an allure and a toxicity:

Channelsea Island with its chemical/vegetal abundance

Reiswerder [p56] as a refuge and a trap.

If each enclave has this combined sense of containment, [..] sticking together / being open [..] then that is one reason we have been interested in structures that can close and open out, and in..the (for us) recurring pattern: half-turned to the public: 'publ-ish' for short

We talked about contexts and quotes

- Serres on the way water flows non linearly / uniformly under the bridge over the Seine.

- other Serres writings which are un-readable (for some, for us, for now).

- flows []

- rhythmanalysis [Lefèbvre]

- interference (archives) [Burgum with thanks to Leah Bassel at Listening Academy]

We talked some more about time

How:

If you take a handkerchief and spread it out in order to iron it, you can see in it certain fixed distances and proximities.. Then take the same handkerchief and crumple it, by putting it in your pocket. Two distant points suddenly are close, even superimposed..

As we experience time — as much in our inner senses as externally in nature, as much as le temps of history as le temps

of weather - it resembles this crumpled version much more than the flat, overly simplified one

..

An object, a circumstance, is thus polychronic, multitemporal, and reveals a time that is gathered together, with multiple pleats.

— Michel Serres in conversation with Bruno Latour in Amelia Groom (ed): Time p164.

How this was present already in the work with I a g [at Sonic Acts], where we talked about the con/temporary

[How] precisely by means of this caesura, this interpolation of the present into the inert homogeneity of linear time, the contemporary puts to work a special relationship between the different times. If, as we have seen, it is the contemporary who has broken the vertebrae of his time [sic] (or, at any rate, who has perceived in it a fault line or a breaking point), then he also makes of this fracture a meeting place or an encounter between times and generations.

— Giorgio Agamben: 'What is the contemporary?' in Nudities, Translated by David Kishik and Stefan Pedatella. Stanford University Press 2011 pp 11-18.

If listening with lag attunes us to disturbances in the flow of time, it may also come upon wastes, organisms living at different rates, sounds arriving from the past towards future meetings..

If, listening to 'contemporary' situations with lag ...we might become aware of things we didn't mean to express? individually, collectively other kinds of interruptions, or just other things (Dawn Scarfe)

[How] the contemporary, with Agamben, is [/ as] not a simple or self-evident state: we are with time, and therefore, in a sense, at one remove from it — beside it — we can sometimes sense an out of timeness, an out of stepness with one or more channels of the times we are (sometimes supposed to be securely) in (sometimes we are beside ourselves)

We talked about practice (slow, sustained, durational)

[If]

..time as a line, as a deeply embedded cultural trope, [] can persist after narratives of progress are deconstructed and/or set aside. If, to experience time as eg the crumpled handkerchief or the kneaded dough of Serres [in Connor], requires, perhaps, a constant exercise and practice, and experiments/ experiences which are not confined to the textual, to the work of words.

//

On the other hand, how the appearance of 'slow violence' 'depends [] on where you're situated [].

'Amitav Ghosh speaks of the power of [] animated landscapes [such as] the great mangrove forest of the Bengal Delta 'where the flow of water and silt is such that geological processes that usually unfold in deep time appear to occur at a speed where they can be followed from week to week and month to month.

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Overnight a stretch of riverbank will disappear, sometimes taking houses and people with it'. This dynamic landscape, he says, is a powerful reminder that 'the land is demonstrably alive; that it does not exist solely or even incidentally, as a stage for the enactment of human history; that it is [itself] a protagonist.' [Saskia Beudel p 186]

'..any notion of fieldwork, understood in the sense that Shepherd undertook fieldwork—as an ongoing practice, an interpenetration of physiology, mind and place, an effort to know better the world around us, learning to see and then see again—cannot fail to encounter, absorb and contend with these unfolding disasters, both the 'slow violence' of accretive disaster [...] and the rapid, formidable catastrophes that [...] gather pace. [Beudel p 190]

If:

the presence [/ practice] of radical kinds of living on boats, on a boat, can de stabilise your habits and senses of time. So time which is also tid, in swedish, falls into multiples – something like swifts – medium high –

If:

the thinking of times, that can cycle, accumulate and form back-channels, [..] can be taken as a recurring curriculum that does not become redundant [ie remains relevant, needing to be re-done]?

(If) in the same way, the thinking with many channels at different rates (ie with streams and with von Uexküll forays) is not exhausted: each channel implies others ad infinitum or ad nauseam, so you feel unbalanced and slightly sick

(84)

[from 18 July 2023 10:08:57]

We talked some more about ecological radio

How it can be a machine, a practice, an arrangement of lures, a set of activities to think with.

How, in this sense, the outputs of ecological radio are less cut and dried than those, even, of other socially engaged work for the Cultural Bridge programme.

How the collaboration, in this way, is not confined to an exchange of recipes, perspectives, approaches (which it can also be), but fundamentally the work is about listening for a new tone, ie an additional frequency or set of frequencies which are not immediately/currently audible.

How this points to kinds of support possible across distance and between locations, projects, artist-run spaces, through accompanying one another, doing things at the same time, in parallel, in different places.

How this can have surprising results, sometimes in the margins of the official project, as a surplus to the agreed deliverables and outputs.

How this is the basis, equally, of heterodyning: to set up a low oscillator which, combined with an (inaudible) incoming source, produces new tones above and between the points of oscillator and source.

It was said that these are related to under- and over-tones always already contained in the source.

If it can equally perhaps be said that the heterodyne frequency is something new that only becomes audible when activated through combination with the oscillator in a non-linear signal processing device (mixer).

If the revelation of the new tone is thus inseparable from a kind of excavation of what is always already there at some level in

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the source, at the same time as it is surprising, unexpected and impure (doped), since it can only appear through mixing. How ecological radio presents correspondingly plural temporalities: it scatters your attention, or scrambles your sense of timezones as it 'recalls things happening at a distance' [Finer] in an indeterminate process (cp *différance*). How on one hand this process is quite basic: limited by tech, resources and tiredness. How on the other hand it can feel and in some ways be radically open, unclosed, ajar

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