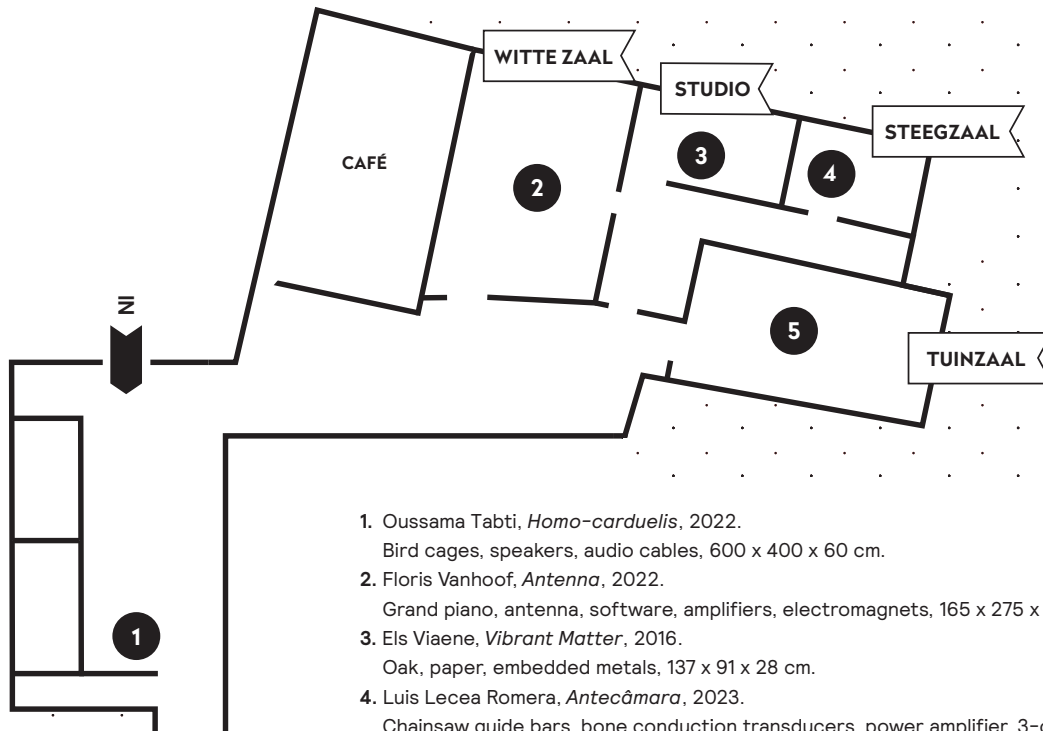


30.05 – 16.06

EXHIBITION

FIBER

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SPRAK  
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ON  
Orweerstambaar  
Vlaams



1. Oussama Tabti, *Homo-carduelis*, 2022.  
Bird cages, speakers, audio cables, 600 x 400 x 60 cm.
2. Floris Vanhoof, *Antenna*, 2022.  
Grand piano, antenna, software, amplifiers, electromagnets, 165 x 275 x 70 cm.
3. Els Viaene, *Vibrant Matter*, 2016.  
Oak, paper, embedded metals, 137 x 91 x 28 cm.
4. Luis Lecea Romera, *Antecámara*, 2023.  
Chainsaw guide bars, bone conduction transducers, power amplifier, 3-channel audio, 13'27".
5. Stijn Demeulenaere, *Zijlijn / Linea Lateralis*, 2021.  
Sound, speakers, seawater samples, plexiglass, LEDs, wood, electronics, (noise) maps.

# Neighbouring Frequencies

How sound connects realities and blurs boundaries

*Neighbouring Frequencies* presents five artworks that use sound to explore our surroundings in new ways. By listening to these sculptures and installations, we learn about hidden dimensions of our surroundings and the interactions between human, nonhuman and landscape.

The works in this exhibition arise from the intersection of artistic research, composition, sound design and the development of hybrid instruments. The artists connect worlds of music, media art, software and architecture, allowing different cultural disciplines to resonate with each other.

There is a vibrant field of hybrid art practices focused on the artistic and critical investigation of sound, encompassing installation art, performances, sound walks and technological experiments. *Neighbouring Frequencies* brings together a fragment of this vast field.

Artists: Stijn Demeulenaere, Luis Lecea Romera, Oussama Tabti, Floris Vanhoof en Els Viaene.

*Neighbouring Frequencies* is a collaboration between Amsterdam-based media art and music festival FIBER, international arts centre STUK in Leuven and Flemish Arts Centre de Brakke Grond.

Curators: Gilles Helsen, Jarl Schulp and Sophie Dogterom.

## Vibrant Matter

Els Viaene

*Vibrant Matter* (2016) is a kinetic sculpture manipulating a sheet of paper to explore the transformation of landscapes through time and space. Inspired by a field recording trip in Iceland, Viaene examines the relationship between sound, matter, landscape, and imagination. The soft rustling of the paper is amplified, creating the experience of a transforming glacier or mountain range, revealing hidden processes.

Icelandic landscapes appear frozen in time, seemingly static but constantly moving beneath the surface. Viaene articulates these subterranean tensions and processes through sound. This work from 2016 marks a significant moment in Viaene's oeuvre, from which her current practice in Flemish sound art emerged, and is now exhibited in the Netherlands for the first time.

**Els Viaene** is a sound artist and field recordist who explores the physical perception of light and sound, with a special interest in the scientific processes underlying them. Her work captures and amplifies auditory landscapes, allowing listeners to travel through imaginary and organic environments. Her installations create new spaces within existing ones.

## Antecâmara

Luis Lecea Romera

*Antecâmara* (2023) emerged from a fieldwork residency on the fringes of the Gerês Natural Reserve, where the artist explored the ecological and political intertwinings of the eucalyptus tree along 'A Raia'— the frontier between Portugal and Galicia. Under the Salazarist and Francoist regimes, eucalyptus forestry served as an ideological instrument for geoengineering and profitable landscape exploitation. Today, they disrupt ecosystems, acidify soils, replace native flora, and heighten forest fire risk, after which they rapidly resprout, simultaneously creating the conditions for their life and death.

*Antecâmara* deploys a composition based on field recordings from burned areas after forest fires into chainsaw components, surfacing overtones through their vibration and resonance. Intersecting acoustic geography and instrument crafting, the piece alludes to the tools of action used by the Diseucalyptising Brigades, a cross-border civil movement of environmental resistance reclaiming land from the invasive species, highlighting the ongoing wildfire epidemic as an echoing legacy of the Iberian dictatorships.

**Luis Lecea Romera** lives and works in Amsterdam and Madrid. His practice manipulates installation, composition, and performance through situated uses of audio-spatial technologies. In his pieces, Lecea Romera examines our relationship to loss and the sociopolitical meaning of decay, exploring the affective and narrative impact of vibration and resonance over corporeal, architectural, and landscape contexts.

His recent work has been presented in Matadero (Madrid) SAVVY Contemporary (Berlin), gnration (Braga), Framer Framed (Amsterdam) Tenerife Espacio de las Artes (Tenerife), Van Abbemuseum (Eindhoven), and the 2018 Venice Biennale of Architecture. He currently teaches in the MFA programme Artificial Times at the Sandberg Institute in Amsterdam.

*Antecâmara* was commissioned by FIBER Festival and Semibreve Festival as part of the RE:SOURCE residency program, supported by the Creative Industries Fund NL.

## Zijlijn / Linea Lateralis

Stijn Demeulenaere

The artistic research project *Zijlijn / Linea Lateralis* (2021) by Stijn Demeulenaere explores the relationship between 'biophony' and 'anthrophony': sounds of marine life on the one hand and human activity on the other. The sound installation weaves these contrasting soundscapes together, enhanced by spatialization techniques and seawater samples. Through underwater recordings along the North Sea borders, the composition offers a sensory exploration of the interaction between human and non-human life.

Visitors experience variations in sound movements and can explore and influence the composition and balance between biophony and anthrophony from different listening positions, being their own sound fader. The title *Zijlijn / Linea Lateralis* refers to the organ in fish that detects pressure variations in water, evolved from the same proto-organ as human ears.

**Stijn Demeulenaere** is a sound artist, field recordist, and musician who explores themes such as the phenomenology of listening and personal sound experiences. His work, exhibited at venues and festivals like Concertgebouw Brugge, IFFR and Rencontres Internationales Paris/Berlin, unravels social structures and personal history through sound. He received recognition at the Sound of the Year Awards 2021 and won the Grand Prix at the Split Video Art Festival 2020 (HR) with Jan Locus.

## Homo-carduelis

Oussama Tabti

Explore more than 30 'empty' birdcages and enter a sonic contemplation on the unequal freedom of human and non-human bodies.

*Homo-carduelis* (2022) by Oussama Tabti explores the paradox of freedom and captivity through an installation of empty birdcages emitting human imitations of endangered goldfinch songs. The work reflects on themes such as societal disenchantment and self-indoctrination, challenging notions of freedom and domestication. Which bodies are captive, and which are free to move outside? At different levels and with various materials, Tabti presents a universal portrait of captivity, questioning if humanity itself is ensnared in its pursuit of freedom.

**Oussama Tabti**, an Algerian visual artist based in Brussels, questions hermetic geopolitics and the absurdity of movement in a globalized yet distrustful world. His work has been exhibited internationally, including at the Dakar Biennale and Salon de Montrouge, and is part of collections such as the Museum of Contemporary Art Barcelona (MACBA), Centre National des Arts Plastiques (CNAP) in France, and the M HKA, Museum of Contemporary Art Antwerp.

## Antenna

Floris Vanhoof

A thunderstorm, which made lightning strikes audible as interference on the radio, inspired Floris Vanhoof to connect an antenna to a piano.

*Antenna* (2022) makes us aware of the ubiquitous invisible electromagnetic waves flying through the air, walls and our bodies. These frequencies come from imploding stars, satellites, weather balloons, submarines and car keys. They are picked up by the antenna and set in motion electromagnets that attract and repel piano strings hundreds of times per second. This creates elastic sounds, unattainable on a normal piano. Amidst constant wireless connectivity, this installation invites one to stand still and listen.

Artist **Floris Vanhoof**, lives and works in Antwerp. He combines homemade electronic circuits and forgotten projection technologies for installations, expanded cinema performances and music releases. By translating one medium to another, he explores how our perception operates, and what new perspectives emerge. His work has been performed at ISSUE Project Room New York, Palazzo Grassi Venice, OCCII Amsterdam and at IFFR, among others. His installations have been shown at Concertgebouw Brugge, STUK Leuven and Kunsthall Rotterdam.