

SON[I]A

sonia: Magnitude that expresses the level of sonorous sensation produced by an intense sound.

The RWM emits SON[I]A, its first program, since May 2 2006.

SON[I]A aims to be an alternative way to receive the information produced during Museum activities; audio information brought to us by characters who take part in activities in and around the MACBA.

This series is produced by: Dolores Acebal, David Armengol, Bani Brusadin, Lúa Coderch, André Chédas, Lucrecia Dalt, Ricardo Duque, Sonia Fernández Pan, Jaume Ferrete, Antonio Gagliano, Carlos Gómez, Roc Jiménez de Cisneros, Raúl Hinojosa, Arnau Horta, Yolanda Jolis, Sònia López, Lluís Nacenta, Enric Puig Punyet, Quim Pujol, Mario Quelart, Anna Ramos and Matías Rossi.

#231. Kendell Geers. 11.10.2016 (43' 48")

Kendell Geers talks about structures of power, terrorism, linguistic violence, Africanness and socio-political tensions before and after apartheid.

#230. Jota Izquierdo. 20.09.2016 (36' 02")

Jota Izquierdo talks about Capitalismo Amarillo, about the informal economy, underground entrepreneurship, exoticization, and pirate ingenuity and reproducibility, all to the rhythm of cumbia.

#229. Andrea Fraser. 28.07.2016 (32' 29")

Andrea Fraser talks about the challenges and limitations of cultural activism, about the sub-fields of art, the relationship between artists and the market, and the museum in the neoliberal era.

#228. Christoph Draeger. 15.07.2016 (40' 42")

Christoph Draeger talks about disasters and disastertainment, surveillance, copies and originals, critical distance, reenactments, layers of meanings, and provocation.

#227. Cuauhtémoc Medina. 20.06.2016 (36' 13")

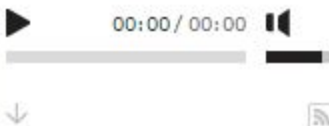
Cuauhtémoc Medina talks about post-colonialism and fetishisation tactics, about the status of museums in global networks, about the role of the market as disseminator, and about how to fight – and try to finally win – the battle for cultural complexity.

#226. Alvin Lucier. 13.05.2016 (19' 54")

To coincide with Alvin Lucier's 85th birthday, we feature a conversation with Lucier (that took place in Boston in 2014) in which he talks about the need to listen carefully, the composers that have accompanied and influenced him over the years, and the role of space and technology in his work, among many other things.

#225. Lúa Coderch. 12.04.2016 (41' 14")

Lúa Coderch talks about photographs of journeys into space, the imitation of the sounds of the landscape, the hidden work in her



#231 Kendell Geers

11.10.2016 (43' 48")

Kendell Geers ran away from home at fifteen, leaving behind the oppressive environment of a highly authoritarian working class Afrikaans family. This early experience also led him to develop a deep mistrust of power structures in general, and eventually ended up shaping his ideas about art and the way he connects concepts through his practice. In the mid-eighties, just before going into exile for political reasons, he was a member of KOOS, a post-punk band with a cult following founded by artist Neil Goedhals and actor Marcel van Heerden: an explosive mix of dissent, poetry, and the rejection of a system that was clearly on the brink of collapse. "Any form of power for me is something that needs to be questioned and challenged. Today I'm still concerned with that same question of how power manifests and how an artist may intersect with those structures of power."

Involved in the anti-apartheid movement from a very young age, his work reflects a context with many layers of conflict, and acerbically points out the social and racial imbalances of South African society and its colonial history. At first, in his early works along the lines of readymades and conceptual art – always shocking and provocative (like his bomb threat that ended up at Documenta) – and later turning towards exploring the spiritual realm and altered states of consciousness.

SON[I]A talks to Kendell Geers about terrorism, linguistic violence, Africanness and socio-political