



**Eight types of headaches.**

Sensory disturbances called aura. These disturbances can include flashes of light, blind spots and double vision. Myopia is the cause.

**EIGENHEIM WEIMAR**

ADDRESS

Asbachstraße 1, 99423 Weimar  
in the historic gardener's house in the Weimarhallenpark

OPENING HOURS

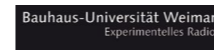
Thurs. - Sat. 4 - 7 p.m. and by arrangement

CONTACT

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INFO

www.galerie-eigenheim.de



The Radio Art Residency is an international fellowship programme for artistic practice on the radio. The residency is a joint project by the Goethe-Institut and Experimental Radio at Bauhaus-Universität Weimar in cooperation with the University of Music Franz Liszt, Deutschlandfunk Kultur, EIGENHEIM Weimar/Berlin and ACC Galerie Weimar.



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# MUTANT

RADIO ART RESIDENCY WEIMAR 2022

# FARMYARD

VIDEO/SONIC ART BY WARRICK SWINNEY (SONY)

# ACTIVITIES

EIGENHEIM WEIMAR / 03.DEC. - 15.DEC.2022

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# ACTIVITIES

EIGENHEIM WEIMAR / 03.DEC. – 15.DEC.2022

**place** EIGENHEIM Weimar, Asbachstraße 1, 99423 Weimar / **opening** 03.Nov.2022 at 7 p.m. / **Performance** 08.Nov. at 7pm with live radio broadcast on Radio Lotte 106.6 MHz and bauhaus.fm / **duration** 04.Dec. – 15.Dec.2022

We hereby cordially invite you to the exhibition of Warrick Swinney from South Africa. Warrick Swinney is the second participant of the Radio Art Residency Weimar in 2022. With a deep-seated interest in sound, music and politics, Warrick Swinney's approach to the sonic arts is rooted in a solid DIY-aesthetic coming out of his involvement with the post-punk ethic at Shifty Studios in the 1980s and during the turbulent years straddling the collapse of apartheid and South Africa's transition to democracy.

The title for this exhibition is a line taken from the poem *Supernatural Disaster*<sup>1</sup> by Lesego Rampolokeng, a Sowetan poet with whom Swinney has worked since the late 1980s. The Orwellian connotations in this context are deliberate and speak to the metaphorical 'farm' still managed by the cadres of the revolution. Time has passed. The fields are fallow. Industry has all but ground to a halt. Explosions and smoke from malfunctioning machinery are blamed on counter-revolutionary forces, and we stand speechless. 'Word disintegrates to zero sound', Rampolokeng says. There is no dialogue, and the poet's voice is silenced.

This disintegration is key to much of the exhibition. The scrambling and jamming of signals is the source of video material where special encryptions are used to deny viewers access, thus disintegrating their purpose. A few of the videos Swinney has made accentuate this feature and propose an accidental or random beauty. These are familiar to followers of Glitch Art, which is rooted in the computer malfunctioning sound-art of the mid-1990s and by the early 2000s was a strong visual art medium. Kim Cascone, one of the most articulate electronic music artists, said:

*While technological failure is often controlled and suppressed—its effects buried beneath the threshold of perception—most audio tools can zoom in on the errors, allowing composers to make them the focus of their work. Indeed, „failure“ has become a prominent aesthetic in many of the arts in the late 20th century, reminding us that our control of technology is an illusion.*<sup>2</sup> (p13)

The animal farm has gone to seed, and all the mutant aberrations have sprung up overnight. They are growing now with no checks or balances, no guiding hand. The farmer has left the building. Like the characters in Octavia E. Butler's 1993 dystopian novel *Parable of the Sower*, we are continually seeking ways to escape the city of fear. In South Africa, the connotations of the farmer harken to a darkened history of exploitation and suffering. They were the oppressors, they were armed and dangerous, and their greatest fear lay behind the Iron Curtain. Actually, their greatest fear lay behind, what W.E.B Du Bois' termed *The Veil*.

But today, tonight, we sit, powerless, around candle light and battery banks, and an uncanny silence descends like a cool mist. We have a different fear. The fear of the fearless, particularly of those who exist



## The Spectres of Marikana:

Edited from hours of illegally obtained police video footage . The liberation movements first massacre. Thirty-four miners shot by the South African Police Service on 16 August 2012, during a six-week-long wildcat strike. This was the most lethal use of force by security forces against civilians since the Soweto uprising in 1976.

outside of the civil order...a fear of the *“disintegration of the entire social fabric [that] can come at any time, that ...will reduce our world to a primitive wilderness.”* to quote Žižek<sup>3</sup>.

In truth, we fear our own people. We fear the state, but not like before. Now we fear their inaction rather than their actions. We fear their incompetence and thoughtlessness. We fear their greed and arrogance and callous disregard of the poor and marginalised. They are distracted and secretive laying ground for rumours and distortions and feelings of betrayal and still the spectre of Marx clouds the air and muddies the water. The loops of stale ideas embedded in doctrine cycle around eternally. Repetition is key to expressing this. The repetition of boredom and drudgery. Sonically expressed though the rhythm of the tape loop, the sample and examples of our milieu—our middle place, our environment our chaosmos. As suggested by Deleuze and Guattari:

*Rhythm is the milieus' answer to chaos. What chaos and rhythm have in common is the in- between—between two milieus, rhythm-chaos or the chaosmos: „Between night and day, between that which is constructed and that which grows naturally, between mutations from the inorganic to the organic, from plant to animal, from animal to humankind, yet without this series constituting a progression ...“<sup>4</sup> (1986).*

<sup>1</sup> The poem/song can be heard here: <https://kalaharisurfer.bandcamp.com/track/supernatural-disaster> // <sup>2</sup> Kim Cascone The Aesthetics of Failure: "Post-Digital" Tendencies in Contemporary Computer Music. Computer Music Journal, 24:4, pp. 12–18, Winter 2000. // <sup>3</sup> Slavoj Žižek, Violence. 2008 // <sup>4</sup> Deleuze and Guattari. A thousand plateaus - capitalism and schizophrenia 1986



## Clearing at Dawn.

A-Bomb testing visuals set to a poem by Chinese poet Li Po [701- 762] of the T'ang Dynasty era. A Cold War hauntology that resonates today.



## Blurred Vision:

trying to remember where this was, what it was, what it is, where it came from and how it got here?



## The Padded Cell:

Images from anechoic chambers which were part of a photographic essay I undertook for visual representations of silence. It was in one of these that John Cage made the discovery that we live in a world of noise and can never experience silence. (unless its an interior or imaginary state of mind).

## # 10 Nine Lost Years.

In an attempt to distance themselves from the disastrous presidency of Jacob Zuma, politicians now call it the "Nine Lost Years", during which he allowed a family of Indian nationals to loot and destroy almost all of our country's state-owned enterprises. A car-crash is how others have described it. The persistence of our country's alignment with the current Russian government has mystified many who suspect even more dodgy economic pile-ups. Most of the car crashes in the video are harvested from Russian dashboard cams found on Yandex. Added to this are a few South African cash-van heists and two fake accidents.

