

# Listening Other-Wise 12-13.12.25

EN

## **La Loge**

Kluisstraat 86 – rue de l'Ermitage  
B-1050 Brussels

**With Leah Bassel, Mort Drew, Nina Emge, Loré Lixenberg, Roberta Miss, Nele Möller, Sharon Stewart, Karen Willems**

The Goethe-Institut Brussels, La Loge Brussels, and artist Nele Möller present *Listening Other-Wise*, a 24-hour public programme about listening.

Bringing together sound and vocal performances, audio streams, reading sessions, deep listening exercises, DJ sets, and lecture performances, the event unfolds as an exploration of listening in its many forms. It moves through sounding ecologies and the politics of sound, attending to the ways in which listening can unsettle, connect, and reimagine our relations with one another and the world. It seeks to question and reflect on listening as a practice with emancipatory potential – one that opens up new sorts of relations and collective experiences.

The event is based on Nele Möller's project, *The Forest Echoes Back* – an ongoing live audio broadcast from a site in the Thuringian Forest in Germany, which was recently cut down by forest management to stop the spread of the bark beetle. The audio stream was installed in the summer of 2023 to transmit the changing acoustic environment of this forest, which is slowly disappearing due to monoculture plantings, human-made climate change, and bark beetle outbreaks. For *Listening OtherWise*, Möller further develops and expands the concept of collective, slow, and long-durational listening to explore questions of simultaneities and entanglements of different places. Central to the concept are the relationships between various states of consciousness and how they influence our listening response-abilities.

In addition to the *Forest stream*, Möller various location-specific audio streams from the *Locus Sonus* streaming platform. Mixed together in part, they draw on an immersive soundscape in which the audience is invited to sit, lie down, and/or sleep during the night, until the awakening sound session in the morning. Over the course of the event, invited guest-participants will attune themselves to the selected live audio streams transmitted or reflect on the topic. Each will offer a unique response, informed by their own ways of conceiving listening – as a practice, method, or mode of relation.

By approaching listening as a polyphonic form of sharing and relationality (as described by Rolando Vázquez) and a co-constitutive process that shapes our interdependence with human and more-than-human bodies, the event calls for a shift of attention. It invites us to focus not on listening as an isolated act, but on the relations, responsibilities, and forms of reciprocity it generates. Listening thus becomes a political gesture: a way to reconfigure how we inhabit the world together, how we acknowledge voices, and how we resist hegemonic ways of knowing and speaking.

A complementary audio essay, entitled *Speechless Questions* by Eda Aslan & Nora Sternfeld (supported by the HFBK Hamburg) is available on our website.

The event is part of the trans-regional project on the topic of listening that the European Goethe-Instituts will be implementing in 2026 and 2027.

## **PROGRAMME**

**Friday, December 12**

**20:00**

**Doors open**

**20:30**

**Introduction with Nele Möller**

Nele Möller is a Brussels-based artist working primarily in sound, performance and writing. Her research-based practice focuses on acoustic ecologies, environmental histories, and intersubjective relations between humans and more-than-humans. For *Listening OtherWise*, Möller will further develop and expand the concept of collective, slow, and long-durational listening to explore questions of simultaneities and entanglements of different places. Central to the concept are the relationships between various states of consciousness and how they influence our listening response-abilities. Together with Möller, we will get an insightful experience of place-specific (con)texts and stories accompanied by a livestream from the Thuringian Forest.

**21:00-22:00**

**Vocal Performance by Loré Lixenberg**

Loré Lixenberg is a vocalist and sound artist who uses the voice as material, a medium, and in comedy and politics. Trained in classical music, she turned its discipline inside out, creating works – like *SINGLR*, *Voxxcoin*, and *BIRD* – that fuse opera, noise, social experiments, and new technology. Her performances inhabit a zone between composition and voice theatre, where breathing becomes choreography and sound becomes argument. A listening ecologist, Lixenberg works with the social, environmental, and digital resonances of sound. She will be presenting a vocal performance at *Listening OtherWise*.

**22:00-23:00**

**Mix and reading by Nele Möller**

**23:00-00:00**

**Electronic music performance by Mort Drew**

Mort Drew is a sound artist working on *flat listening* and collective broadcasting through experimental ecological radio practices. For *Listening OtherWise*, they will perform alongside the live audio feeds, mixing original compositions built from samples of previous live transmissions into the sounds from the field transmitters. Drew is interested in listening practices relating to empathy, developing connections to sites and environments that we may not pay particular attention to. Their listening practice has developed alongside their work building and working with live environmental sound transmission streamboxes with the artist cooperative, *Soundcamp*. Within the cooperative, they use the term *flat listening* to describe a considered anti-hierarchical approach to listening. Using stereo

omnidirectional to transmit live audio, like those in the Thuringian Forest stream, we can listen in simultaneity to situations and sounds away from ourselves.

## **Saturday, December 13**

### **Midnight**

#### **Guided deep listening exercises with Sharon Stewart**

Sharon Stewart's work explores creative listening practices that foster nonverbal connection, mutual trust, and openness to dialogue. In her contribution to *Listening OtherWise*, she refers to *Quantum Listening* – an essay by Pauline Oliveros, who describes the act as simultaneously listening in as many ways as possible, and changing and being changed by the listening. Stewart's deep listening session will gently guide participants into full-body listening; attuning to and collectively responding to the layered temporalities and realities emerging within the space, and moving towards collectively entering the expansive spacetime of the dream realm.

### **01:00–07:00**

#### **Sleeping time**

Slow mix through different live audio streams

### **07:30–09:30**

#### **Awakening mix, electronic music with Roberta Miss**

Roberta Miss presents an audio-essay DJ set that draws on quotes from Maren Morgan and Jake Marquez, probing human agency, ecological grief, and the entanglements of capitalism on a rapidly shifting planet. Her set unfolds as a speculative gesture, asking: How might we cultivate new modes of listening to the Earth amid climate collapse? And how might we acknowledge the sadness that accompanies this moment in order to work through our collective grief?

### **09:30–10:30**

#### **Performance by Karen Willems**

Karen Willems is an artist and musician working with the aim of deeper connection and intimacy through music. During *Listening OtherWise*, she will focus on nature as the greatest inspiration in her work. Together with Willems, we will experience the act of listening as an improvisation, going into a conversation with the sound of a glacier. Therefore, music is experienced as a communicative form that seeks dialogue and discourse in order to discover different perspectives on forms of listening.

### **10:30–11:00**

#### **Feedback, discussion**

After the night's experiences, participants are invited to share their thoughts.

**11:00–14:00**

**Ongoing live streams**

Listening moment without extra activation

**14:30–15:30**

**Lecture performance by Nina Emge**

Nina Emge reflects on the social dimensions of sound, voice, silence, and listening practices. Emge's work focuses on issues such as decentralisation, shared working methods, and redistribution. This is evident in both her installations and drawings, which reflect her research and archival work, and the production processes of her artworks. For *Listening OtherWise*, she will create an interweave of mixed sounds, texts, and short interviews to discuss how listening practices can contribute to thinking about sociopolitical relationships, common spaces and democratic cohabitation.

**15:30–16:30**

**Lecture by Leah Bassel**

Leah Bassel explores listening as a social and political practice, in contrast to the more common focus on voice and speaking. Her Book, *The Politics of Listening: Possibilities and Challenges for Democratic Life*, draws on cases from Canada, France and the United Kingdom, exploring: minority women and debates over culture and religion; riots and young men in France and England; citizen journalism and the creative use of different media; and solidarity between migrant justice and indigenous activists. Analysis across these diverse settings considers whether and how a politics of listening, which demands that the roles of speakers and listeners change, can be undertaken in adversarial and tense political moments. Bassel argues that such a practice has the potential to create new ways of being and acting together, as political equals who are heard on their own terms. For *Listening OtherWise*, Bassel focusses on migrant justice struggles to explore whether and how listening has a role in the current polycrisis.

**16:30–17:00**

**Closing of the programme**

Closing discussion with a focus on listening not as an isolated act, but on the relations, responsibilities, and forms of reciprocity it generates. Listening thus becomes a political gesture: a way to reconfigure how we inhabit the world together, how we acknowledge voices, and how we resist hegemonic ways of knowing and speaking.

## BIOGRAPHIES

**Leah Bassel** is Professor of Politics and International Studies at Coventry University, in the UK. Her research interests cover the political sociology of migration, intersectionality and citizenship. Bassel's books include *The Politics of Listening: Possibilities and Challenges for Democratic Life* (Palgrave, 2017) and *Minority Women and Austerity: Survival and Resistance in France and Britain* (Policy Press 2017), which was co-authored with Akwugo Emejulu. Before pursuing an academic career, Bassel was an emergency outreach worker in Paris, where she provided humanitarian assistance to asylum seekers and created a circus camp project for refugee youth.

**Mort Drew** is a South London-based sound artist. Through residencies, exhibitions, and workshops, they create networks for sonic exchanges that challenge traditional broadcasting hierarchies using the live radio space as a conduit for anti-colonial and anti-capitalist solidarities and strategies. Drew is the founder of *Trans Activist Radio Group* and co-founder of *Associació So*, a new sound art collective based in Catalunya. They have developed works for Sonic Acts (NL), Radio AlHara (PS), SAM Swiss Architecture Museum (CH), Southbank Centre (UK), Amgueddfa Cymru (UK), FLUCC (AT), Cafe OTO (UK), and CLB Berlin (DE). Drew is currently co-director of the artist cooperative, *Soundcamp*.

**Nina Emge** is a Zurich-based artist who is an active member of the *Transnational Sound Initiative*. Her work has been exhibited at the Halle für Kunst in Lüneburg, the Lagos Biennale, Biennale Son, WAF Vienna, Kunsthalle Zürich, Kunsthalle Bern, Istituto Svizzero Rom, Istituto Svizzero Palermo, Frac Bretagne + Centre Culturel Suisse à Paris, Uferhallen Berlin, Kunstverein Braunschweig, Helmhaus Zürich, and other national and international institutions. She is also a member of the *Art in Space and Time* team at ETH Zurich.

**Loré Lixenberg's** performative projects explore the intersection of voice, politics, economy, and technology. These include *PRET A CHANTER™* (a live fashion-opera), *Panic Room – The Singterviews* (a series of sung interviews), *SINGLR* (a real-time operatic dating app), *Voxxcoin* (a blockchain-based opera exploring fiscal exchange), and *LETHE* (an opera film about death rituals). Her piece *theVoicePartyOperaBotFarm[myMuselsMyFury]* won the *Phonurgia Nova* international sound art prize in 2021. In 2017, she founded *The Voice Party* – a hybrid artwork that functions as both a political party and an opera. In 2019 and 2024, she turned electoral participation into a durational performance, by standing as a candidate in the UK general elections. She co-directed *La Plaque Tournante* – the Berlin-based art space and hub for historic and contemporary avant-garde sound, text, and performance – with Frédéric Acquaviva. This was awarded the Berlin Senate Prize for Best Project Space in 2017.

**Roberta Miss** aka Nur/Se is a Brussels-based artist and DJ whose work bridges sonic experimentation and printmaking. Through montage, sampling, and narrative layering, she uses sound as a medium for transmitting political ideas and exploring contemporary struggles. Her mixes weave techno, spoken word, and field recordings into shifting listening landscapes. She has performed across

clubs, cultural spaces, festivals, squats, and radio. Recent projects include QO2's *Oscillation Festival* (2023), *Club Antena* at M HKA (2023), and a mix for L'Internationale Online (2025). She is a co-founder of the feminist collective *Poxcat* and teaches at ESA Le 75.

**Nele Möller** is currently working towards a PhD in the Arts at KU Leuven and LUCA Brussels. Her research project, *The Forest Echoes Back*, oscillates around the Thuringian Forest in Germany, which is severely impacted by monoculture plantings, climate change, and bark beetle outbreaks, exploring how to retrace and react to these ongoing changes using field recording, live audio streaming, listening, and mimicry as the central methodologies.

**Sharon Stewart** is an Arnhem-based artist and researcher whose practice integrates field recordings into sound design for dance, theatre, and her own artistic projects. She facilitates workshops that support participants in cultivating deeper reciprocal relationships with their surroundings and within their communities. As a senior Deep Listening® facilitator for the *Center for Deep Listening* at Rensselaer, Sharon carries forward the legacy of Pauline Oliveros, IONE, and Heloise Gold, drawing on full-body, attentive listening practices that include meditation, movement, dream listening, and the creation and performance of text scores.

**Karen Willems** is a Belgian jazz musician who is active in various fields. Her expressive physical drum and percussion technique brought her to Yuko, Zita Swoon Group, and Mauro, Zwerm, among others. With her project *Involves*, she took the first steps towards the discovery of the essence of her own music. Her solo project, *Terre Sol*, elaborates on this. Willems is also active in theatre, dance, and contemporary music productions, and has collaborated with Ultima Vez (Invited), ChampdAction (Hold Your Horses, Vokal Trakt), Platform K (Sculpture), B!ndman [drums] (Herman Kolgen – Train Fragments), Kopergieterij (Buzz), and *Antigone (Gemislukt)*.

## **Practical information**

### **Friday, December 12th**

Doors open at 20:00

Free access and events until 00:00am

Sleeping time on spot, on the sound of the audio stream, upon reservation.

No access possible during the sleeping time

### **Saturday December 13th**

The doors will open again on Saturday morning for the awakening session around 7:30am.

Free access and free breakfast

Events until 11am and ongoing audio-stream from 11:30 until 14:00

Afternoon session: 14:00–17:00

Main Language: English

For more information: [info@la-loge.be](mailto:info@la-loge.be)

## SELECTED READING LIST BY NELE MÖLLER

AM Kanngiesser et al., Listening to place, practising relationality: *Embodying six emergent protocols for collaborative relational geographie*, 'Emotion, Space and Society', Volume 50, February 2024.

Lisbeth Lispari, *Listening Otherwise: The Voice of Ethics*, 2009.

Deborah Bird Rose and Thom van Dooren, *Becoming Witness*.

Kate Lacey, *The Labour of Listening in Troubled Times*, 'Journal of Sonic Studies,' March 2023.

Pauline Oliveros, *Quantum Listening*, Introduction by IONE, Silver Press, 2024.

IONE, *Quantum Dreaming*, Silver Press, 2025.

Leah Bassel, *The Politics of Listening, Possibilities and Challenges for Democratic Life*, 2017.

Brandon LaBelle, *Acoustic Justice: Listening, Performativity, and the Work of Reorientation*, Bloomsbury Academic, 2021.

Salome Voegelin, *Sonic Possible Worlds: Hearing the Continuum of Sound*, 2014.

Lia Mazzari, *Hydrophiles: How Can Landscapes be Understood Through Listening With Live Audio Streams*, 2023.

Soundcamp, Biosphere Open Microphones (BIOM), *Towards a network of remote listening points in the UNESCO Biosphere Reserves*.

## Acknowledgements

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## **The team**

### **Front desk**

Ina Ciumakova, Valery Drapeau, Margaux Monti, Alice Nataf, Harmonie Tack.

### **Office (La Loge)**

Antoinette Jattiot (Curator and communication)

Carla Robin (Intern)

Wim Waelput (Director and curator)

### **External staff for the event**

Antoine Begon & Boy Vereecken (Graphic design and visual identity)

Maxime Cointement (Technique & audio post-production)

Nadine Droste (Coordination and curating, Goethe-Institut Brussels)

ENTRE LES LIGNES (Translations and proofreading in English); Wim Waelput,

Antoinette Jattiot, Carla Robin, Nadine Droste (Proofreading)

Ludo Engels (Audiovisual support)

Louisa Lenz (Intern Goethe-Institut Brussels)

Billy Miquel (Photography)

Visit our website for more details about our programme : [www.la-loge.be](http://www.la-loge.be)

La Loge is a non-profit association. La Loge is supported by the Flemish Government, the French Community (FWB), the Flemish Community Commission (Vlaamse Gemeenschapscommissie – VGC) and First Sight, La Loge's community of engaged individuals and organizations. La Loge receives additional support from the Municipality of Ixelles, French Community Commission (COCOF) and National Lottery of Belgium. La Loge is a member of 50° NORD-3° EST and Brussels Museums.

### **La Loge**

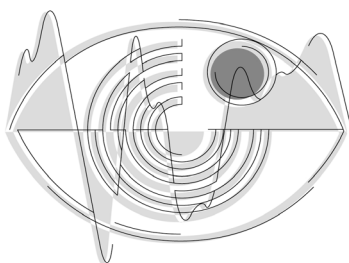
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