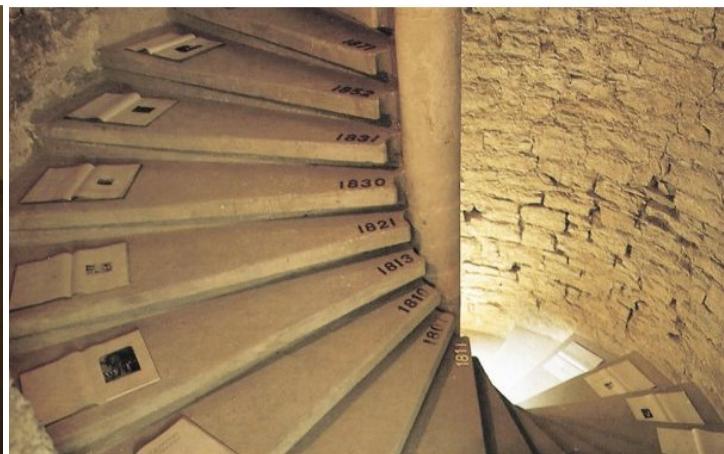


Concha Jerez / José Iges

Force In



First broadcasting: 16-1-1994, Atelier de Création Radiophonique (A.C.R.), France-Culture, Radio France

Performers: Rosa Fischli German speaker José M^a del Rio, José Iges & Concha Jerez / Spanish speaker With the voices of Udo Serke, Brigitte March, John Cage, Celestino Yagüe, Pinotto Fava, Heidi Grundmann, René Farabet, Esther Ferrer, Isidoro Valcárcel Medina, Luis C. Gago ...

Produced by A.C.R. as an extension of the work made at LIEM-CDMC, Madrid in 1992. **Técnicos de sonido** Sound engineers: Carlos Céster, Javier Rubio, Isidoro P. García (LIEM-CDMC). Madeleine Sola (Radio France)

The old spiral staircase of the Schloss Presteneck was the backbone of the sound and visual intervention Force in. In it, the castle itself was used as a spectator of history from its founding in 1582 to the summer of 1992.

Every eight seconds in a correlative manner the tape of arranged sounds presented that list of years that the vertical panoramic representation presented to the ears of the visitor constantly going up and down the stairs. Over these sounds two others were superimposed: a complex montage of texts and different murmurs of man/womankind, and names of important people in the arts, sciences and world of thought of almost five centuries. The tape was played on an auto reverse recorder, which guaranteed its almost continuous presence in the intervention.

At the left of each stair an open artist's book was placed ?45 different books in all? produced in accordance with the audio content, while, at the left, there appeared the date of a key year in gold.

Interview conducted on the 7th of November, 2013 for the broadcast of this piece on RRS Radio, the Museum's web radio.

What was the artistic context in relation to sound like in 1992?

Concha Jerez: The use of sound in specific pieces and in installations was very limited at the time. Few artists were interested in it, although some had made anecdotal incursions as visual artists. In fact it was common to run into problems when it came to showing works of this type, because they generated a different kind of conduct.

What elements of your background led you to work with words as a vehicle and structure for your discourse?

José Iglesias: This was a piece that was performed in a physical space and it was radio broadcast from that place, live. Also, in Vienna, Argot was created, in which the text is everything. But there the context is totally self-referential. In the case of *Force In* the poem by Bertolt Brecht, *Questions From a Worker Who Reads*, has a big influence. This work contains a dialectical contrast between the background murmuring of humanity and great names. In this profound murmuring appears John Cage, talking about his experience in the anechoic chamber, and a man from Segovia explaining why bats do not have feathers.

The ideology that accompanied the historical avant-garde movements was clearly in crisis in the 1990s. Nevertheless, sound art in this period was seeking, and it continues to seek, a relationship with the historical avant-garde and with avant-garde aesthetics. Why is this?

Concha Jerez: Futurism in sound art started to become better known in the 1980s, after a historical gap in which it was not even mentioned. Perhaps it was for political reasons that it received little attention for so long, since Futurism defended fascism.

José Iglesias: In the case of the futurists, it is important to recall an exhibition held in Venice at the end of the 1970s. The exhibition gave rise to the production of a record, which is now available on CD. In that exhibition Luigi Russolo's intonarumori and Marinetti's futurist radiophonic synthesis were reconstructed. In the case of Spain, interest grew in the 1990s, at José Antonio Sarmiento's experimental creation centre in Cuenca, which was linked to a conceptual group headed mainly by Valcarcel Medina. Elsewhere, Miguel Molina in Valencia works as a researcher and reconstructor of the avant-garde sound movements. This was like a red thread that some of us pulled on in order to show things.

The previous question occurred to me while listening to the podcast in which Kamen Nedev and María Andueza speak of the social space in which sound art is developed, of how certain avant-garde ideas related to social transformation were inherent in sound art. Do you think this ongoing relationship between sound art and the avant-garde is related to social questions?

José Iglesias: I come from sound art and electroacoustical music in equal proportions, and the social questions have little to do with electroacoustical music. The auditorium setting is a closed one. But it is true that the sound art world arises, as María Andueza discusses in her thesis, in public spaces since the time of Max Neuhaus. Performance art also has a very important repercussion on the audience's perception.