ACT II [90 min]

00:00:00 - 00:00:55 // excerpt from "Time After, Time Along, The River" // (55 sec)

00:00:55 - 00:01:21 // WrC Intro

00:01:21 - 00:02:25 //  INTRO (1:04 sec)

    Credit "Time After, Time Along, The River" by artist Marie
    José Burki

    [MING]Tonight we continue into Act II, where the inimitable Madame
    Ching enters the story. Later on, curator of the RADIO ACTIVE SINK and
    SWIM residency and multimedia artist Shulea CHEANG and trade artist and
    feral economist Kate RICH will join us live for a discussion on lady
    pirates and cyberfeminism amidst our networked cultural production. As
    always, our stream flows late into the night with our specially curated
    sound programme, tonight featuring Annie GOH,  and a live performance
    from mystery visitor we have here. Thanks for listening to WIDOW RADIO
    CHING.

00:02:25 - 00:02:33 // JINGLE "WrC whisper" (8 sec)

00:02:33 -  00:12:07  //  The Hydrofemme radio play ACT II // 6:21 mins.
with insert of Natalie Galpern, part II (Harsh Laws) from Borges // 3:13

    Where fast fashion races beyond the borders of labour law, chasing an
    endless sun westwards so the timecards never clock out, our hydrofemme's
    seafaring domesticity is countered by a mutinous perruqué: among the piles
    of perfectly cut skinny jeans and deliberately "distressed" shorts are
    what are known as "seconds"—the excess and the not-to-quality-control-
    standard. These pieces, ranging from perhaps a tiny aberration to even
    a whole extra sleeve, represent the myriad deformities swimming in the
    undercurrents of global production. They are what surpass management
    and control systems to form the lyric of hydrofemme's subversion.
    We call it shuihuo, literally meaning "water goods" in her native
    language. The term stems from a real life network of goods that she
    has appropriated and, wrapped carefully in plastic, cast back into the
    sea. These shimmering buoys glisten under the moon like aberrant waves
    lapping on the water, and they are markers to those on shore who know
    to look for them. But where traditional markers serve to coordinate a
    striated geography, water goods escape control and taxation to rewrite
    the relations between makers and users. Indeed, these are one-of-a-
    kind pieces, without serial number and gently passed each and every
    one through the hands of ZARA the creature who has long succeeded her
    maker. Contrary to what you may think, these are not those inferior

products sold on some black market. Each evening, her contacts inland row out to the agreed drop points at sea and retrieve them as messages, love letters and beacons to join the song of a queer perfection. The network moves hand-to-hand, complex and undercover. They are slippery, these water goods, and while the factory at sea heads north and west, they refract against a neo-imperial course through a poetic potency which can neither be tracked nor reclaimed.

— sound —

At sea, time is mutable. It unfolds and multiplies depending on a discreet set of coordinates. Our ancestors, the pirates and corsairs, understood that the shifting topologies of these in-between spaces were only synthetic. And none of them better versed in this than one, a widow by the name of Ching, who once ruled the South China Seas. At her peak the Widow Ching, as she was known, commanded a fleet of 1800 ships, supporting some 70 to 80,000 pirates. She had gained her position when her husband, a merciless man who until his death at the hands of an adversary had terrorized the region. Staving off mutiny, Ching married the younger but promising Chang Pao to whom she delegated the task of commanding battles while she herself set about sorting the tidings of business. Establishing a legal code to protect and support her fleet, she also instated a fee permitting merchants to pay for safe passage through pirate waters. Among these regulations were those that delt harsh penalty to those engaging in unequal gender relations. Women aboard the Widow's ships had agency and expect, if not to thrive, then at least to have a pirate husband who, once consummated, would be a responsible and faithful partner in crime.

— Borges Pirate Widow Ching part 2, Terms of Conduct (Natalie)—

This ad-hoc governing scheme reined from 1776 to 1800, a time during which pirates and non-pirates could be found cohabiting. It is likely from this period that the term "ahoy" originates. Contrary to popular belief of its origin from the Netherlands ("hoi" in the modern Dutch language is still a common casual greeting), whispers from the South China Sea reveal a different etymology. Indeed, the Dutch East India's exploits in Asia during the mid-1700s were already in decline due to increasing competition from other traders, such as the Austrian Netherlands founded Ostend Company operating direct trade between China and Europe. Thus while a triumphant "ahoi" in Dutch or German has been interpreted as a declaration of "Land in sicht!" (land ahead) to colonial callers, our story reveals this to be their misdirected echo of our southern pirates' call. "啊海 a hoi" meaning "to sea!" in the native southern dialect was an ecstatic cry in the opposite direction, outwards from the shore. A direct counter to imperial expansion, 啊海 a hoi could be found resonating from ship to ship, as a call for

collectivity and unity used by the members of Widow Ching's fleet when under siege. The emphatic, waterward-orientation of such an expression suggests the sea as a safe, fertile space rife with potential—that is, if one knew how to harness it. The Widow Ching was undoubtedly versed in such malleability. After striking a deal with the British and the imperial Qing court in 1810, the Widow finally settled down, becoming one of the only pirates in history to ever retire from her post, founding a small but successful nightclub in Guangzhou.

00:12:07 - 00:16:46  //  curated sound programme — Fatima Al Qadiri, "Shanzhai" feat. Helen Feng from the album Asiatisch  // 4:39 min

00:16:46 - 00:17:46 // INTERLUDE  (1 min)

00:17:46 - 00:23:33  //  Ida Pfeiffer read by Elaine W. Ho & Nina Schuiki (5:47)

    Excerpt pf chapter 8, "Criminals and Pirates" from Ida Pfeiffer's A WOMAN'S JOURNEY ROUND THE WORLD, from Vienna to Brazil, Chili, Tahiti, China, Hindustan, Persia, and Asia Minor, published 1852. In 1842 Pfeiffer traveled along the Danube river to the Black Sea and Istanbul, and from 1846-1848 became one of the first European women to travel around the world.

00:23:33 - 00:29:07  //  INTRODUCE SYMPOSIUM
Introduce: Shulea CHEANG and Kate RICH (5:34)

    Shulea CHEANG is a multimedia artist, eco-militant, activist, filmmaker based in Paris but currently in Berlin completing her first film.

    Kate RICH is a trade artist and feral economist, born in Australia and living in Bristol UK. She is co-founder and radio engineer for the Bureau of Inverse Technology (BIT), an international agency producing an array of critical information products. Since 2003 she has run Feral Trade, a long-range economic experiment and underground freight network, utilising the spare carrying capacity of the art world for the transportation of other goods, specifically groceries. Her work has been represented in the Whitney Biennial, Tate Modern, New York MoMA, Whitechapel Gallery and Museum of Modern Art in Warsaw. Kate is senior lecturer in DIY and activist media at the University of Western England, volunteer finance manager at Bristol's artist-run Cube Microplex, system administrator for the Irational.org art-server collective, and a founding member of the European Sail Cargo Alliance. Her ongoing preoccupation is to move deeper into the infrastructure of trade, administration, organisation and economy in the cultural realm. http://www.feraltrade.org

00:29:07 - 00:31:18  // 'Feminist Economics' Audiopedia (2:11)

[Ming] And now we'd like to start the second part of our symposium and invite to the table the Sink & Swim residency curator as well as eco-militant, multi-media artist Shulea Cheang and trade artist and feral economist Kate Rich, who is joining us from Bristol, into discussion… But before we welcome Shulea and Kate.

SC: Can you hear us? Kate?

KR: Hi

EWH: So we thought that perhaps we would give listeners a little 101. In our research, we actually— amidst our research, we came across these very funny recordings from Audiopedia which is sort of Wikipedia for the deaf, so they choose this actually very funny robot voice to read these definitions of terms. A female robot voice, in this instance— some instances they're men—but in this instance, for the definition of "feminist economics" they used a very soothing, female robot. And we wanted to play that for you for a prompt to start our conversation.

[Audiopedia] Feminist economics is the critical study of economics including its methodology,epistemology, history and empirical research, attempting to overcome androcentric (male and patriarchal) biases. It focuses on topics of particular relevance to women, such as care work or occupational segregation(exclusion of women and minorities from certain fields); deficiencies of economic models, such as disregarding intra-household bargaining; new forms of data collection and measurement such as theGender Empowerment Measure (GEM), and more gender-aware theories such as the capabilities approach. Feminist economics ultimately seeks to produce a more gender inclusive economics.

Feminist economists call attention to the social constructions of traditional economics, questioning the extent to which it is positive and objective, and showing how its models and methods are biased towards masculine preferences -associated topics and a one-sided favoring of masculine. Since economics traditionally focused on topics said to be cultural masculine, such as autonomy, abstraction and logic, feminist economists calls for the inclusion of more "feminine-topics" such as family economics, connections, concreteness, and emotion, and show the problems caused by exclusion of those topics. Inclusion of such topics has helped create policies that have reduced gender, racial, and ethnic discrimination and inequity, satisfying normative goals central to all economics.

Many scholars including Ester Boserup, Marianne Ferber, Julie A. Nelson, Marilyn Waring, Nancy Fulber, Diane Elson and Alisa McKay have

contributed to feminist economics. Waring's 1988 book If Women Counted is often regarded as the "founding document" of the discipline. By the 1990s feminist economics had become recognized as an established field within economics.

00:31:18 - 00:51:18  // SYMPOSIUM: the "dystopian technology of the female voice" and the Lady Pirate // Part I (20 min)

SC: So this is somehow a funny counter to another researcher that has been very inspiring to our ongoing research named ____ and she has done work on the hydrofemme, which is, for me, a very interesting link on how we can talk about fluidity, that has the capability or possibility to infiltrate— possibly overturn power structures and to infiltrate forms on infrastructure.

ML: Just to give a little background on ___'s work, she isn't an academic and she has been working with this notion of hydrofeminism, which is an observation that our contemporary, kind of capitalist rhetoric has employed many, watery metaphors like currencies or flows, and circulation. But also, observing that historically and metaphorically, bodies of water have always been actually feminine. We think of mother ocean, for example. So, we wanted to invite Kate and Shulea who have both been doing very interesting work. Shall was working in many different mediums, among them science fiction. And Kate who has been working with the Feral Trade project for the past 10 years, in which perishable goods are being relayed across the world, in people's luggage — and through this, creating this intimate, logistical infrastructure.  So we wanted to ask— maybe hear a bit about your work and also how it contributes to a sort of feminist economics or how it might approach this emerging genre. So Kate if you would like to go first since we know its really late for you and you might have to go soon.

KR: Sure! So what's the question?

ML: Maybe you could tell us a little bit about the Feral Trade project and how you envision it. What you think the significance of illustrating these kinds of networked infrastructures is.

KR: I've been running Feral Trade for 13 years, and its a grocery business, like any other grocery business, except for a few critical differences: one is that all of my suppliers and all of my customers are either friends or friends of friends of friends of friends. So I deal completely without shops. The other is that most, but not all, of the transportation goes on in my and other peoples bags, using already existing journeys to transport groceries internationally. SO its kind of like hitchhiking for groceries. And while this sounds farfetched, I've been running this quite successfully as a business for over a decade,

with thousands of shipments of coffee, olive oil, hot chocolate, swiss alps cheese, and other really exciting products, here and there. I was interested to hear the audiopidia definition of 'feminist economics' because that's strikes me very much as, maybe adding a bit of family and a bit of care work to the structure of economics as a discipline. But it doesn't really tweak the container that economics operates in very much. Neimanis' Hydrofeminism idea is much more outside of the way that economics is normally structured, so where I can see Feral Trade talks to that— is that I'm really trying to run a business by completely different motives and means to the market, and to all the modes of business that you learn at business school but building it completely on social relationships and on social motives. But at the same time still being able to provision people with quality coffee and other goods. So what I'm trying to do is prove a model of business that is actually an extension of the human. Its biographical, personal process, thats built on, driven by, funded by people's personal interactions. So uses and articulates the types of networks that make up life, as a very different model of how you can do economics between people: how you can exchange things and how you can structure a business organization without the types of containers that economics typically provides.

EWH: Shulea, I think that you actually know each other. So I find it interesting how maybe this personal connection — do you see any relationship in your work to the things that Kate… Or have you done the feral trade before? Have you taken on a route?

SC: Actually, two years ago, I edited a magazine: a French, digital art pop culture magazine called MCD (___ Culture Digital) in Paris, and the issue was titled "We Grow Money, We Eat Money and we Ship Money". And so I asked Kate to write an article about Feral Trade, and for me, I consider it a model on We Eat Money. In the case, meaning that there is really no particular money being exchanged in the trade business, so basically, it's change. Of course, depending on how we interpret money. I, myself, have done the project called— with Garlic, actually— since 2002. I have been engaged in [ordained? 00:38] the Garlic as currency. The Stinky Rose. Basically, the project actually started in New York City, working with a farmer in Upstate New York. Because he grew too much garlic, he doesn't know how to deal with it. SO I got a grant, and sort of went ahead and ordered 2000 garlics from him, with the grant money, and we started putting the garlic in the garlic truck, and going around in NYC and trying to trade garlic for wifi access. At the time, early 2000s, this was the time that — in terms of wifi, the bandwidth a0211— a02.11— opened up so it was really an outcry in the public space to actually be able to use the wifi for free. So we had a lot of projects like free air wifi. In a way this is sort of piracy act, in terms of being of the street trying to get access to wifi and for me , I made a project called Garlic Eco Rich Air, it sort of connecting

trading garlic for wifi access,  the equivalent being if one person likes garlic, we all smelled it, we all shared in the smell. And so for me, the wifi access would be almost the same. So you actually can, if there is a [knot?] then we should all be able to share this [knot]. The project actually at the time, we traveled in different boroughs in NY from [Holland?] to Brooklyn, also we did a lot of trades on the street. We encouraged people to say: "What would you do to trade a garlic for— what is a garlic worth?" SO basically, we even went on to Wall St. with the garlic, and got chased out by the police and all that. So we were really right at the market. So i guess in this way, interesting to talk about the kinds of, for me, in terms of money, what does it mean that my particular interest in doing the Garlic Eco Rich Air is that we grow money. I think there is a lot of case of We Grow Money here, in Linz, Eleonore. You're doing this residency in Eleonore, but Eleonore is actually connected to a cultural center called {Stadtwerkstatt] and they also publish money called Gibling. So in a way it's another form of growing money, and for me, this kind of artist published money, and actually it's been circulated and given community, in the case may coffee shops in Linz, accept this Gibling money. So its sort of autonomy of money.

ML: Yeah I guess we're interested in things that are developing parasitically. And I actually wanted to ask Kate, because I guess because we're here on the water, and Kate has been working on a project importing or transporting seaweed grown off the coast of Maine,  kind of hijacking the arts-logistics infrastructure.

EWH: We need to find new recipes with Seaweed and Garlic, together.

ML: But Kate, I was wondering if you could tell us a little bit about that project, because I think its really interesting.

KR: Ok, I just also wanted to say I really, I love Shulea's garlic project. And I feel great affinity towards it. And what they both are: Feral Trade and Rich Air — they're kind of like anomalous infrastructures. Kind of non-conformist, strangely shaped, rambling infrastructures that they're are not enough of. So, I really like that a lot.  It gets away from the efficiency of infrastructure. Looking at infrastructure as a thing that is possible counter-efficient or a thing that is, measure of efficiency.

EWH: I think this is exactly somehow very analogous to the things that [Astrida Neimanis] we're touching upon somehow. And, a question also for both of you: If you consider these forms of alternative value making, and these sort of mutant-anamolous systems—as you describe—would you consider them feminist in a certain way? That's to either of you!

SC: Well, it's been practiced by the woman-practitioner, yes?

KR: Good answer! So the seaweed— so the seaweed, its harvested in Maine, in the United States, and ok, they have seaweed in England. But I'm intrigued by the connection and its through a social connection and buying the seaweed from Maine is a way of maintaining and really working and really reiterating that social connection. I had this idea of shipping the seaweed — it has an affinity to the sea, so probably shouldn't fly too much — and because its quality is… because its delicious, kind of comb and wakame, makes these lovely, delicious, nutritious, vegetarian base of eating , with a huge number of nutrients. In these crystal clear waters, once owned by the Rockefeller family, and now, a national park. And, this seaweed, its very light weight, but bulky— doesn't pack down. And it occurred to me, it would make a great packing ingredient for people who are currently using bubble wrap. And because I use my social and occupational connections to hitch a ride for my groceries, the obvious one was using it as art packing for museums and institutions who were shipping objects around NY—London being a major art-arterial. So its as-yet unrealized idea of using the seaweed as a shipping material in its own right. I've also been working recently as part of the newly-formed European sailing cargo alliance, which is a loose, kind of cluster of ships, who really want to re-pioneer the art of sailing cargo under wind sail. So i currently have 1.25 tons of olive oil aboard the Nautilus— a Dutch ship — who is sailing from Porto to England, currently sheltering in La Coruna in Spain, waiting for some prevailing winds to carry her across the channel. Its another maritime connection, and an interest in hitchhiking — in this case on the business models of other people who are trying to pioneer these very interesting businesses, which one way of looking at it, its a very kind of money-oriented—carrying cargo for income—but actually the whole sailing model is a way of supporting a way of life: a love of the sea, a love of the ships. So a very different motivation for business than the container cargo that we expect to use.
ML: But you should hitch a ride from Zara, because its funny that you should mention La Coruna, because during this broadcast we're actually talking about that Zara story—that I believe I may have told you about before—in which it is speculated that Zara is having full production lines on boats. But actually the birth place of Zara is La Coruna, that's where they have one of their main factories and dispatch points. So that's a funny coincidence. So I guess, is this an open call for sailors who are interested in carrying micro amounts of olive oil?

KR: I'm very interested in employing the spare capacity of small ships. Particularly [yatis], the people sailing for pleasure-craft who have fragments of space and would like to add a degree of purpose and network and infrastructure to their sailing adventures. And the mystery and excitement to meeting a stranger—important— handing over the cargo,

and of course the attraction of an emission-free transport system, is
something that we've got very beyond imagining. So the idea that I'm
transporting 1 1/4 tons of olive oil, and this is somehow free, it's not
free.. as in I'm paying for the ship, but it's free as in the wind. So
it's a real inversion of the way you get to think about how things cost.
I'm very interested in harnessing an army of small ships, who would be
sailing tiny cargo around. And a really different way of approaching
this business, its from the Amazon drone, its kind of on the opposite
way end of the spectrum.

ML: So thanks for talking to us Kate, and we're actually out of time.
I think we promised that you sign off before midnight. Thank you!

00:51:18 - 00:57:55  //  INTERMISSION, curated sound programme
Annie GOH "Microfeminine Sonic Warfare" // 6:37

The figure of the female automaton has appeared and reappeared in
histories of technology. From the disturbing misogyny of the nineteenth
century science fiction tale "The Future Eve" by Auguste Villiers de
l'Isle-Adam, through to contemporary life-like robot realisations of
fembots or gynoids, this trope can be seen echoed in often more subtle
ways in sound, such as in the history of sound synthesis. The fact that
the subject of a singing voice to be synthesized which John Chowning
demonstrates in his highly valuable work,20 is that of a female soprano,
is not considered coincidental in this context. Re-appropriating this
trope.

"MICROFEMININE SONIC WARFARE" plays with the appearance and dissolution
of sounds with a vocal-semblance into and out of synthetic realms.

Annie GOH is an artist and researcher working primarily with sound,
space, electronic media and generative processes within their social
and cultural contexts. She holds degrees in Sound Studies, Generative
Art and German & European Studies. Recent exhibitions and performances
include Sexing Sound (Chicago, US), Hщhlenmediale (Wendelstein, DE),
White Building (London, UK), Arthackday at LEAP and transmediale
(Berlin, DE) and Tokyo Wonder Site (Tokyo, JP). She has co-curated the
discourse program of CTM Festival since 2013 and has lectured at Berlin
University of Arts (Art and Media) and Humboldt University (Media
Theory). She is currently undertaking a PhD at Goldsmiths University
of London, Department of Media and Communications as recipient of the
Stuart Hall PhD Scholarship.

00:57:55 - 01:17:55  // SYMPOSIUM : Cyberfeminism and Networked Culture
// Part II (20 min)

ML: That was Annie GOH "Micro-feminin sonic warefare" Annie GOH is

a London and berlin based sound artist. this piece is based on the figure of the female automaton. And is Annie's attempt to subvert the appropriation of the feminine voice, which she has written extensively on this topic, has historically been apropriated within synthesis and synthetic composition. I think that that segues nicely into the second part of our symposium. We're still here with Shulea Chen, and actually we've just discovered—

EWH: Actually yes we've just discovered during our little break here that actually you are the real widow radio ching, perhaps in a certain sense, because you share a family name. How do you think this piracy somehow—- what is the piracy in your practice? You mention already about the garlic as another form of piracy. But you're also a cyber pirate in many other ways

SL: Actually, I was born in Taiwan. I think Taiwan was famous for being a really extreme piracy in terms of.. I think we are talking particularly about digital piracy and all that. I actually did make a project, speaking of just now, I just remembered. I did make a project called Kingdom of Piracy, back in 2001. IN that project I also curated with another, with actually two other curators ____" from tokyo. We curated many artists for making online contributions of their work. Particularly consider, I think this goes back to some of your writings, about the commons: the time I think we were really focused on the ideas of digital commons. Or the sharing of the digital rights that is a segue into the whole practice of creative commons. I think, in a certain way, I'm really the practitioner of the commons and we could talk about many different kinds of commons.

EWH: I think it's also really interesting how Shenzhen culture is actually also operating in an alternate commons. Especially from what I've read a bit, even for example fake mobile phones that are produced in Shenzhen. They are actually sharing their information — of course they're pirating from various OS systems, but because they are producing small scale, and very fast, they share a lot amongst each other. And that I think is another example of alternative commons that we're interested in.
SHulea: Yeah, for sure. I think the piracy culture has of course created the whole operation industry and in a certain way thats how we [1:00:00] ?? and I think in terms of populate different kind of programs. But again, when we talk about piracy we also have to talk about the hacking culture, particularly in how hacking is a certain way of piracy— isn/t it.?

EWH: Yes.

ML: I read somewhere that you believe that your practice can be boiled

down to three elements or components of food, sex, and money. And I was wondering if you could explain a little further how these three elements come into your practice.

SL: Actually there's a particular title that I wasn't sure— I was invited by Goldsmiths Cultural study to make a lecture, doing a review of my work, my practice over the past 3 decades, I would say, maybe even more. So it boiled down to really dealing with sex, food, and money, because I made it clear which order you want to put it. So in life, what would be the priority when you start talking about these three major topics. In terms of Food, I talk about the garlic project. But actually Im also involved in farming practice. I started another project called Green Rush, which is on the bio-topics. For me the bio-topics are also very sensitive because such a topic has become so trendy. And so it tried to also revenge the trend of idea, what is bio and all that. I sort of segued into doing a project about Bio-technology. For example, this fall I will be based in a hospital in Paris trying to hack ultrasound. And Open hotware project of the ultrasound. I'm hoping to work with single pregnant mothers to, it's actually going to be an orchestra of the single, pregnant mothers with their uteral-baby love songs. So the idea of hacking the really high-frequency into an audible, frequency in this project. In terms of Sex, yes I do a lot of sex projects, it's my other career. I was known for making a movie called I.K.U. which became a sort of cyberpunk cult movie. And it actually, the I.K.U. is sort of a pirate movie. It's science fiction, and it deals with the big corporations who dispatch IKU (iku means orgasm in Japanese). So the IKU [holder??] will be going around the city, actually having sex with humans and to get their orgasm data. However they are just slaves for this big company. so the company downloads the orgasm data and makes it into mobile phone chips and sells it for a big price and all that. Actually I'm making a sequel of this project. The sequel of the project is called Yuki and somehow all the IKU [??] became viruses and infiltrate the big companies. What else.. Money. We have money, we have food, we have sex. Speaking of food, the fluidity— in the way that we talk about liquid— how we say liquid or liquidity.. money as currency… I'm making a movie in Berlin at the moment, a feature film, and the title is called "Fluid 0".

ML: This night is full of coincidences!

EWH: The night is all flowing together! Can you tell us a bit about it?

SC: Its science fiction. This time, its not cyber punk but its "cypher" punk so its also about.. its actually, how do I call it, its also a bit of piracy. A lot of hacking in the film. But its really going back to taking the HIV virus, going back to the time with the AIDs crisis, particularly in the 70s, 80s and how i presume the HIV virus would be

mutated over time. And sort of in the future, the fluid.. the liquid of the ejaculation of these new kinds of people. We created a new kind of people, I call them [Zero Jack?] and these people actually can produce fluid that becomes a drug. This fluid would be the 21st century drug that makes you high— what cocaine was for the 20th century. I'll leave you to your imagination.

EWH: Its funny that the science fiction comes up again, because we actually mentioned a little bit about about this last night with [Paelin Tam] who were speaking with, And this sort of relationship to the ultra-unreal as being actually a very current state of science fiction that exists already in our reality now. And this is something that is very strong in your work as well.

ML: It's actually very interesting because there are some parallels between yours and Kate's projects in terms of piracy, or hijacking an exiting system. I think her project is very much about, almost—at least in the aesthetic— about reproducing this very quantified rigid… I don't know how to describe it.. Like in the way the Feral Trade project is iterated— She's very meticulous about calculating of all the loads and the dispatches and everything. And with yours, going in this kind of completely different route with the science fiction. And yet both are trying to articulate a language, or trying to develop a language to talk about these phenomenon. And then Astrida presents yet a third, where its kind of a poetic route. One of the things about the ultra-unreal is that its saying that our contemporary conditions are so extreme and so strange that we almost don't need fiction— this is what the author who has coined this term is saying— and yet you continue to create this really amazing science fiction narratives. I don't know if thats a question… where do you continue to draw inspiration when the reality is so weird already?

SC: Yea, I think exactly. A lot of my stories, sure, it's coming from the social-political reality. But elevated into sci-fi narrative, in a certain way, is a way to turn people's heads around: to think about how these are the possibilities, I guess. For example, a current project I'm doing, the Yuki project (IKU sequel), I sort of already relocated myself to the Bionet. Because we have been talking a lot about the internet crash, and a lot of my work is also set in a post-internet crash— including the garlic project. Its always about how the net has crashed and how do we create another system. If we talk about all these times that there is a whole [peril]— you know, we have these big corporations in the business. But we also have a very DIY culture, where practitioner that created really more of a [peril-net]. I think small-net. So when we talk about small-net, its like many many networks actually with different [?? 01:11:42]. We talk about [??] network, relay-system.. A lot of those terms, including the radio, were

broadcasted out of the radio flow. It is also a product of the free, open culture.

EWH: I think this was something that was also extremely interesting for us was making an attempt towards this consideration also, which I think maybe you also thought about in curating this residency as the question of radio as a socio-political space, and this is exactly where pirate radio is sort of built upon. And you sort of see this thing very much in community radio, with FRO or Helsinki for example. So how do you see that coming together in terms of this radioactive sink or swim project?

SC: For one way, I think radio flow is broadcasting out of FM China and also on the net, for sure. I think in terms of the bandwidth of China, we are ways fighting a lot to gain access to be registered. To have FM China. At the moment, sometimes you say Oh we can always publish it, we can stream it. There is different modes of publishing, particularly being able to use FM. Actually with our friend {___ 01:13:25} the director of the Stadt, who also pretty much put in co-curating this whole radio.

01:17:55 - 01:19:55 // close discussion, short interview Komposter / intro to hurdy gurdy (2 min)

Thanks to our late-night listeners for tuning into WIDOW RADIO CHING, Preview ACT III: WIDOW CHING BAR with mala-tav cocktails, Tortuga, Deb Cowan, Eva Ursprung

01:19:55 - 01:29:55 // LIVE PERFORMANCE:  Komposter  (10 min)

01:29:55 - 01:30:00 // JINGLE "WrC whisper" (5 sec)