

SOUND WRITING – MANIFESTO

(RAW TRANSLATION!) by Swantje Lichtenstein

1. *There is writing with and through sound. There is Sound Writing*
2. *Writing is not only for stylus and goose gill, recording systems are different in means, media, making and materials.*
3. *Electro-acoustical modes of producing and recording are ways of writing in the sense of sound writing.*
4. *Electro-acoustical modes of producing and recording are in need of different reading practices in the sense of sound writing.*
5. *Hearing and listening are aesthetic modes of reception and are built up as a mode of reading.*
6. *Sound writing starts with the materiality of language and as an art of language, which generates and transports acoustic content, narratives and meaning at the same time.*
7. *Sound Writing is a practice, that understands sound as a defining element of the text.*
8. *Sound Writing is a form of text, that concentrates on the performative and sonic aspects of the text instead of a peripheral accessory or other ways of interpretation.*
9. *The form of sound writing might be a (sound)performance, a (electro-acoustic) recording, medial/digital production, coding or another way of a sonic manner of use.*
10. *Sound Writing focuses on the process of writing instead of the product of writing. Sound Writings are, because of the reflexion and significance of the recording of a text in process and the processing of text, are texts to listen to and made to be listened to.*
11. *Sound Writing receives its orientation and organization from the (trans-)medial form through and in which the take place.*
12. *Sound Writing describes specific acoustic, artistic practices and experiences of sound, that are literary or linguistic or start from literature and practices of language/speaking.*
13. *Literature still hasn't technically arrived in the digital world of media.*
14. *Literature still requires an amplification through media and a technical development within existing ways of production and reception.*
15. *Field work as an investigation of digital practices of writing and criticism of a biased literary production research in the digital age are important aspects of a potential sound writing research.*
16. *Media arts and digital aspects of writing arrives in the literary system through Sound Writing.*
17. *Questions of publication, exhibition, presence, corporeality, performativity could be discussed within Sound Writings.*
18. *Sound Writing is not an application of literature, it supports and amplifies the ways of producing literature.*
19. *Elektro-acoustic recording systems are not the hour of death of poetry, but the hour of birth of Sound Writing.*
20. *Words and sentences are not blowing away in sound, they rather can be technically recorded.*
21. *Ways of speaking and linguistic reflexion appear in the resonance space of Sound Writing*
22. *The Observation of electro-acoustic media is not happening because of the search for literary truth, but of the question of effects and transformability of linguistic contexts.*
23. *Sound Writing considers, like „auditive poetry“ (Gerhard Rühm), beside the composed sound of language, it would have to convey an added value (z.B. meaning, information) to distinguish it from other poetic ways of writing.*
24. *Sound Writing reaches the body, but isn't take the body for superior or as a priority to generate sound.*
25. *Sound Writing is not sound poetry, because it goes beyond the body, by confrontation with different possibilities of recording.*
26. *Sound Writing is not a radio play, not a libretto, not „poetry & music“ and above all no musical illustration of language etc.*
27. *Sound writing could be a concept.*
28. *Sound Writing could be conceptual. Groove, chip, tape and other carriers and stores of sound could be occasion, challenge, dispute, instrument, information, archive, processing of Sound Writings. Pages of books are a different room.*