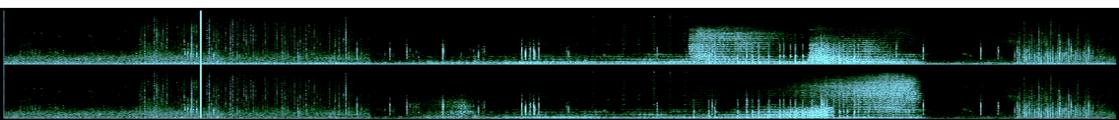


# FICTIONAL TERRITORIES # 01

Kim V. Goldsmith & Didi Hock  
2017, Australia/Germany  
Soundscape, 12'00

1. This installation is a proposal to decelerate through experiencing a sonorous piece of fiction. So whatever you've been doing or planning to do, forget about it for a moment, sit down, and make yourself comfortable.
2. The piece you are going to listen takes you to unknown territories. There are no lines on a map, no coordinates, no visual cues, just vibrations.  
It's an invitation to carefully listen with all your senses, to waver between what you know, what you believe, and what you wish to see.
3. Now, take a deep breath, put on the headphones, and shut your eyes. Just listen, and let your own territories emerge.



DIDI HOCK

[www.cargocollective.com/didihock](http://www.cargocollective.com/didihock)

is what I called myself as a kid. Since 2016, I've used this name to publish my textual and visual reflections on trauma, pain, and chronic illness. Due to the latter, I currently spend most of my time between waiting rooms and my bed, which is located in Hamburg (Germany). Working with Kim I've been sensitized to the complex rhythms of this limited environment, and I've visited unknown territories without the need of moving.



KIM V. GOLDSMITH

[www.kvgoldsmithart.com](http://www.kvgoldsmithart.com)

For decades now, I've been listening to, working with, and documenting the natural environment of Australia as a rural radio journalist, a farmer, and a digital media artist. Collaborating with Didi has shown me how fluid and global so many of the rhythms of our natural world are – dissolving arbitrary lines on maps, taking us to places that exist beyond what the human eye can see.



*From here we started to listen.....and met in imagination*

## FICTIONAL TERRITORIES # 01

is the first outcome of our distance-collaboration as part of the international *Arts Territory Exchange* program. While exploring definitions of "territory", and the important role imagination plays when communicating ones own territory to another, we started to mix sound sketches from our "home grounds" into the first chapter of a sonorous piece of fiction.

The result is a territory that can't be defined, but as an area of creativity. There are no lines on a map, no coordinates, no visual cues. Territory isn't rendered static in pictures or words but rather kept open to the interpretation of the listeners. There are just vibrations, hints of what might be. Wavering between what we know, what we believe, and what we wish to see, different territories emerge in the active experience of listening. Those territories are as real as they are imagined, and there are as many of them them as there are listeners to the soundscape.