

Sound Studies and Sonic Arts

Winter Term 2026/27

Phase Focus

Module Theory

Course Title Recycling in Sound Art and Experimental Music | Workshop 2

Course Times and Location Block seminar 23–27 Nov | 10 a.m. – 4 p.m. | LIE 314/15

Instructors [Dr. Julia H. Schröder](#)

Email jhschroeder@udk-berlin.de

Office Hours and Location Upon request by email or after the lectures

Possible Credit Points Theory 2CP (NG), 4CP (G), Free Focus 2CP/4CP (NG)

Course Description

Recycling practices are traditional knowledge in most cultures with the exception of industrial ones. In the latter they had to re-discovered and are still being re-established. In this re-establishing process artists' explorations provide new concepts and widen acceptance. We will read texts about recycling practices and look at art works using recycled materials. Musical instruments will play a role and their use in – often improvised – music, like vegetable orchestras. DIY and hardware hacking are examples of musical styles, we will talk about, as is Giuliano Obici's compositional theory of Gambiarra and Jutta Ravenna's recycled motherboards or David Tudor's *Rainforest* installation. Historically, we will look back at twentieth century sculptural art with sounding aspects from Feliza Bursztyn's *Chatarras* (1961) to Jean Tinguely's scrap machines and we will search for connections to social movements which aim for sustainability and de-growth.

Requirements for attending

Max 15 participants.

Schedule

- 1 23 Nov **Materials and practices:** Discovering topics to explore.
& Art works: recycling in sounding art works (*Bring an example.*) Forming categories.
- 2 24 Nov **Social movements and art:** from re-discovery of indigenous practices to environmental protection.
- 3 25 Nov **Experimental Music:** from vegetable orchestras to hardware hacking (*Bring an example.*)
- 4 26 Nov **Sharing results:** *present your paper idea and discuss with us.*
- 5 27 Nov **Futures:** Where do we want to go? Formulating Practical Utopias for Art and Society.

Exam / Credit Points

2 Credit Points (not graded: Theory, Free Focus)

- Attendance, active participation in discussions, reading,
- Presentation of one art work in class.
- Moderation of one text discussion.

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Consecutive assignment leading to 4CP for the course (optional, graded: Theory, only the consecutive assignment is graded; not graded: Free Focus):

- All of the above.
- Paper (5.000 to 8.000 words) on subject presented in class and discussed with instructor

Due date for 4CP assignments in this course: 31.01.2027

Supporting Media

Selection:

Davis, Peter. "Safeguarding the Intangible: Communities, Cultures and Ecomuseum Practices", in: *The Bloomsbury Handbook of Music and Art*, ed. by Sarah Mahler Kraaz and Charlotte de Mille, New York: Bloomsbury Academic, 2023, pp. 167–178.

Driscoll, John and Matt Rogalsky. "David Tudor's Rainforest: An Evolving Exploration of Resonance", in: *Leonardo Music Journal*, 2004, Vol. 14, Composers inside Electronics: Music after David Tudor (2004), pp. 25-30.

Flood, Lauren. "The Sounds of Zombie Media. Waste and the Sustainable Afterlives of Repurposed Technologies", in: *Audible Infrastructures*, edited by Kyle Devine and Alexandrine Boudreault- Fournier, Oxford University Press, 2021, pp. 229–252.

Hertz, Garnet. *Art + DIY Electronics*. Cambridge, Massachusetts; London, England: The MIT Press, 2023.

Obici, Giuliano, "Gambioluthiery: Hacking and DIY in Brazil", in: *tekhne online journal* <https://tekhne.website/journal/issue-1/gambioluthiery-hacking-and-diy-in-brazil.html> (published on 06 Jun 2024).

Shiva, Vandana, "Can Life Be Made? Can Life Be Owned? Redefining Biodiversity", in: *idem: The Vandana Shiva Reader*, University Press of Kentucky, 2014, pp. 139–158.

Vegetable Orchestras:

- <https://www.vegetableorchestra.org/> (Vienna),
- <https://londonvegetableorchestra.com> (London),
- Tomomi Adachi: "Vegetable instruments" (2003): <https://www.adachitomomi.com/conceptual-instruments/>