

FRAGMENTS OF SONIC EXTINCTION

third edition • sonicextinction.net



Imagine the entirety of the world's diverse sounds rendered through a flawlessly constructed sound system that transmits every frequency with the utmost quality. An unbalanced ratio becomes apparent as an inherent phenomenon: certain sounds may assert dominance while others linger subtly, but at least they all inhabit the system and undergo presence in general. However, what if certain frequencies not only overpower others but originate from sources capable of inducing complete silence, rendering other sources extinct?

As human communities, our vast array of sonic inputs continually generates feedback loops that obstruct various ranges of these sound system outputs. Countless frequencies remain muted, consequently unheard or even undetected. Is our global sound system falling apart? Our behaviour lacks comprehension and recognition of non-human communication, resulting in the world's intricate sound system falling under the oppressive dominion and influence of human actions. This dominance further diminishes acoustic diversity and eradicates existing and potential realms of sonic cross-pollination. Only once we have eradicated certain feedback loops can we become aware of phenomena and be able to preserve, repair or even revive them. We're able to fix our common sound system, but how?

The Third Edition of Fragments of Sonic Extinction (FOSE) focuses on retrieving the processes of healing to acoustic diversity. By opening interactive paths for this recovery of reconnection to Earth's biospheres and their interconnected sonic environments, the processes are characterised by a common and entangled notion of eco-social justice: the newly commissioned works reveal methods of response to past, current and future environmental issues and create mutual grounds of approach to the deep systemic urgencies we face as (more-than-human) communities. It's time to rewire, to shift our perception and active awareness together as humans with (and dependent on) the vast intelligence of the non-human, which, along with other underrepresented groups, deserves justice.

By inviting a diverse group of international artists to create new compositions within the framework of this edition, we want to encourage valuable responses and sustainable cultural artefacts that pay close attention to the eco-acoustics and the reconstruction of sonic biospheres. The curated group represents a vast array of approaches, strategies, and techniques for engaging with soundscapes and environmental stewardship. The eight new commissions of the Third Edition, co-curated by Kalas Liebfried and Jol Thoms, will be shared on the re-designed website www.sonicextinction.net, next to FOSE's expanded physical program (featuring an exhibition, performances, broadcasting, and screenings) which will take place at Nebyula, Zirka, Blitz Club and Radio 80000 in Munich. The program facilitates a unique and focused space for intersectional ecological dialogue centred on multidisciplinary artistic practices and tactile experiences.

The newly commissioned works span electrical storms in Brazil and indigenous understandings of dreaming (Pedro Oliveira), research on ant bioacoustics with entomologists (Lisa Schonberg), human acoustic emissions' impact on fish hearing and ecological connectivity (Michael Akstaller), post-extinction geographies and their entanglement in the lives of bats (Lia Mazzari), the non-dystopic and healing visions of sound (Katatonic Silentio), the ritualistic evocation and rising of disappeared taxon (Wild Terrier Orchestra feat. The Witches of Westend), extractivism and the destruction of natural habitats (David Goldberg) and the effect of warfare on ecosystems (White Boy Scream).

With these eight new entries, the Third Edition of FOSE expands the project's living archive into a total of 24 works which map the sound of extinction. This initial trilogy is considered a knowledge resource which aims to create a fruitful field for future interactions and speculative sound work to thrive. We want to continue to build a growing community based on exchange between artists and audiences with a common goal to create possibilities of change with a sustainable value. Addressing the imminent threat of biodiversity collapse is a motivation that goes beyond artistic practice and aims for justice in the expanded communities of humans, animals and ecosystems.

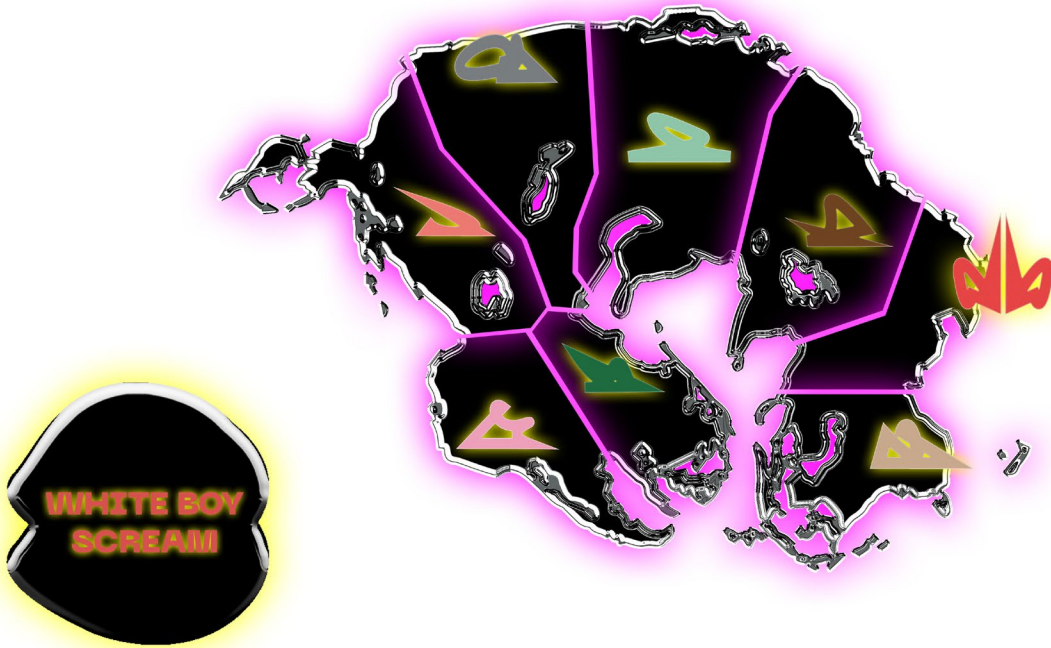
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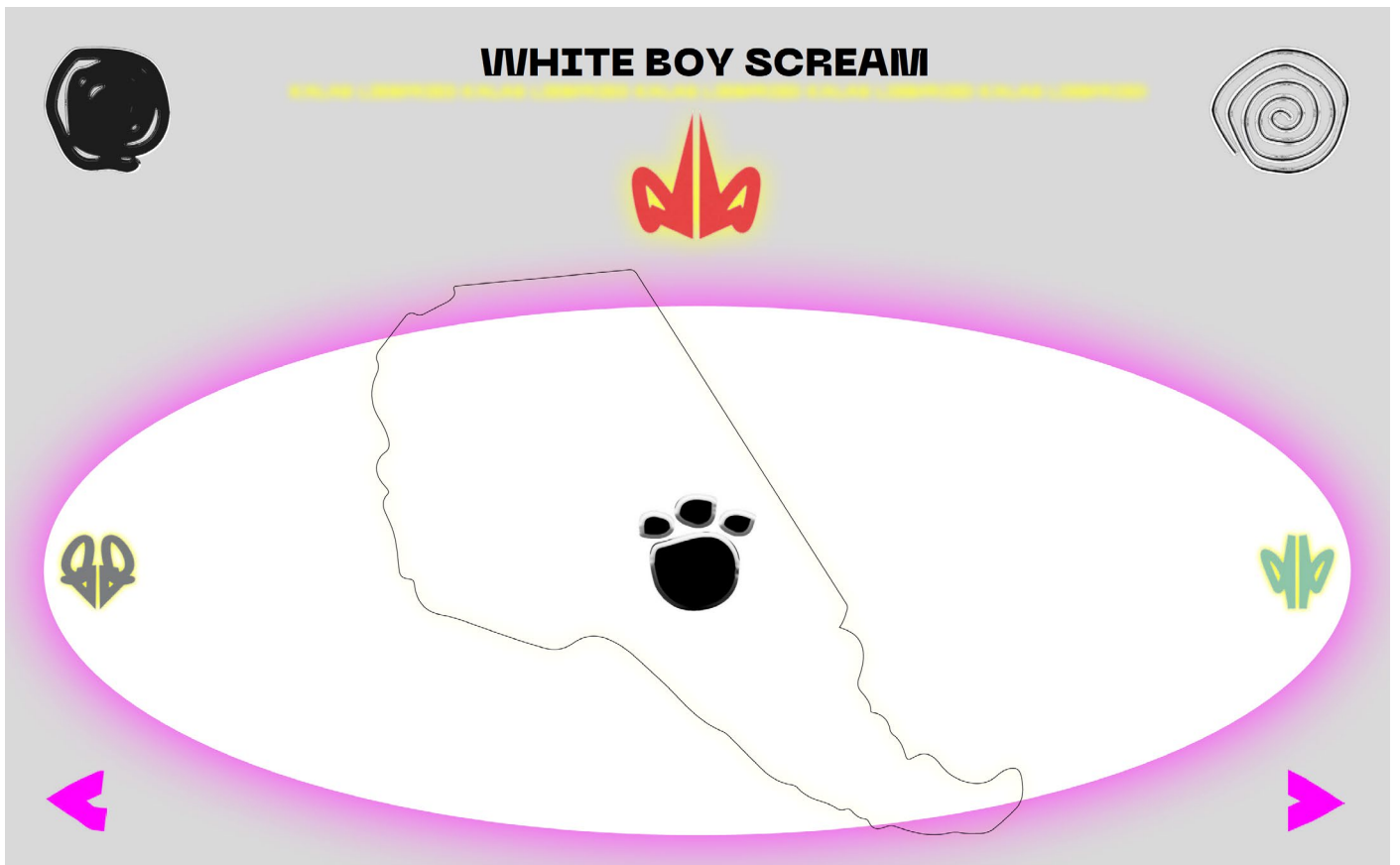


Fragments of Sonic Extinction

Festival About Impressum



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ABOUT

Fragments of Sonic Extinction (FOSE) is an ongoing project demonstrating a subjective approach towards the extinction of natural sounds relating to climate change and biodiversity decline. Founded in 2022 by Kalas Liebfried in the form of a website (www.sonicextinction.net), FOSE intends to shift the focus on ephemeral extinction and the complexity of the rapid changes within the sonic spheres of our world. Employing interpretation, immersion and interaction as central characteristics, the project presents newly commissioned contributions by artists dedicated to the perilous or extinct nature of specific species and attempts to negotiate their sonic perspectives, environments and omni-directional cultural histories.

Above all, the intention is to present explicitly free, artistic sound works and compositions that are rooted in diverse geo-political and conceptual models and production techniques. The goal of this project is to create valuable impulses for the emergence of ecological awareness through the use of immersion in and sensitivity to sonic perspectives, which pay close attention to the catastrophes taking place in biospheres which have been effectively silenced as myriad species and their habitats are rendered extinct.

So far FOSE commissioned 24 sound pieces by international artists (i.a. Lea Bertucci, Jay Glass Dubs, Duma, Nursalim Yadi Anugerah, Mishka Henner) within three editions, encouraging the presentation and production of sustainable cultural artefacts, conducive to future interactions.

FOSE sustainably grows as a speculative encyclopaedia and archive, which maps the history, course and sound of extinction. Our purpose with each curated edition is to build an inclusive global network of interdisciplinary artists and researchers, providing an accessible and interactive archive of aesthetical knowledge and resources.

PROGRAM

10 – 13 JUNE • gradual release of all newly commissioned pieces on the re-designed project website www.sonicextinction.net

with Katatonic Silentio, Milan; Lia Mazzari, London; Pedro Oliveira, Berlin; White Boy Scream, LA; Wild Terrier Orchestra feat. The Witches of Westend, Athens/Munich; Michael Akstaller, Nuremberg/Berlin; Lisa Schonberg, NYC; David Goldberg, Munich/Berlin;

14 JUNE – 31 JULY • exhibition at NEBYULA (Schleißheimer Str. 42, 80333 Munich)

with works by all commissioned artists and further works by Paul Valentin, Josua Rappl Kalas Liebfried and more;

FRIDAY, 14 JUNE, 7 pm – 11 pm • exhibition opening

music program: Jay Glass Dubs b2b Beni Brachtel – DJ

SATURDAY, 15 JUNE, 12 pm – 7 am • performances, concerts, broadcasting and club night at Zirka (Dachauer Str. 110c, 80636 Munich), **Radio 8000** and **Blitz Club** (Museumsinsel 1, 80538 Munich)

10:00–18:00 • Radio 8000 takeover with hosted shows and DJ sets

19:00–01:00 • Zirka, concerts and performances by Kalas Liebfried – live • Wild Terrier Orchestra feat. The Witches of Westend, Athens/Munich – live • Pedro Oliveira, Berlin – live • David Goldberg – DJ • scenography by Alexander Scharf

00:00–08:00 • Blitz Club, aftershow party, Ilian Tape Night, including an installation by Fragments of Sonic Extinction

WEDNESDAY, 10 JULY, 7 pm • text release and reading with Daniel Falb at NEBYULA

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ARTISTIC DIRECTOR AND CURATOR

Kalas Liebfried is a Bulgarian artist and curator, based in Munich. His background spans philosophy, art history, sculpture and time-based media. Central to his work is the exploration of the sculptural and societal potentials of sound, focusing on ecological and post-imperial topics through the lens of critical theory and practice. Methodologically decisive are platform based collaborations and interactions, in which other artists and audiences are understood as an active and formative part of the work. His works have been shown at Musée d'Art Moderne (Paris), National Gallery (Sofia), Lenbachhaus (Munich) and Pinakothek der Moderne (Munich) among others. Liebfried co-organizes the Munich-based art association NEBYULA / Rosa Stern Space and is part of the publishing collective PARA. He is the founder and artistic director of Fragments of Sonic Extinction.

CO-CURATOR (COMMISSIONS)

Jol Thoms is a Canadian artist, educator and experimental theorist based in London, UK. His critical practice interrogates the West's troubled relationships with Nature, Technology, and the Cosmos by signalling beyond the purely measurable and quantifiable, and by thinking, feeling, and sensing with more-than-human worlds. Thoms is the founder of the ongoing Ocean ritual 'Radio Amnion: Sonic Transmissions of Care in Oceanic Space' that transmits artists compositions 2.5km deep in – and addressed to – the Pacific Ocean during each full moon (since June 2021). He exhibits internationally and writes for art and science journals. He currently lectures on the MA Art & Ecology at Goldsmiths University. Thoms serves as a co-curator of the commissions section of Fragments of Sonic Extinction.

COMMISSIONED ARTISTS

Pedro Oliveira (b. Sao Paulo) is a Brazilian researcher and sound artist based in Berlin. His work is committed to an anti-colonial study of listening and its intersections with violence on European borders. He has exhibited and performed work at the Akademie der Künste Berlin, Send/Receive Festival, CTM Festival, Haus der Kulturen der Welt, Fondazione Merz, Festival Novas Frequências, Akademie Schloss Solitude, the Max-Planck Institute, among others. He holds a PhD from the Universität der Künste Berlin, where he currently teaches Sound Studies and Sonic Arts. In 2020 he was awarded the second prize of the HASH Award by Akademie Schloss Solitude and ZKM Karlsruhe.

Milan-based sound artist Mariachiara Troianiello, known as **Katatonic Silentio**, merges electronic music, performing arts, and sound studies. With over 15 years as a DJ, her sets oscillate between analogue nostalgia and a futuristic pace, ranging from abstract soundscapes to club-oriented beats. She explores sonic realms from artistic and sociological angles, serving on the Scientific Advisory Board of USMARADIO. Mariachiara's projects span radio research, residencies on EOS and LYL, and collaborations with Anonima/Luci and choreographer Olimpia Fortuni in 'X', blending sound, movement, and space.

Wild Terrier Orchestra (Athens) is a project by Dimitris Papadatos, aka Jay Glass Dubs, based on interchangeability and open improvisation, and it's a flexible ensemble that consists of various international collaborators. Their debut album, *Even The Chimera*, was released via Haunter Records in May 2022, followed by *Imperial Animism* (2023) in collaboration with Kalas Liebfried. The current line up is Foteini Korre on ney, vocals and synth, Ilias Livieratos on drums and percussion, John Also Bennett on winds, Dimitris Koulentianos on bass and Papadatos on electronics.

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The Witches of Westend is a women's feminist choir, founded in 2013 by Pola Dobler in Munich. While their repertoire is often political and rebellious, it can be beautiful and mystical as well. The choir redesigns each performance and adapts it individually to the venue, creating unique experiences. The Witches of Westend collaborate with Wild Terrier Orchestra within FOSE's third edition.

Michael Akstaller deals with flow research, (hydro)acoustics, and acoustic research as well as the relationships between sound and space, movement and performance. His scientific, artistic, and curatorial practice is often interdisciplinary and collaborative and has been shown at the German Pavilion (Venice Biennale 2024), Lenbachhaus Munich (2021, 2022), Staatliche Kunsthalle Baden-Baden (2021, 2022), and HKW Berlin (2021), among others. Together with Jan St. Werner, he initiated the Class for Dynamic Acoustic Research at the Academy of Fine Arts Nuremberg in 2017, which has been operating as an independent collective under the name DAF since 2021. He lives in Nuremberg and Berlin.

Lia Mazzari is a London-based collaborative sound artist who engages with audiences in unconventional spaces, exploring site divisions through live performances, sound installations, and urban interventions. Her practice emphasises sound's broader spatial context, reflecting her fluid relationship with the environment and commitment to sonic activism. She co-founded Silver Road, now a hybrid non-venue for time-based art and urban sound experiments. Lia's work involves site-specific responses and collaborations, captivating live audiences in unique locations worldwide. She has performed alongside notable artists and contributed to projects such as *Al Fresco*, *Decameron-19*, and *The Precarious Art Workers Choir*.

Composer and sound artist Micaela Tobin wields her voice against the confines of convention from her Los Angeles homebase, weaving empowered music that is at once alluring and formidable. As **White Boy Scream**, Micaela integrates voice with electronics, oscillating between extreme textures of noise, drone, and opera. Her latest full-length, *BAKUNAWA (Deathbomb Arc)* includes elements of sonic ritual, ancient myth, and ancestral memory. Of the release, the *New Yorker* asserts, 'She demands to be seen and heard for who she is'. The album's strength garnered a film adaptation commission from REDCAT, shared bills with Zola Jesus and Dreamcrusher, and a coveted spot on Roadburn Festival's 2023 line-up.

Lisa Schonberg is a composer, percussionist, and ecological sound artist. Informed by her background in ecology, Schonberg composes music with a focus on cryptic sounds of insects and other underappreciated beyond-humans. She documents soundscapes and habitat through music composition, writing, and multimedia collaboration, engaging the public in listening to prompt heightened consideration of these soundworlds. Currently she is developing music composition systems that interact with insect sound in real time. Her recent work includes research on ant bioacoustics with entomologists in the Brazilian Amazon, cryptic sound studies with landscape architects in Oregon, detection of cellular frequencies in ant habitats in NY, and music composition concerning Pacific Northwest old-growth forests, Hawaiian endangered bees, fungi, and plastics.

David Goldberg, based between Berlin and Munich, is an interdisciplinary artist with over a decade of creative exploration. He earned his MA in Sound Studies from the Universität der Künste Berlin in 2022 and a Diploma in Fine Arts from the Akademie der Bildenden Künste in Munich in 2024. Goldberg's distinctive approach often incorporates data visualization and sonification techniques, introducing nuanced complexity to his work. Drawing inspiration from transhumanist ideology, he seamlessly weaves elements from video games and pop culture into his creations, resulting in a diverse and dynamic artistic portfolio.

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TEXT COMMISSION

Daniel Falb, poet and researcher, lives and works in Berlin. Falb has published a number of poetry collections, including «Orchidee und Technofossil» (2019) and «Deutschland. Ein Weltmärchen (in leichter Sprache)» (2023). He has also worked on Anthropocene theory and the philosophy of world population, as well as on questions of poetics and art theory. Most recently and in collaboration with the philosopher Armen Avanessian, he published «Planeten Denken. Hyper-Antizipation und Biografische Tiefenzeit» (2024). In 2024–25, Falb holds a scholarship of the Berlin Artistic Research Program with a project on animism and AI. www.danielfalb.net

DJ SETS

Dimitris Papadatos aka **Jay Glass Dubs**, is a composer, musician and sound artist based in Athens. The majority of his work reflects on issues such as copyright, spirituality and originality, undergoing a constant state of transfiguration of its outsourcing.

His Jay Glass Dubs project is an exercise of style, focusing on a counterfactual historical approach to dub music, stripped down to its basic drum/bass/vox/effects form.

He has released a body of work on the likes of Bokeh Versions, The Tapeworm, anōmia, DFA Records, Ecstatic, and Berceuse Heroique. His work has been presented in various international institutions and festivals such as Berlin Atonal, Meakusma Festival, Terraforma and documenta 14.

From his ground control in Obersendling, Munich, **Beni Brachtel** carries a lot of different projects into the world. Parallel to his academic career, Brachtel developed a devotion for electronic music that can be found under his moniker **Bartellow**. In 2017 he dropped his debut album 'Panokorama' on E.S.P. Institute, Los Angeles, folloes by „Noosphere" in 2024. He works as a music producer, composes music theatre and theatre music for institutions such as Bayerische Staatsoper, Maxim Gorki Theater, Schauspiel Köln, Residenztheater Munich. Since 2013 he also owns the experimental label SVS Records, along with artist residencies and collaborative projects. Recently, Brachtel composed the music for Ersan Montags installation at the German Pavillion at the Venice Biennial.

PROJECT PARTNERS

NEBYULA by Rosa Stern Space e.V. – exhibition • nebyula.space • [@nebyula.rosastern](https://www.instagram.com/nebyula.rosastern)

NEBYULA is a Munich based art space run by Rosa Stern Space e.V., a non-profit association, which serves as a dynamic artistic field, transcending institutional and market constraints. It explores various discourses, ideas, and theories related to collective and individual empowerment, blending analog and digital programs. Physically and virtually, it provides an interactive platform for contemporary art, emphasizing technology, forward-thinking themes, and the exploration of in-between spaces. Through artistic interventions and collaborations, it fosters art education, facilitates international networking, and encourages transcultural exchange. Nebyula combines studio spaces with exhibition facilities, creating a participatory, artistic, and discursive arena for dialogue and engagement.

ZIRKA – concerts and performances • zirka.space • [@zirka.space](https://www.instagram.com/zirka.space)

ZIRKA's mission is to develop, redesign and occupy the former Halle 23 to create a center for culture and creative work in Munich. Since January 2022, they offer working spaces in the form

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of studios, offices and workshops for more than 50 people, collectives, labels and companies from the fields of art, art education, music, fashion, design, crafts, journalism, literature, radio, film, photography and events. ZIRKA also hosts a diverse range of programs, including i.a. festivals, readings, workshops and parties.

BLITZ – club night and installation • blitz.club • [@blitz_music_club](https://twitter.com/blitz_music_club)

Blitz Club is all about electronic dance music and transgressive experiences. A club and space to share and experience unique visions of what dance music can be: past and present, local and global, traditional and innovative. The club opened in 2017 after an extensive conversion of the former congress hall of Munich's Deutsches Museum. With two dance floors, bars, chill-out spaces, and a smoking area, it can host up to 800 guests. Blitz prioritizes sound quality, featuring a unique sound architecture and custom-made VOID PA system. The club hosts renowned DJs and live acts and has a lenient door policy.

RADIO 80000 – broadcasting • radio80k.de • [@radio80000](https://twitter.com/radio80000)

Radio 80000 is a non-commercial community radio, streaming live every day from 8am till midnight from ZIRKA in the north of Munich. Founded in 2015, it has evolved to a platform promoting collaboration and cultural expression through music, dialogue and events throughout Germany. DJs, musicians, producers, journalists and music lovers present an individual idea of radio that goes beyond algorithms and commercial playlists. By highlighting local scenes and welcoming guests from around the world, we aim to create a community of like-minded individuals. The studio serves as a real life meeting point for everyone to listen and hang out. Since 2020 Radio 80000 has been a non-profit association.

CREDITS

Art Direction, Curation: Kalas Liebfried

Co-Curation (commissions): Jol Thoms

Production: Rosa Stern Space e.V.

Booking and Cohabitation: PARA

Artists (Third Edition): Katatonic Silentio, Lia Mazzari, Pedro Oliveira, David Goldberg, Wild Terrier Orchestra feat. The Witches of Westend, Michael Akstaller, Lisa Schonberg, White Boy Scream

All pieces mastered by Beni Brachtel at SVS Studio

Code and Technical Implementation (website): Maximilian Rauh

Graphic Design: Alexander Scharf | wordmark and type face „Sissi Display“ by MB Intl.

Editing: Daniel Melfi

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