

FORT SUMAC

Another Side to My Dream presents
'Fort Sumac', a week-long program
of audio installations, DJ's, DNA
Therapy, sci-fi readings, interviews
and meditations broadcast
internationally from the sonic
fortress created by U.S. collective
American Fantasy Classics.

FORT SUMAC

May 3 - 10 | 2018
At Enclave LAB

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AMERICAN FANTASY
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ADRIANA TRANCA ■
MORE +++ ■■■■■

INTRODUCTION

The curatorial project, *Another Side to My Dream*, is pleased to announce their first collaborative project *Fort Sumac*, launching at Enclave LAB in Deptford May 3rd through May 10th. *Fort Sumac* is a textured mesh of fact and fiction featuring the immersive installation work of the U.S. based collective *American Fantasy Classics* paired with a week-long program of audio installations, comedy, DJ's, panel discussions, interviews and audience interventions broadcast over the airwaves of Riverwest Radio (U.S.), Netil Radio (U.K), and Comet Radio (UK).

In his book 'On Resistance: A Philosophy of Defiance,' Howard Caygill addresses two sides depicted in resistance, war is not only aimed at annihilation of the enemy's capacity but the preservation and enhancement of one's own. In an age of constant psychological information warfare where an increasingly dystopian reality quickly normalizes, how do we withstand the urge to disengage and instead increase our capacities to resist?

Through soft architecture and experimental light forms, *American Fantasy Classics* produces a cozy fortress as a kind of safe space to regenerate our capacities. The radio program is largely inspired by Lynne Segal's concept of collective joy and Hanna Ardent's theory of public happiness, which lie in opposition to the solitary obligations of self-care as a prescription to anxiety triggered by societal pressures. Through broadcasts, the program extends beyond the walls of the reprieve. *Fort Sumac* carves out a space to imagine, fabricated for collective deep listening and connectivity as a way to overcome our trepidations together.

TRUST IN RADIO: With Stephen Lax

Interviewed by Ashley Janke on April 16, 2018

In a survey titled 'Trust in Media' conducted in 2017 by the European Broadcasting Union (EPU), they found radio to be the most trusted form of media when it comes to receiving news and other important information, far surpassing trust in more recent forms of media such as the internet. The conversation below speculates why.

Stephen Lax is a Lecturer in Communications Technology at the Institute of Communications Studies, Leeds University. He has written many books and essays, including Access Denied in the Information Age and Beyond the Horizon: Communication Technologies Past Present and Future. He is on the editorial board of two journals, the Journal of Radio and Audio Media and the International Journal of Digital Television.

ASHLEY JANKE: The European Broadcasting Union has found through their survey that radio is the most trusted form of media which I find curious in the age of digital media. Why do you think the majority of citizens in Europe might consider radio more truthful than the internet and T.V.?

STEPHEN LAX: I think that there are structural reasons why. The report states that broadcasts are more trusted than social media, the internet and so-on. It also says within broadcast media, radio is more trusted than T.V. and this comes down to regulation. There is an understanding, or perhaps a recognition, that broadcast media continues to be regulated and has been established for decades on the basis of fairly strict regulation, certainly within Europe, which vends at authenticity and perhaps engenders trust. However, this is not the same as to say people believe what they hear and see, but rather you can trust something even if you don't believe it exactly, but you know how best to interpret. When people ask 'what do you trust' it's a different question that asking 'what do you believe?'

There is an understanding that other media forms have no regulation and that there is little structure, for example, in the ways news percolates online as opposed to broadcast. Within broadcast itself, radio holds a longer tradition of public service, but it also has been less commercialized in many countries, particularly in Europe. It is less attractive for media companies to take over radio stations than to take over television stations and use them as a platform. I find that lack of commercialization has helped to retain a level of trust in radio more so perhaps than T.V., although of course it is very variable isn't it.

AJ: Yes, I find radio kind of carves out this space to imagine. Some content is dictated to the listener but a large part needs to be actively filled in.

SL: That's right. When listening to the radio, there is this sense that the speaker is actually addressing you as an individual rather than just speaking into a microphone.

SL: That's right. When listening to the radio,

there is this sense that the speaker is actually addressing you as an individual rather than just speaking into a microphone. Radio is engaged with differently compared to television in that sense. You might be doing something else while the radio is on in the background but you are not completely listening to it. It's almost like there is someone else in the room. With television, perhaps there is a face on the screen in the corner of the room, and in that box, you can see the studio around them or the location it is produced. I think you are right to suggest there is a difference and it may well be this difference. This intimate relationship that people associate with radio helps engender trust.

Often in radio, you might be the only one listening whereas with television, there often other people in the room. Of course these are generalisations, but radio is much more of a personal, one-on-one relationship in a bizarre sort of way that you don't get with T.V. Radio has also been less commercialized compared with T.V., perhaps this helps people to think

radio is less likely to be messed with and is more honest.

AJ: Which, in the US, the Sinclair Broadcasting Group is buying many of these smaller stations and local news, unfortunately.

SL: Yes, the same is happening in the UK. I'm not saying radio isn't becoming commercial but in somewhere like the UK, BBC listening figures are higher than commercial radio year after year. People don't really listen to commercial radio as much as public service radio. Even if they do listen to commercial radio, typically, it is one or two choice stations. Little stations are being gobbled up in the UK just as they are in the States, though not quite on the same scale.

AJ: But this is also more recent, right?

SL: It's more recent. Regulations have been relaxed slightly more recently in many European countries, compared with North America and the United States specifically. I think it's also more of a tendency in Northern Europe

than Southern Europe and all of these things added together might explain the difference between media trust in the North and South of Europe. Because there is a more commercial use of the radio, in Spain for instance, it is far more commercialized than it is in the UK and Germany.

AJ: The EPU survey shows Northern Europe is far more trusting of traditional media sources whereas countries further south trust the internet and other recent media forms more than broadcast. Do you think part of this difference in trust stems from more relaxed regulations on commercialising broadcast in Southern Europe?

SL: Well, a couple of years ago the Greek Government, for example, simply closed down ERT, the public service T.V. and radio stations just like that, which sends a sign of the political instability of those institutions, even though I know the ERT has recently been reinstated. And for instance in Italy, Berlusconi owns most of the commercial radio and 'influenced' shall we say, certainly during his time as

president, public service radio as well. Northern countries particularly Germany, Austria, the UK, and France perhaps have quite strong traditions of intervention into radio and television in the public service remit, which is perhaps slightly less valued in southern countries, but of course these are tendencies, not absolutes.

AJ: And perhaps this difference in regulation makes their audience feel as though they are being sold something, and the intentions of the media received are insincere. Whereas if the media were more regulated, it would be easier to trust the disembodied voice coming through the station.

SL: I think it's a culture as much as anything; it works both ways. If you have an understanding of the history of the media organizations, and the ways in which television or radio is commercialized or not commercialized, this will influence your understanding of what you are consuming. But also, If there is a widely understood culture of public service and you are

working with public service in a country where that has a long and valued tradition, and you pay a license fee and all of these sorts of things, then that helps to promote an impression of trustworthiness and credibility and so on. Whereas if you are working in an area where commercial development or commercialization has gone on and therefore the public service institutions aren't valued in the same way as they are elsewhere, you're under more pressure to justify your existence in the comparison to commercial pressures. This could just help, in very very subtle ways, to change perceptions, emotions, and ideas, in the way where the listener or viewer develop a different sense of understanding of this sort of programming. The point of production, the people making the programs and deciding on the agendas and all those sorts of things, can be different in a public service world within more commercialized environments. I think the whole element of culture can be reinforced in different ways: open production and consumption.

AJ: What do you consider radio? Radio is defined

in the Oxford Dictionary as 'the activity or industry of broadcasting sound programmes to the public.' Would you consider podcasts a form of radio? Do you see podcasts as less trustworthy in comparison to radio because they are not subject to the same regulations as the content broadcast on the airwaves but rather searched for and found through the internet?

SL: I don't think it is a single liner. Podcasts, as you say, are not subject to the same content regulation that let's say broadcasters are. That being said, when I talk about trust versus truth, or believing what you hear, if you live in a country where the media is controlled by the State or censored by the State and people are kind of aware of that, they are not going to trust broadcast media and might develop a level of trust for certain podcasts more than broadcasts. In a country where the broadcast media is generally trusted, I think people are likely to trust podcasts less. Podcasts are podcasts; they can be anything you want but people don't really chance upon podcasts.

I think in a country where broadcasts are generally trusted, people are likely to trust podcasts less. People normally go searching for podcasts, and we tend to have a relationship with media where we understand the extent to which we can trust a source and I think this also applies to podcasts. I think there are similar sets of procedures going on, and most people interested in podcasts are also probably interested in where they are coming from. People might find a podcast and see it in every way as valued as broadcasted content while others might listen to the same podcasts and be more skeptical. I think it's a similar set of circumstances going on. Unless you are a conspiracy theorist you will probably be by and large interested to know where that content is coming from before taking it as the truth. In this context, asking if podcasts are the same as radio when it comes to trustworthiness, it is in one sense not in terms of podcasts that are not from broadcasted sources like the BBC who produces radio and podcasts where I would say that those are every bit as trustworthy as the radio as a source. Self-produced podcasts are

subject to less regulation which makes it at times more difficult to know where the content is coming from. However, in other respects, I would say that podcasts are a form of radio.

AJ: Maybe a podcast is a form of media which is in-between something that exists as an internet medium and broadcasted radio. Podcasts borrow the long form method of radio production, producing narrative with a beginning and an end that takes a certain amount of dedication to listen and engage. However, because they are searched for and because they lack the same rigorous regulation of broadcast, can be hyper-specialised and cover almost any topic in any form imaginable. Do you see this hyper-specialisation as a potential problem further propagating a divide and potentially allowing for the distribution of watered down or false information from people on the fringes of the political spectrum? Or is it rather an easier way for individuals and groups outside of the typical media narratives to give voice to their own stories? Is it both and is

there still potential for mediation?

SL: I would argue that there is a kind of continuum. I mean, we already select. We don't tune our radio sets randomly so to speak. We select the kinds of stations we listen to, we select the kinds of programs we do or don't listen to within that station. We already, to some extent, filter out or if you like, filter in or confine ourselves to things we are already interested in, even with broadcasts. Obviously at other times for reasons that are well known, with broadcasting, you can chance across something that you didn't know about and I think that is replicated in the podcasting world. The potential is there to narrow down and only listen to things that confirm your belief but I question the level to what extent this is happening. People talk about this happening on social media, but I'm not sure that there is a great deal of evidence that people are changing their consumption habits in terms of the radio and views they are exposing themselves to and all that sort of thing. Nevertheless, of course I think podcasts could be part of that, there

is no reason why not, but in the same way we already do this with broadcast media, printed press and all of this. It is more of a continuum and maybe podcasting does sit somewhere between the two. I think it's unlikely that people will only pick out podcasts that follow a prescribed set of beliefs or values and more likely with podcasts as much as anything, to chance upon other ideas as well. Particularly because a podcast as you say is usually long form, you need to engage with it at a deeper level than a simple tweet or anything like that. If you are going to stick with the podcast, chances are it's not going to kind of parrot fashion everything you already know, it will need to challenge your existing ideas. But there is a great deal of evidence about consumption in terms of narrowing ideas.

AJ: Do you think the long format of radio and potentially podcasts contributes to radio broadcast as a trusted media form?

SL: Again this is speculation but it's sort of obvious, isn't it? That is to say, it's a speech station and if a program runs for an hour or even a half hour and you are going to sit down and listen to it, that is a kind of commitment of your time and in comparison listening to songs or very short audio pieces is not. That almost implies a pre-existing value ascribed to the radio or podcast experience. If you are prepared to go an hour or a half an hour and listen

in a way that requires a certain amount of concentration then yes, you are going to be thinking that it is worthwhile and this can be bound up with trust. If you did not trust it you would not do it, would you? The question is almost the other way around. The willingness to sit down and listen to a program for a long period indicates value or if you trust in the format that already exists.

PROGRAM SCHEDULE

3 May | 7 PM - 10:30 PM | REJOICE

+New work and live DJ sessions with Baba Doherty & j00ha

4 May | 3:30 PM - 6 PM | ROFL

(Roll On the Floor Laughing)

+ 'A House full of Condiments and No Real Food'

by Avril Corroon

+Worms of the Earth with American Fantasy Classics

++ Other listening sessions

5 May | 3 PM - 7 PM | REFLECT

+ 'GOT 2 B In Touch xxx' by GOT 2 B RADIO

+DNA Therapy with American Fantasy Classics

+New podcast 'Where She Went' by SOAS postgraduate students Anubha Singh, Shuanise Odunaiya, Jihye Kim, Szu-Hui Ao, and Somi Nwandu

+Reading of '19 in 2021' by Nate Pyper

+Live streaming of Short Wave Russian radio UVB-76

++ Other listening sessions

6 May | 5 PM - 10 PM | REJUVENATE

+Meditations with American Fantasy Classics & Ben Miller

+Live sessions with the Umbilical Chords

7 May | 2 PM - 5 PM | RADIO REPLAY

+Replaying recordings of the previous programming & other stations

8 May | 7:30 - 10 PM | RADIO REPLAY

+Recordings from the previous days through a Netil Radio (U.K.) broadcast & listening activities

9 May | 12 PM - 6 PM | RESIST

+New episode of Youth Rising Up

+New episode of GOT 2 B Radio by Ruth Angel Edwards and Emily Pope

+New episode of 'I Put My Pussy'

+New live performance from Panickattack Duo at 5 PM

An account of the Romanian protests in 2017 by Adriana Tranca.

**These sessions will be streamed Riverwest Radio (U.S.)

10 May | 7 PM - 10:30 PM | REGROUP

+Live discussion with Youth Rising Up (9 PM) streamed on Riverwest Radio (U.S.)

+a potluck open to the public

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RADIO PARTNERS

RIVERWEST RADIO (U.S.) | riverwestradio.com

NETIL RADIO (U.K.) | netilradio.com

COMET RADIO (U.K.) | comet-radio.com

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BIOGRAPHIES

INSTALLATION ARTIST

AMERICAN FANTASY CLASSICS

American Fantasy Classics is a collaborative artist group established in 2011, whose core membership consists of founders Oliver Sweet and Alec Regan. In six years, they have collaborated with dozens of artists in and outside of traditional gallery situations to achieve a wide range of objectives. Their primary objective is to encourage ambitious experimentation by initiating collaborations with artists, pooling resources and creating an ad hoc studio team for each project that blurs the boundary between artist, organizer, curator, collaborator and fabricator.

Born quite organically out of the DIY ethic and optimism surrounding its inception as an artist run gallery, the project grants them tremendous freedom and opportunity to learn, change, and define what art or cultural production consists of. American Fantasy Classics collaborations have yielded a bizarre range of output, including installation, sculpture, audio and video works, performances and performance venues, music, food, a recording studio, a nomadic bar and a sound art hotline, among other forms. Each new scenario, set of collaborators, ingredients, gives them a new and unique definition of authorship, and it's this amorphous authorial construct that continues their learning and growing.

COMMISSIONED AUDIO PARTICIPANTS

UMBILICAL CHORDS

Umbilical Chords is a music and arts collective whose purpose is to smooth the jagged edges of modern life. They create a space where psychic umbilical connections can be brought into being to create a shared consciousness of powerful wombic potential.

GOT 2 B RADIO

Got 2 B is a radio project which has been running since 2015, presented by Emily Pope and Ruth Angel Edwards. The artists make collaborative sound work utilising the banalities of daily conversation, creating narratives which cut between satirical and earnest in their observation. They also collage soundbites from news bulletins and adverts, re-contextualising selected songs, to provide the listener with an interpretation of specific neoliberal landscapes. Got 2 B will continue to respond to and challenge current events and trends, in an ongoing dialogue with popular consciousness.

I PUT MY PUSSY

I Put My Pussy is a collaborative radio show by Bjørk Grue Lidin, Sara Badawi, and Madeleine Stack, with invited guests. It accompanies the publication Canal, upcoming in 2018.

YOUTH RISING UP

Youth Rising Up is a platform for young people to discuss current affairs, trending topics and issues that impact youth in Milwaukee, WI U.S.A. YRU Radio also serves as a vessel to promote local youth art, music, poetry, and community events.

PANICATTACK DUO

Panicattack Duo is a performance art collective, Emily Demetriou (Nicosia, Cyprus) and Naz Balkaya (Istanbul, Turkey), currently based in London. Both experiencing the embodiment of migration and exchanging ideas consistently with excitement, as well as a common social feminist understanding was what evoked the beginning of their collaboration. Their nations, religions and societies would say that they are meant to be enemies. Their ideas, beliefs, habits and views state the opposite; therefore, they embrace the concept of separation through their collaborative efforts. Collaboration is their greatest treasure. Panictattack is not only a tool that expresses artistic codes, but it is also a living space where weight and oppression turn into miracles.

WHERE SHE WENT

A 17-year old girl - "S" is rushed into a hospital after she complained of food poisoning. As soon as she entered the hospital, she fell unconscious. To what doctors and nurses later defined - she had died and had to be resuscitated or shocked back to life. To be able to receive treatment, S had to be medically induced into a coma.

In the podcast "Where She Went" you will hear S recounting a dream from her 17 year old self, while she was in the coma. While S was struggling a near death experience her mother was braving another battle at the hospital, trying every possible means of getting her daughter back.

This podcast, created by SOAS postgraduate students Anubha Singh, Shuanise Odunaiya, Jihye Kim, Szu-Hui Ao, and Somi Nwandu, is an extraordinary tale of S and her mother's struggle, patience, strength and most importantly hope.

BABA DOHERTY

Is an artist and DJ experimenting with sonic forms of communication and affect based in Southeast London.

AVRIL CORROON

Avril Corroon (b.1991 Ireland) works predominantly with video and performance to critique neoliberalism by examining its oppressive implications in everyday life. Her work is site specific, examining and researching local systems she is affiliated with such as the city, art institutions, the service industry where she works and the gentrification she witnesses in the area she lives. Corroon then antagonizes these power structures from within. She employs narrative and performative interventions through which she adopts a pseudo-naïve role with a satirical underpinning to reveal hierarchies and contradictions within the normative.

j00ha

j00ha is a researcher, curator and Dj interested in experiences and encounters prompted by the sonic. She is part of the Dj collective Synaptic Island, who is hosting practice and listening sessions open for women/non binary/trans people at Corsica Studios.

For Another Story to My Dream j00ha creates an audio essay on the intensities that pass between bodies once immersed in sound. "You have felt it before" is comprised of disparate sound fragments such as automated voice recordings and audio samples extracted from numerous recordings that reside online. It moves from what it is to how it is by probing relational movements and paradoxical feelings of an isolation and mass.

ADRIANA TRANCA

Is a Romanian curator currently based in Berlin. For Another Side to My Dream, Tranca is investigating acts of resilient resistance and tactics used in the Bucharest protests of 2017 which developed in response to corrupt ordinance bills pardoning the Grindeanu Cabinet of their crimes and the amendment of the Penal Code of Romania.

CURATORS

ANOTHER SIDE TO MY DREAM

Another Side to My Dream is an experimental endeavor developed by London based curator Ashley Janke in late winter of 2017. The project probes the usage of radio as the most trusted form of media in a time of increasingly divided beliefs, attention spans and information war. Another Side to My Dream unpacks notions of trust and implications of radio as form in our digital age.

The first episode of Another Side to My Dream launches at Enclave LAB in May 2018 in collaboration with Riverwest Radio (USA), Netil Radio (UK), and Commet Radio (UK).

ASHLEY JANKE

Ashley Janke is a curator and writer currently working towards her Masters at Goldsmiths. Her writing has been published in 'this is tomorrow,' 'Temporary Art Review' and 'Open View.' In the past year, she has curated exhibitions and developed programming at EnclaveLAB, After School Special, the Institute of Contemporary Arts, Cubitt Gallery, and Azkuna Zentroa. She has previously developed and curated self-organized arts spaces including nAbr gallery, BORDERLINE, and Imagination Giants and is the co-founder of the annual 00000 GHOOST SHOW. Her practice focuses on building connections between people, places, and practices in the periphery.

SPONSERS

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THANK YOU

A thank you to Netil Radio, Comet Radio and Riverwest Radio for broadcasting our program. A special thank you to Caterina Gobbi for providing the carpet underlay.

Thank you David Algrim for being a lovely person who helped with everything in between. xx



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