

31.10. – 13.12.2025

LABOUR

heteronomy is the condition of all things presents alternations of electronic music material in an evolving manner, working with time proportions and repetition to both organise a sense of rhythm and to support processes of aural definition and retention. A self-synthesized 'siren' sound serves as the initial material, undergoing numerous transformations within the granular synthesis instrument New Pulsar Generator. Expanding into a greater listening journey, this work aligns more broadly with LABOUR's ongoing pursuit to understand the extent to which external forces influence and construct our notions of self.

LABOUR is the collaborative project of Farahnaz Hatam and Colin Hacklander, whose works centre on the transformative potential of sound. Together, they compose ambitious and rigorously experimental pieces that promote active listening and heightened sensory awareness.

SOMA 2024/2025

We listen in order to interpret our world
and experience meaning

– Pauline Oliveros

Sound is a powerful medium. It's omnipresent. It has a material-affective power of socio-cultural and political significance. How do you listen? When do you really hear?

Nested in the BACKROOM of KRONE COURONNE, SOMA is a vibrating listening platform that accommodates the practice and research of sound artists through 2024/2025. SOMA investigates the emancipatory and transformative potential of sound and listening practices. Conceived as a result of curator Kristina Grigorjeva's research and together with Ivan Crichton and Laurens Dekeyzer, SOMA invites to listen, linger, vibrate and hear collectively in a shared, plural, response-able and care-full context.

SOMA is about listening as a transformative social practice and a relational way of hearing the world. In a text referring to Audre Lorde's "The Masters tools will never dismantle the Master's House" (1984), sound anthropologist Steven Feld suggests that we need to develop a different set of tools in order to listen to (as opposed to merely hearing) signs and signifiers, songs and birds and insects in a relational practice that performs a sonic phenomenology of the forest we are part of; through touch, smell and sound. Sounding as a "listening with"–from the somatic, interceptive to the social body.

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