AHM
Amsterdam School for Heritage, Memory and Material Culture

ASCA

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Anna Raimondo x Melissa Van Drie

17th April 13:00 - 16:00

University of Amsterdam - Kartinizaal

This event is organized by ARRG
in collaboration with ASCA and AHM.

To register please reach out to:
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Anna Raimondo

Sound Artist / Performer
PhD Researcher, ARBA & ULB - Brussels

Anna Raimondo (b. 1981, Italy; lives in Brussels) is a sound artist and performer whose work has been featured in international biennials and institutions including the Triennale 15 Ottignies (2025), Malta Biennale (2024), MCA Museum Shanghai (2023), manifesta13 (2020), and documenta14 at SAVVY Contemporary Berlin (2017). She holds an MA in Sound Arts from University of the Arts London and is currently pursuing a practice-based PhD between the Royal Academy of Fine Arts (ARBA) and ULB University in Brussels. Her participatory sound art project *Q(ee)R Codes – New Boundaries Bxl 1000* was commissioned by the City of Brussels and is part of its public art collection; her work also belongs to the collection of the Contemporary Art Museum TEA in Spain.

In her masterclass, Raimondo introduces gendered listening—a term and conceptual framework she has formulated as part of her doctoral research. This awareness-raising session builds upon the methodology she is developing in her thesis, *Toward Gendered Listening: Voices, Silences and Hesitations*. At the intersection of listening and feminism, the project asks: how does feminism shape the way we unlearn and re-learn to listen in more inclusive ways? Do we have feminist ears—and what do we do with them?

Drawing on feminist epistemologies, sonic studies, and her own artistic practice, Raimondo proposes gendered listening as an ongoing experiment: a practice that seeks to identify and deconstruct the binary coding of voices and silences while attending to the intersectional charge of what we hear—who emits, how we receive, and how we recognize both the accountability of the speaker and our own responsibilities and privileges as listeners.

This masterclass unfolds as a laboratory for listening and experimentation, situated where feminist epistemology, activism, and artistic practice meet. Weaving the personal and the collective, it embraces the phenomenological, situated, embodied, and relational dimensions of listening. Participants are invited to question, activate, and play with their ways of listening—engaging with listening as a living, non-dogmatic act of attention, relation, and transformation.

Participants are asked to bring a sound, image, recording, song or any other material of their choice to analyse through a gendered listening perspective during the session.

Melissa Van Drie

Artist / Researcher
Senior Fellow at Orpheus Instituut - Ghent

Melissa Van Drie is a researcher and artist specialising in cultural histories of sound and listening from the nineteenth to the twenty-first centuries. She is currently Senior Fellow of "Futures in Artistic Research" at the Orpheus Instituut for Advanced Studies and Research in Music in Ghent. She holds degrees in music performance, musicology, theatre studies, and literature (Emory, NYU, Sorbonne Nouvelle). Her PhD (Université Sorbonne Nouvelle – Paris 3) examined how modern sound technologies, modes of attention, and practices of listening were shaped and shared by theatre culture in the late nineteenth century. She has held research fellowships at the University of Cambridge, University of Copenhagen, the Sorbonne, the CNRS, and the University of Maastricht, and integrates arts-based research into her scholarly work.

In this talk, Van Drie presents her Sounds Delicious Project—a practice-based research project studying sound and listening practices in food and taste across the nineteenth to twenty-first centuries. Sound, she notes, is often absent in food stories. Historically in occidental cultures, the rhythms of food-makers have been deemed unpalatable both to digestion and to the aesthetic ear—a silence that speaks to political and epistemological histories of sound, art, and knowledge production.

Addressing such silences and separations, her work investigates how sound is part of what relates the vitality of food: how it attests to dynamic relationships between humans and nonhumans across the many sites and performances of food-making. By staging habitual and communal food experiences in unfamiliar ways—notably through vibrational soundings—novel aesthetic perspectives emerge, opening alternative speculative pathways for giving agency to food and telling more-than-human food stories.

Van Drie is currently developing new sound-food protocols within the artistic research programme Performing Listening: with others, in practice, through traces, she invites participants to join a critical and creative exploration. The session will include small listening experiments together—an invitation to open decolonial, convivial, and pluri-vocal epistemologies by listening otherwise.