

24.1. – 1.3.2025

Raven Chacon

Grauge, 2013-2015

10 min installation

The fourth episode of SOMA welcomes composer, performer and visual artist Raven Chacon. His work lies at the crossroads of sound art and music composition, focusing on the "counterpoint... in the sense of... the contrary motion of navigating a world that assumes where you are going because of where you come from." Speaking about his own work, Chacon suggests that he "wants the music to raise more questions than it resolves."

Score-based compositions are fundamental to his practice, encouraging generous forms of collaboration among performers and audiences, sights of significance, nonhuman actors, found sounds, and natural elements. In this way, he connects Native American (Navajo/Diné) worldviews and relationship models with Western classical, avant-garde, and art-music traditions.

With *Gauge*, Chacon presents a sound work based on field recordings of the shifting ice, wildlife, and modern tools in the overwhelmingly harsh environment of the Canadian Arctic, giving a sonic glimpse of a place where humans are rarely present.

Raven Chacon (1977, Navajo Nation, US) is a composer, performer, and visual artist born at Fort Defiance, Navajo Nation. He received a BA (2001) from the University of New Mexico and an MFA (2004) from the California Institute of the Arts. From 2009 to 2018, he was a member of the art collective Postcommodity. In his practice, he cuts across the boundaries of visual art, performance, and music to contemplate, question and re-imagine the histories of the contested lands. His work has been presented worldwide at numerous venues and festivals, including Swiss Institute / Contemporary Art New York; Nordnorsk Kunstmuseum, Tromsø; the Los Angeles County Museum of Art; the 2022 Whitney Biennial; the Renaissance Society at the University of Chicago; San Francisco Electronic Music Festival; SITE Santa Fe; The Kennedy Center, Washington, D.C.; Vancouver Art Gallery; Haus der Kulturen der Welt, Berlin; and Borealis Festival, Bergen, Norway. In 2022, Raven Chacon was awarded the Pulitzer Prize in Music for his composition *Voiceless Mass* and in 2023 he received the MacArthur Fellowship. He lives and works in New York.

SOMA 2024/2025

We listen in order to interpret our world
and experience meaning

– Pauline Oliveros

Sound is a powerful medium. It's omnipresent. It has a material-affective power of socio-cultural and political significance. How do you listen? When do you really hear?

Nested in the BACKROOM of KRONE COURONNE, SOMA is a vibrating listening platform that accommodates the practice and research of sound artists through 2024/2025. SOMA investigates the emancipatory and transformative potential of sound and listening practices.

Conceived as a result of curator Kristina Grigorjeva's research and together with Ivan Crichton and Laurens Dekeyzer, SOMA invites to listen, linger, vibrate and hear collectively in a shared, plural, response-able and care-full context.

SOMA is about listening as a transformative social practice and a relational way of hearing the world. In a text referring to Audre Lorde's "The Masters tools will never dismantle the Master's House" (1984), sound anthropologist Steven Feld suggests that we need to develop a different set of tools in order to listen to (as opposed to merely hearing) signs and signifiers, songs and birds and insects in a relational practice that performs a sonic phenomenology of the forest we are part of; through touch, smell and sound. Sounding as a "listening with"-from the somatic, interceptive to the social body.

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