

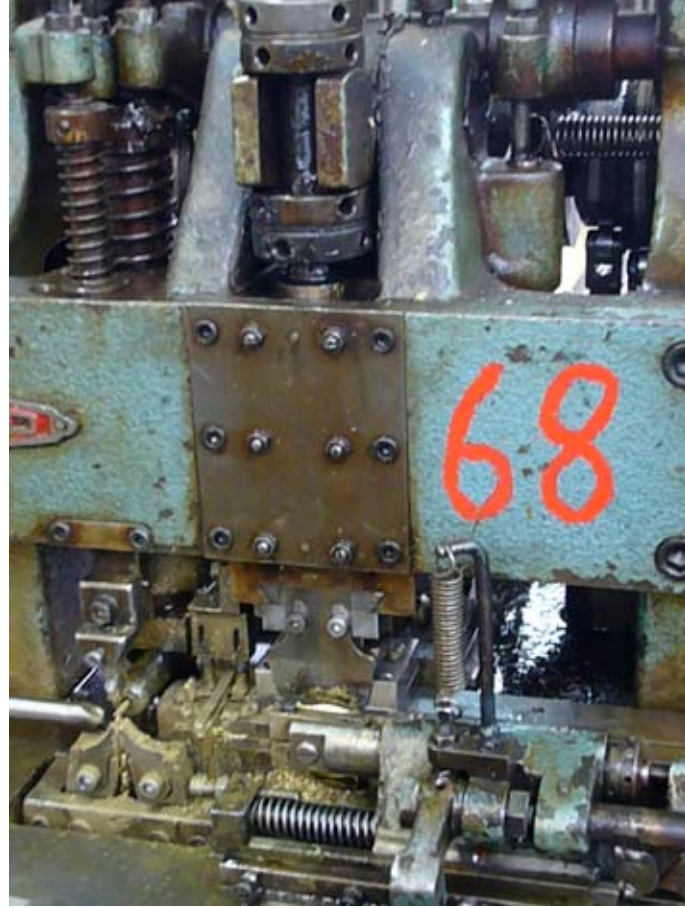


:resonanzen

neanderland @ radio aporee ::: maps
photos and text by frank schulte











: r e s o n a n z e n – neanderland @ radio aporee ::: maps

Sounds.

When separated from all other sensory perceptions and from their living sources, sounds disclose what we mindlessly ignore as we rush around attending to life's daily obligations. If we allow ourselves to perceive sounds consciously, our senses develop a new awareness of the worlds of sound that surround us. An aesthetic listening, in which we perceive sounds compositionally and can investigate their narrative abilities.

Noises that are instinctively ignored, that dissipate into objects or are intentionally suppressed, can - by virtue of their very irrelevance and the indifference of machines, which do not possess subjectivity - awaken into new life.

Many people think of sound usually as noise - loud noises that push themselves so strongly to the forefront of awareness that we often must shield ourselves from their intrusiveness. Frequently, though, it's actually the quiet, initially almost uneventful sound spaces whose wealth of nuances reward our attention.

: r e s o n a n z e n - neanderland takes you along on a voyage from the origins of the Neandertal via the limestone plant in Wülfrath and the compost works in Ratingen to the plashing, flowing sounds of Father Rhein near Monheim. Naturally these noises „make sound“, but that is not what they „avow“. They do not ask to be heard as pure sound. They are what they are: vehicles, tools, atmospheres.





In this photographic documentation of a place, what we see seems to us familiar, what we can hear is at once familiar and puzzling. And - like sounds coming in through an open window - what we hear can be heeded or ignored. Sounds can reverberate like an atmosphere - or draw attention to themselves and ignite our aesthetic, analytic and imaginative powers of perception.

When I was asked to produce this sound topography, I wanted to preserve its coincidental, situational and unmediated aspects. By clicking on the html link next to the photographs, you will hear my acoustic observations as a compendium of sound events - whose temporal structure and contents are not manipulated - composed to map the subjective soundscape of a place.

While searching for specific sound phenomena, an appreciation of the sound parallels that exist also develops. As we hear our way through the landscapes of frequencies, we discover and trace acoustic lines - common to them all, but constantly reflected in new ways - that run like arteries through the tissue of natural and built environments we humans have designed.

Let's take the time to discover these sound fields that surround us.

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