

The Sonic Intraface of a Noisy Feminist Social Kitchen

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Abstract. This video presentation examines the art and social action of the artwork a >Public Kitchen< through the apparatus of intra-active entanglement providing a systematic ethnomusicologic understanding of material phenomena in an immersive sonic performative installation. A Public Kitchen represents an active pedagogical practice for organizing a collective response to the local, operating as an independent nomadic event through an immersive fieldwork.

A >noisy< kitchen aims to share a musical sounding in the everyday rhythm of lived intensities, conjured up through the >doing-cooking< of the kitchen to create >a sonic recipe<. The sonic apparatus is examined as the becoming of the human-machine relationship, which presents the more-than-human in a live enactment.

This interface emerges as a creative fusion of sound noise made using non-traditional instrumental forms, where sound technologies cross borders between human and machine, performer and audience, through a feminist apparatus and examines the active, agential, and affective affected matter of kitchen objects.

Kitchen tools have material value but are not enabled sufficiently as >innate matter< in traditional materialist thinking. Sound noise oscillates the socially mediated nature of noise and outward indifference of technology, inducing the listener to feel, think, experience, and know. While it is important not to see this relationship as determined by technology, it is valuable to get a sense of a larger pattern of intra-actions that reach areas of everyday life to include human-non-human as forms of sound noise and disruption, cultural, social, or even physical excess. The challenge is to change our assumptions about the social structures that shape the world around us and take a deeply critical look at how one actually engages in the very discordant systems that we are trying to disengage from in ways that shift the inharmonic dynamics we are entangled in.

I am revealing a feminist struggle invaluable in highlighting performative social structures that feed into our relationship to ethnomusicology through labored bodies entangled with post-human contingencies of food preparation, family and social history, ritual, tradition, social geography, local politics, women's oppression through the doing and making of sonic material phenomena.

Agency can be understood as a processual performance enactment, open configuration, inseparable from apparatuses of labored bodies in production, set as an alternative ecology against rigid structures. Thereby, a Public Kitchen establishes a situated practice that is transnational, transdisciplinary, and entangled in new materialist discourse and feminist, post-human thought.

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Juliana España Keller takes a lead in producing multi/trans/interdisciplinary works to a listening public, addressing all bodies as forms of noise and disruption in the way in which language and communication is made noisy. Her 'Public Kitchen' works have been exhibited globally in site-specific spaces and contribute to histories of sound performance art with an objective lens on participatory practices in feminist materialist and posthuman theory, using the space of the domestic kitchen as the focus. She seeks to reposition the kitchen tool by exploring its displacement and functionality using electronic and manual manipulation to investigate the sensory behaviour and sonic power of the tools of the modernized kitchen inventory. She forms a collaborative social space with willing participants documenting the human to the non-human—kitchen tools, appliances—electronic media where the performing body engages in a transversal connective experience.

Her intra-cultural projects have recently contributed to MONA (Museum of Old and New Art) in Hobart, Tasmania, CRISAP/Tokyo University of the Arts, Japan, Abbotsford Convent and the Make It Up Club in Melbourne, Australia. For Juliana, sonic resistance or critical engagement with the world is generated as a feminist politic of consent in the way humans collaborate. Juliana also seeks to negotiate a woman's place in art institutions and to value a woman's place in society inclusive of nonbinary people in this discourse. Juliana completed her practice-led PhD doctoral research at the Victorian College of the Arts, University of Melbourne, Melbourne, Australia and resides in Malaga, Spain.

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