

<b>Title</b>	<i>Queering the Radio Voice</i> (title of Kristoffer Raasted's artistic Research ph.d. project)
<b>Conversationalist</b>	Kristoffer Raasted
<b>Conversation number</b>	
<b>Date</b>	14th of July 2023
<b>Place</b>	At an empty shared ph.a. office/study space at University of Copenhagen
<b>Time of recording</b>	1 hour and 21 minutes
<b>Context</b>	Kristoffer Raasted was at the time of the conversation almost at the end of an artistic research ph.d. titled: Queering the Radio Voice. This conversation takes some kind of starting point in this research, but is in general interested in the practice and experience of Kristoffer.
<b>Note for conversation</b>	We actually liked to just sit at a table, with a recorder and talk together - we could have walked and talked.

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- **Lukas Lund** [

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**Kristoffer Raasted** [ ] somehow  
process is a good place to start in keeping it open-ended and non-linear and just processual,  
starting out from where you are, just beginning to do something or talk about something and  
then along the way it shapes the conversation.

- [

]

[

] I think it's important for me relatively  
early in the conversation to start out with this queering, the radio voice that's queer, this  
question about queering the radio voice, what that entails and I think that should be in the  
foreground, [

]

- [ ] in what way should we think with the queering? [

]

I think since it's a verb, also again it's a processual, something that is happening in... [

] how come it's a verb rather than [

] this performance society where there's a lot of expectations for you to perform in specific ways and actually going beyond that, reaching situations where.. I don't know if that's even possible to not perform, if it makes sense.. in a post-performative discourse to be... I don't know. It's got something to do with authenticity and the generic, I think, this balancing...I think at least being sincere and wholesome, [ ]

- [ ] learned, tried to learn, understanding queering as a relationship in some way, that it holds action on my behalf, but I'm also being acted upon and this action upon me [

] But what if this true performance is in a relationship where I hold lesser control? [

] but the relationships or a greater collective of forces that I cannot even truly comprehend? [ ]

[

] this expanded notion of what individuation processes can be understood as that it's, again, a new materialist, post-humanist understandings of how is identity constructed in responsible ways. [

] I don't think an individual is. It's not like I think, therefore I am.[

] Returning to vocality, there is something about shaping and being shaped. Voice and maybe even language or semantic meaning is also always happening in situated ways and partial ways. [

]

- [ ] changes the questions of what is the or just an interesting question, [

] it opens up what questions are now of interest and even what kind of questions am I unsure of, and in what way are these questions unknowable? [

] and very vulnerable in some way. [

]

[

] more as a co-struggler in anti-racist struggles and crib struggles. [

] what is that, what do we understand by artistic research, what is artistic thinking, what does it mean to be in this process of a more theoretical reflection and also being identified as an artist?

[

]

- [

]

[

] a way of conducting research that is oral rather than written, that the conversation is unfolding in an acoustic medium rather than in writing. [

] there is something in the conversations, recorded and broadcasted conversations, that cannot be... that you need to listen to in order to understand the tone of voice and the pauses, all this information that is in the sound material.

[

] practice near conversation [

]

- [

] just having that conversation that escapes the structures of written language. I think, at least for me, it's also politically interesting to underline that and keep those differences, so we don't have this fault in our translation, as it is: okay, we can translate, we can easily have the same quality or the same knowledge or the same whatever going on within the text as we can within the oral traditions or the conversations. [

]

[

] vocality, and the aural, acoustic voice is something that has been connected with emotions [

] I think it's important to get many different types of formats intermingled, and that you cannot put it up so hierarchically as it has historically been.

- [

] would you like to say something first?

] it's got something to do with pleasure, to explore topics or have a conversation in talking. It feels, it's a good sensation in the body to talk, [

] the voice is somehow a sound source that is part of, or is the body of, I don't know what body is, a little bit strange concept, very nuanced, very complex, or nuanced, or, yeah, complex, maybe. Let's stick with complex. [

] pleasurable in talking and producing sounds with vocal apparatus that I think is a good thing in research processes too, that research should, why should it not be embodied, [

] maybe not the fulfilling description of what time and space even is.

- [

] a scary thought about what is the difference between the research conducted within pain and the one within pleasure? And what are the consequences of the way of the pleasure or the way of the pain in terms of the outcome, the creativity and perhaps the interest for the world in research conducted, [

]

[

] again processually thinking that thought should be flexibly establishing new connections between areas that are very far away maybe, or continuous rethinking, [

] as I understand queer theory, it's also an approach to theory that is continuously rethinking itself, [

]

- Rethink thinking.

[ ]

- [

]

[

] stop making art, start making friends, [



]

- [

] well, there's no right way of knowing, there's just different ways, [

] go across, and at the same time,

know different things differently, [

]

[ ] indeed, and I think we need that, where we are now, [

]

- [

] do you think

of listening as a way for us to work interdisciplinarily in some way, or in what other way do you perhaps envision listening being interesting in this field of working across different formats?

I think metaphorically speaking, listening is also a tuning to each other, [  
] if you have a debate, or a conversation, and you choose not to listen, then  
you are somehow also dismantling the personality of the other, [  
] if you choose actively to listen, I think it's an active process, then,  
as you say, you can establish something relational, a process, or an understanding that is  
developed, [  
  
] there's something very important in that dynamic, that to  
go beyond this individualization processes of capitalist structures, that you are being  
somehow positioned in, very much as a consumer, [  
  
] then listening can be a  
way of breaking, bursting that bubble, and building, responding to that logic, [  
]

- [

]

[ ] good point for me, to reflect a lot about listening, where I am  
right now, in my thinking, [

[ ] how does listening relate to vocality,  
] the sound is traveling through the  
body, [

] travels to the hearing organs, also through the bones, and  
muscles, and the body, [ ] inside, outside,  
this is also a little bit strange, we are thinking about bodies, [

] I feel somehow alienated, [

] I don't know why it's always conversation partner, and it could also be,

you're singing in a choir, or you're listening to the voices, singing voices, so you're singing a song together, it doesn't have to be a conversation all the time, [

embodied type of listening, [

] a very

]

- [

] includes the emotions that what you're listening to is generating, and the memories, and whatever that may, sort of, constitute this wholeness, [

idea of listening is also political for you, [

] if the

]

[

] Queer Ear

Mastering, and I haven't used the file for anything yet, it's still just somewhere in my archive, but there is this queer listening, I think there was. I was wearing high heels in the

performance, and the sound of that was somehow... I think they put a little bit of reverb on, or a little bit, trying a little bit, to underline it, and I'm not totally sure if they equalized the other sound, whatever happened, the point is that this mastering of the sound file to a certain extent was also a way to queer even further that performance, and to listen in a queer way, I don't know how to put it.

- [

] the

state of listening, and the state of queerness, and those two sort of suiting each other, [

] an invitation to

also surrender myself to something, letting go of certain ways of thinking, certain structures, and also a need to be available for that other, and perhaps soft towards that other, which might often be painful, [

] you invite-in certain sensitiveness,

a certain support, and surrender to a different structure. [

] perhaps

listening as this invitational position that you place oneself in, [

] expanded to a general position of being

available and allowing, [

]

[

] a neutral

listening is not possible somehow, that you cannot just say: I'm an abstracted subject. I'm just pure thought, and my listening senses, by the way, are just a process that is happening somewhere down in the cognitive system. I think it's not a neutral listening position. It never is. And as such, I think it's also important for me to voice my position. It's important for me to listen softly. And in the performative situation, I think I literally think of it as a

collaborative endeavor, [

]

- [ ] the stage is  
always already there. We are conditioned beings, conditioned bodies, conditioned  
voices. [

]

[ ]

- [

]

No, I don't think so.

- [

]

[

] The state is technically defining my way  
of doing research as non-scientific. Which is maybe somehow helpful in a sense in avoiding  
having to deal with notions of objectivity, [  
] discussing what science is. [

]

a lot of the stuff we're talking about in this conversation is happening in the margins. [

] investing yourself personally, that I think is a much more useful way of producing knowledge, if you want to call it that, than trying to erase yourself from your research process.

- [

]

[

] I think it's so brilliant to just get rid of the prefix 're' [from re-search].

- [

]

whereas it becomes listening when you have to actually search, when it's this open structure that you don't really know how to deal with, [

] it could be

interesting to strive more for just the search.

[

] it can also be a little bit limiting to think, okay, I'm just going to go out and listen to the sound of the wind in the leaves every day [

] my point is that there can also be something really opening in listening to the same thing many times in new ways.

- [

] I like the idea that we should listen with risk, in terms of that when I listen, I'm interested in sort of like risking my position within the conditioned, that it is sort of a strategy, [

] So maybe, do you feel that you have a lot of risk within your research?

Actually, yes, I think that there is a lot at stake for me in it, [

] that is where there's actually really something at stake, where my voice is like a shift to singing, and instead of sharing emotions, like that's really personal somehow, I think that insisting on not even only speaking, but also singing vocalizations is, for me, where it really begins to be a different way of conducting

research, that is where there is something at stake, there is an ambition to change some of the prevailing structures.

- [ ] knowing that there's a risk in that program, with your singing, really intrigues me to also listen to it. [

]

[

]

- [ ] How does the song become artwork, rather than the radio program?

[

] it's more about establishing an image, rather than constructing an argument, [

]

- Will you be singing your PhD?



I wish, I wish, probably not. I'll probably defend it rather conservatively.

- [

] how to translate words and writing into movements? [

] the singing act itself, singing and queering, how did they allow certain things together?

[

] the singing somehow opens an emotional situation [

] it speaks directly to the emotions when you burst into song, [

]

- In some ways, non-transactional sharing, you don't know what you gain from sharing, and nobody knows what they will receive from the sharing part, but the sharing is just there, and something will happen.

[ ]

- [ ]

[ ]

- [ ] how this conversation were for you, [

]

[

]

- [ ]

[

]

- [

] but there's also, in my opinion, things you cannot translate. Is there something that is important for you, in terms of this transcription, to perhaps make notes about or include in some way? Something that happens orally or in this space that will perhaps disappear in the solely written version if we don't do something?

[

] perhaps it would be nice to position the conversation, frame it as where it was recorded, when...

- [

] I don't know.

How's the weather? How's the weather? The atmosphere?

- [

]

[

]

- [

]

Yeah, I bought a wardrobe earlier this morning. I don't know, this is maybe...

- [

] also

coming into this space, that there's nobody here. The research had stopped, or transformed into perhaps a more pleasurable research during the summer, happening outside of the office.

[ ] I'm not totally sure if I understand. I feel good about it. It felt good going here, and the talk was good.

- [

] are there certain ways you prefer to position your body when having conversation? Do you prefer to lay down, or

[

]

[

] We could walk. It's nice walking. I like talking and sitting. It's okay.

- [

]

[

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