



B-14

(BALL-BABEL-BRAZIL 2014)

OUR OWN NARRATIONS WORLD CUP

How many narrations of one same event can be compiled?

How many ways can there be to talk about the same sequence of actions?

What is the most simultaneously translated visual sequence, into different languages?

How would all these narrations sound if they could be heard at the same time?

Can a ball work as the baton of a babelic voice concert?

Are other sound interpretations of a soccer match possible?

Is it possible to make a narration encounter, different from the one offered by FIFA?

Is it possible to concentrate these narrations in an audio control and play with them?

Should we respond with inclusion to the pretension of exclusivity?

Can we, then, collectively generate an artistic answer and in sound counterpoint to the media show of the FIFA World Cup?

While all over the globe, once again, an avalanche of consumerism and massive alienation is displayed, surrounding the FIFA World Cup in Brazil, venue country for the event, a wave of protests emerges: against economic inequality and social exclusion that remain unattended by a government that prefers to invest huge resources in the organization of such an event, rather than doing so in the needs of its people. Ever since the world cup held at Argentina (1978), we had not witnessed such a critical environment surrounding a FIFA World Cup. Back then, the global critical citizenship, protesting against the dictatorship, promoted a boycott to the championship. Today, just like in those days, the great business machinery has been started and it will not stop. However, it is possible to work creatively within the global communication nets, beyond expressing nonconformity. Protests must not renounce imagination and can be constructive. Facing the commercial value of exclusivity, the Mexican Center for Music and Sound Arts (CMMAS) proposes a poetic model of inclusion: Ball-Babel-Brazil 2014.

INCLUSION VS EXCLUSIVITY

Far beyond sponsors, aides, costumes, toasts, exhibitionism, logos, supporting fan groups, advertisements, mascots, more advertisements, sports commentators, clowns, and money, a lot of money, right in the core of the show business cobweb, woven around a strictly sports event, the disputed movement of a ball makes hundreds of voices speak simultaneously, in a wide range of languages and styles: the radio and TV sports commentators. How would they sound if pronounced at the same time? Are theirs the only possible accounts? Is there a way to take ownership of those “massive” narrations in order to displace its semantic hearing to a pure one, with no adjectives? Is it possible to narrate a soccer game with percussions and phonemes, with abstract or synthesized sounds, with rap or scat, with *bel canto* or any other sort of sound performance? An alternative to create inclusion and global organization nets throughout the web is a model of collective piece in which every activist contributes with a narration of the final match of the world cup in his own country, taken from an audiovisual broadcast or generating a personal sound interpretation, spoken, sung or with instruments.

Including professional and alternative narrations in a sound mixer, so that each person can make its own sound game is a way to dissolve the pretension of exclusivity and to rescue the sport by means of art.

HOW TO BE A PART OF BALL BABEL 2014

1A) On July 13, each one must record in its own country and language the audio of some radio, TV, or internet broadcast.

1B) Another possibility is to produce and record further on your own sound interpretation of a taped segment of the game.

2. Share 1A and/or 1B with other activists through an audio bank in the cloud.
3. Download the audios uploaded by others and produce your own mix or version, publishing it in the same website and/or any other place (this is an optional stage).

The Mexican Center for Music and Sound Arts (CMMAS) summons to participate in this collective piece that will formally present the best mix and the best sound interpretation in the X International Festival of Music and New Technologies “Sound Visions” (“Visiones Sonoras”), to be held in Morelia, Michoacán (Mexico), between October 22nd and the 25th.

For further details: http://www.cmmas.org/PDF/2014/B-14_CALL.pdf

www.facebook.com/balonbabel

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Gobierno del Estado de Michoacán
Secretaría de Cultura

CONACULTA



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