



Marres workshop for the social event of MORSE Conference 2024

One could say we like to sustain things we appreciate, be it interpersonal relations, a garden, a certain room temperature, societal values, commodities, companies, etc. There lies great urgency in the ability to appreciate things that we respect for their value within bigger picture views, separately from our own personal preferences. The desire to sustain in its turn can create a feeling of responsibility.

Striving for sustainability indicates the desire to avoid unsustainable circumstances (like unlimited growth) or destructive/altering influences.

At Marres, we value training the sensory perception of the world around us and observing our sensory findings without prejudice, before recognising our associations and interpretations, which may lead to questions about the perceived.

Germaine Sijstermans is part of Marres' education team. She is a composer, an installation artist, performs internationally as a clarinetist and curates concert series for Intro in Situ (Maastricht).

For the MORSE visit to Marres, she will prepare a workshop centred on sound. In the line of the exhibition, the participants will create and sustain sonic worlds together. The workshop will touch on matters such as attention for what is present, spatial awareness, the influence of individual actions, and agency within limited, yet enabling, frameworks.

In a series of exercises the participants' ears and spatial awareness will become more and more alerted and attuned, while being faced with decisions about if, when and how to add input to an existing sound world. *What impact do you want your input to have? Sustaining or strengthening what is already there, or changing the course?*

The outcome of sound production is always inextricably linked with the acoustics of the surroundings. Different spaces and positions of the sound sources – in this case, participants – will grant different outcomes. *How do we perceive these and how will that influence our decisions in the creation of collective sound worlds?*

Germaine Sijstermans's works combine ephemeral and often site-specific installations with indeterminate music, open to the serendipity of location and time. She explores the phenomenological experience of a space and all that occurs within it with the use of silence, light, sounds, space, and embodiment, creating (sonic) environments, in which everyone present may find their personal itinerary of experiences. In her music, abstract sound materials hold the possibilities to unfold and move in organic textures, while inviting a non-linear perception and use of time.